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Moving Picture WORLD

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WILLIAM S. HART IN "WILD BILL HICKOK"

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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The DARLING of NEW YORK

Captures KEITH, PROCTOR and MOSS

74 DAYS over the entire U. B. O. circuit is only one of the big bookings on this big picture!

Other Big Bookings Follow:

VICTORIA	Philadelphia
NEW	Baltimore, Md.
CIRCLE	Indianapolis, Ind
RANDOLPH	Chicago, Ill
BOSTON	Boston, Mass.
LIBERTY	Kansas City, Mo.
STRAND	Washington, D. C
NEWARK	Newark, N. J
MERRILL	Milwaukee
FINKELSTEIN & RUBEN CIRCUIT	Minneapolis and St. Paul
PARAMOUNT EMPRESS	Salt Lake City
DEL MONTE	St. Louis
POLI'S CIRCUIT	New Haven, Hartford and Bridgeport, Conn.
ORPHEUS	Halifax, N. S
COLONIAL	Sioux Falls, S. D.
STRAND	Madison, Wis.
TEMPLE	Toledo, Ohio
RIALTO	Butte, Mont.
CAPITOL	Passaic, N. J.
STRAND	Boise, Idaho

The Tremendous cast includes BABY PEGGY Sheldon Lewis, Gladys Brockwell, Carl Stockdale, Frank Currier, Max Davidson, and many others

DIRECTED BY KING BAGGOT

UNIVERSAL JEWELL—Presented by CARL LAEMMLE


OPPORTUNITIES for real showmanship cease when the feature is so long that there is no room left to build up a program with Short Subjects. What is the need of a high-priced manager when the feature takes up the whole program?
Danny certainly hit the nail on the head when he said, in Film Daily:
"What has a real manager to do when he takes in a 10 or, worse still, a 12-reel feature? Very little. Certainly there isn't a chance to develop or upbuild his program. Either the big picture carries the show, Or it doesn't."
And you know that often it DOESN'T.
E W Hammons
The Greatest Comedy Cyclone Ever Filmed
A Gale of Laughter will Hit your House with the
JACK WHITE PRODUCTION
"FLYING FINANCE"
with
NEELEY EDWARDS
and Lillian Hackett
MERMAID COMEDIES
A two-reel comedy with exploitation possibilities worthy of a "super feature"
Supervised by
JACK WHITE
EDUCATIONAL FILM EXCHANGES, Inc.
E W Hammons
President
Educational Pictures
THE SPICE OF THE PROGRAM



Divorced! Names in the paper! Broken hearts and bewildered lives!

Goldwyn *presents*

R

Now in its 2nd clean-up week at the California Theatre, Los Angeles!

RUPERT HUGHES'

Biggest Box-office Bet!
daring and thrilling!

The inside story of Divorce!

with Helene Chadwick, Lew Cody,
Carmel Myers, George Walsh

ENO

Goldwyn-Cosmopolitan

Alluring

as "Home Sweet Home"

A Picture that sells itself

"The OLD

A Great Production with



The Critics Say

MOVING PICTURE WORLD:

"Will get a strong hold on the average spectator * * * Will appea to the majority of patrons * * * The picture is capably acted an backed by its strong human interest note and sympathetic angle, should prove a *good box office attraction.*"

FILM DAILY:

"This time it is poor old granddad who is mistreated instead of th little grey-haired mother, but the effect is the same, * * * "Some c the incidents are extremely touching" * * * There is a first-rate figh near the finish that will please excitement lovers * * * Contains nic cast, pathos, humor and human interest."

MOTION PICTURE NEWS:

"Moves fast and offers a number of punches * * * James Barrow as granddad wins plenty of sympathy * * * The climaxes are nicel developed. * * * The action moves fast."

NEW YORK MORNING TELEGRAPH:

"It is good amusement * * * The result is pleasing and diverting."

HODKINSON
PICTURES

Thrilling

as "The Star Spangled Banner"

A Great Dramatization of Predominant Human Instincts

FOOL"

Great Exploitation Points

SEE the Giant Press Book Crammed Full of Smashing Stunts and Exploitation Tie-Ups All Worked Out in Detail for This

Great Seat-Selling Attraction



HODKINSON
PICTURES

LOOK OUT!

THE CHEE-CHA-KOS ARE COMING!

to smash all previous

BOX OFFICE RECORDS

The hitherto impossible has been accomplished.

First and Only Picture Produced Entirely in Alaska —

Important Release — announcement SOON.

A thousand people have been taken into the ARCTIC REGIONS in the dead of winter to produce this spectacular ALASKAN-WONDER-PICTURE

Gripping ~ Tragical ~ Beautiful

THERE IS "SOMETHING-NEW-UNDER-THE-SUN"

The Alaska Moving Picture Corporation —
Anchorage, Alaska.

"THE LEAVENWORTH CASE"

A Whitman Bennett Production

MOVING PICTURE WORLD:

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not?

EXHIBITORS HERALD:

"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

MOTION PICTURE NEWS:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

EXHIBITORS TRADE REVIEW:

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

"THE LEAVENWORTH CASE"

EVERY ATTRIBUTE TO SUCCESS!

DRAMA

"This production, it can truthfully be said, is one of the most unusual mystery melodramas that have come to the screen in a long time."—L. B. Fowler in L. A. Daily News.

"A sensational melodrama . . . this Truart picture should have a strong box-office appeal."—Moving Picture World.

SUSPENSE

"Tension mounts and an unexpected climax, too, give the photoplay an unexpected punch."—L. A. Express.

"Revenge theme worked into absorbing mystery plot that will go big with those who like to be kept guessing."—Film Daily.

KNOWN STORY VALUE

MYSTERY

"Cannot help but inspire the audience with a hushed and watchful awe."—Reeland Reviews.

"By means of changing lights, mysterious shadows, and an eerie atmosphere, the element of suspense is well sustained."
—Exhibitors' Herald.

TRUART *presents*

"The UNKNOWN PURPLE"

FROM THE SENSATIONAL STAGE SUCCESS By ROLAND WEST & CARLYLE MOORE

DIRECTED By ROLAND WEST

A CARLOS PRODUCTION

REAL ACTING

"So finished a performance does he (Walthall) give, that it almost seems a shame when he is forced to absent himself from the screen . . . great sincerity is seen in the work of the supporting cast."—L. A. Herald.

"Walthall sure can act."—Motion Picture News.

LAVISH SETTINGS

"Particularly effective is the composition with sets which have been so constructed as to add the proper touch of mystery."—L. B. Fowler in L. A. Daily News.

"The settings are unusually lavish."—Motion Picture News.

UNUSUAL PRODUCTION VALUES

"The photography is masterful and the purple ray effect is cleverly established."—Exhibitors' Trade Review.

"For the weird phenomenon of the invisible man is handled by the camera in an eerie way which even the most consummate stagecraft could not hope to duplicate."—Boston Advertiser.

WITH

HENRY B WALTHALL
ALICE LAKE
STUART HOLMES
JOHNNY ARTHUR
HELEN FERGUSON
ETHEL GREY TERRY
JAMES MORRISON
BRINSLEY SHAW
FRANKIE LEE

CAST

FRANCHISED ON THE INDEPENDENT MARKET
By TRUART FILM CORPORATION
[illegible], Vice President
1540 BROADWAY N.Y.

Truart Films

How much money will your picture get me ?

—That's often the first question an exhibitor asks of a film salesman, and often the ONLY question, outside of the price.

F. B. O.'s reply to this is—if front page newspaper space is worth anything, then every exhibitor has a chance to reap a golden harvest because "THE DANCER OF THE NILE" is a picturization of KING TUT'S fiery love story.

With the millions of dollars' worth of front page publicity King Tut has had, and the recent re-opening of King Tut's tomb and its attendant additional volumes of publicity, every exhibitor can use this publicity in advertising "THE DANCER OF THE NILE." Our big time press book shows you how to do it. Ask your nearest F. B. O. exchange for a copy, then book—

WM. P. S. EARLE'S PRODUCTION

"The Dancer of the Nile"

With CARMEL MYERS and Big All Star Cast



IT'S AN F.B.O. PICTURE

The posters are made up to carry the KING TUT idea and to take advantage of all the front page publicity King Tut has had. The newspaper ads likewise. The exploitation does the same thing only along big time lines. Millions have read about King Tut—now it's up to you to show them this fascinating fiery love story of King Tut.

It's a huge spectacular extravaganza—it has romance, power, punch, suspense, mystery, thrilling drama. Don't miss it.

Distributed by

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y., Exchanges Everywhere

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England



What was she doing now?

She had said she was going to marry another, and so he had left wealth and luxury behind and went to the city, where he secured a job as a taxi driver. But she had not married. She loved him too much.

They are going to like this Barthelmess Picture



Inspiration Pictures Inc.
Charles H. Duell, president
presents

Richard Barthelmess

"21"

in

A John S. Robertson PRODUCTION

Scenario by Josephine Lovett
Photographed by George Folsey

For a PROSPEROUS NEW YEAR book FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York





What he said was brutal!

Was it true? Was she a failure? She realized she had failed miserably in her big chance—but only because of stage-fright. She believed in herself and would succeed in spite of what he told her!

B·P·Schulberg
presents

KATHERINE MacDONALD

in

"CHASTITY"

By Ernest Pascal
Directed by Victor Schertzinger . . .

FIRST NATIONAL PICTURES

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

Foreign Rights Controlled by
Associated First National Pictures Inc
383 Madison Avenue New York

big!



says Sam Katz as he picks from 30 pictures offered - - -

George Fitzmaurice's production

"The ETERNAL CITY"

PRESENTED BY
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

to open January 7th at the

ROOSEVELT THEATRE

for a minimum of four weeks

PRODUCTION OF HALL CAINE'S EPISTLE OF PASSIONS

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures
383 Madison Avenue New York



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



Carl Laemmle

¶ Forty years ago a youth, slight of frame and retiring of personality, stepped through the gateway that spans New York's harbor. One of the thousands of hopeful faces that pass Liberty's upstretched hand every year; entering a new world deprived of the confidence born of familiarity, inspired by the courage of empire builders.

A grain of sand on the seething tide.

Carl Laemmle.

* * *

¶ It is History's favorite caprice to create our giants of achievement out of our men of small stature.

History, gazing down the corridors that have seen Napoleon, Carnegie, and a legion of other doers, adds another example of its caprice in the person of Carl Laemmle.

A boy from Laupheim carried an industry's fight for independence to the Supreme Court of the United States; took an art from the hands of the few and gave it to the many.

A boy from Laupheim grew to maturity with an industry—and of its many evils, no man can trace a one to him.

A boy from Laupheim fought and struggled, won and lost with the twist of Fate's hand, never dodged an unpleasant task nor sought the easiest—yet no man can name his enemy.

American ideals and opportunity can make no prouder boast than—
Carl Laemmle.

* * *

¶ We join with R. H. Cochrane in the belief that the celebration of February, 1924, as Carl Laemmle Month is not alone the concern of Universal, or of Mr. Laemmle's associates.

We unite with Mr. Cochrane in his statement that in "The Americanization of Carl Laemmle" there is a story of epic grandeur.

And we echo his sentiment that it is an industry's privilege and its duty to doff the hat in tribute to Carl Laemmle.

There are no shadows in our recollections of Carl Laemmle; no pages in his life story that were better left uncut; no apologies to make to the country that gave him opportunity, to the industry that gave him the rewards paid to accomplishment.

He has received; he has given, in full and brimming measure.

Words that are so lamely used for so many of life's shallow tasks falter and stumble before the necessity of conveying the deep, sincere, heartfelt tribute due—

Carl Laemmle.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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This Week

Hodkinson's acquisition of Paul Mooney and John Flinn takes on interest because of the personalities involved. But to us, there is even greater interest attached to the "between the lines" signficance of Hodkinson's plans for the coming year.

For this reason:

One of the tragic figures of this industry is the independent producer who does not possess the strength to FORCE his own marketing conditions.

And one of the chief elements of hope in this business is that self-same independent producer.

But what a tragedy his story has been! Year in and year out, ten, twenty, thirty or more independents impelled by ambition, courage, and daring, attempt to brave the pitfalls of independent production.

Only to come to grief in the mire of distribution.

Then just as many try it the next year. It's a sad story; it's an unnecessary economic waste; it's a loss to the industry. The solution awaits on the development of independent distributing organizations that are first of all efficient, and secondly, are willing to go more than half way in meeting the producer. He needs it.

So the quiet atmosphere of action and constructive building that is noticeable when F. C. Monroe, of Hodkinson, looks at the 1924 calendar means a great deal.

Valentino's troubles are settled. Good news for the industry and all intimately concerned. Ocean voyages benefit other things besides the health.

Those indescribable rumbles that forecast the coming of a big picture —really big—are filtering into town regarding the Rockett Brothers' "Life of Abraham Lincoln."

Funny how the underground source of information gets to work on these "dark horses" among pictures. And the pipeline communications are never wrong, either.

Colvin Brown spent Christmas "en route." On a hurryup summons from Boss Tom Ince. We are awaiting the news with interest.

Incidentally, entirely, Thomas Ince is one example of the independent producer who has risen above distributing problems and difficulties of the moment.

Barring "Civilization," Ince has never gone off on production tangents; barring Associated producers, Ince has never been tempted along distributing paths. The answer being that Ince has had more time than any producer we can recall to think solely of ENTERTAINMENT.

Come to think of it, season in and season out, ENTERTAINMENT wears well. On the bankroll—the box office —and the public.

These thoughts of ours being guided principally by the thought that the name of Thomas Ince is apt to be prominent in the headlines early in the new year.

Forty-five thousand dollars to build a "Ten Commandments" sign on Broadway. Fifteen hundred a week to operate it. And then we figure that we would all be making money if it were not for those extravagant producers.

All the producer does is make—or break—THE PICTURE!

Pete Milne postcards us from Biskra, Africa, that you don't know what it is to be thirsty until you meet the Sahara. We don't know whether to classify that under "Geographical Information" or "Rise and Fall of the Tide."

Yes, Pete mentions Eddie Carewe's name and gives us a budget of information about the picture on which Carewe is working for First National.

Mary Pickford remembered Tom Geraghty's Christmas with a platinum watch that would take your breath away. Tom denies that he is the author of the telegram that sped Westward saying, "Where is the chain?"

Earl Hudson, in the course of a friendly letter on various topics, says some true talk:

"It is a truly great inspiration to the personnel of an organization to have a major executive who is big enough and broad enough to publicly voice credit where he feels it is justified."

We forgot to state that Earl's remark is brought forth by something we said concerning the bouquet that R. A. Rowland placed on Earl's brow at the "Flaming Youth" luncheon.

Earl goes on to say: "From my own experience in the production colony I am completely satisfied that if the major executives of other organizations had something more of the same sense and spirit of fairness, decency, and honorable qualities of leadership that 'R. A.' so clearly manifested—the craftsmen here would feel far more enthused and eager to do things worthy of such eulogy."

"Too often," he concludes, "the workers know that merit will be submerged under a blanket of silence broken only by complaints."

All of which constitutes an editorial in itself.

R. E. W.

Talking Points

A talking point is a business essential.

It is a salesman's crutch.

If we can't give our salesmen GOOD PICTURES to sell we say, "At least let's give them pictures with 'talking points.'"

A good salesman, handling a picture with a "talking point" can outsell a poor salesman pushing a GOOD PICTURE.

Marvelous!

But equally true: A good salesman selling a GOOD PICTURE can outsell a good salesman offering a "talking point."

A sure-fire box-office attraction is its own best talking point. It needs no freak twists, no exploitation angle, no tricks nor bluffs.

You know it!

Think of that when you think of trade papers—or read of trade papers.

Think back of the "talking point"—back of the exploitation angle.

The better the production—the more certain its box-office appeal—the more difficult to twist it into a freak "talking point," to hang a "clever" sales talk on it.

Mary Pickford, for example, is Mary Pickford. No talking points—but, oh, what box-office draw!

Just as Moving Picture World is—Moving Picture World.

Talking points?

Why compete with WORDS about reader confidence—when there are thousands of subscribers who have been renewing yearly for over ten years? Many hundreds who take no other paper?

Circulation? Over six thousand exhibitors—A. B. C. CIRCULATION! The GREATEST number of *paid in cash* subscriptions—bar none! Men like Harry Crandall, Tom Moore, John Kunsky on the books year in and year out FOR SEVENTEEN YEARS—and "op'ry" houses also.

Quantity of advertising pages? Second in the field—plus this fact: Moving Picture World believes that advertiser confidence is as valuable as reader confidence. WHEN YOU SEE IT IN THE WORLD—THE CREDIT IS GOOD!

Talking points?

Supply them for: Mary Pickford, Jackie Coogan, Doug Fairbanks, Charlie Chaplin, Moving Picture World.

They are not needed. Sterling is Sterling. Moving Picture World is Moving Picture World. Yesterday—Today—Forever!

Robert E. Welsh

Hodkinson Personalities



F. C. MUNROE, the new president of the Hodkinson Corporation, has been with the organization since July, 1921, in the capacity of vice-president. A native of Salem, Mass., he was graduated from Harvard, and spent a number of years as an official of the New England Telephone Company. When the war broke out, Mr. Munroe joined the American Red Cross and became assistant to the general manager of the organization in Washington, D. C. Later, he was named general manager of the Red Cross, in which capacity he served for two years.





RAYMOND PAWLEY, first vice-president, has been identified with Mr. Hodkinson since the latter entered the picture field. Mr. Pawley, with Mr. Hodkinson, was an organizer of Paramount Pictures Corp., and was Paramount's first treasurer. Mr. Pawley became Hodkinson's treasurer six years ago, and still holds that position.



ABOVE—John C. Flinn, who is resigning an important executive position with Famous Players to take a vice-presidency in the Hodkinson Corporation. Mr. Flinn has played an important part in the development of the advertising and exploitation of pictures, his latest work being the exploitation of "The Covered Wagon." A newspaper man by profession, Mr. Flinn entered picture work some ten years ago as representative for Geraldine Farrar.

RIGHT—Paul C. Mooney, another of the newly-elected vice-presidents. Mr. Mooney's first show experience was gained in the amusement park field, and which led him to the managership of the Star Theatre, Council Bluffs, Ia., and later to the management of other theatres. Mr. Mooney later went with Fox, working his way up from sales manager to an executive position, resigning when he became general manager of sales for Louis B. Mayer.

Hodkinson Plans Big Expansion; New Executives Are Named

PLANS looking towards a comprehensive expansion of the W. W. Hodkinson Corporation, motion picture distributors, have been formulated, with a realignment of the heads of the organization and the acquisition of outside executives, with a view to entrenching the organization as one of the foremost in the industry.

At a special meeting of the stockholders of the Hodkinson Corporation, held Thursday, Dec. 20, at the home offices, the following Board of Directors was elected: W. W. Hodkinson, F. C. Munroe, Raymond Pawley, Oscar M. Bate, Harry A. Richards.

At a meeting of the Board of Directors, held immediately after the stockholders' meeting, the following officers of the corporation were elected: W. W. Hodkinson, chairman of the board; F. C. Munroe, president; Raymond Pawley, first vice-president and treasurer; Paul C. Mooney, vice-president; John C. Flinn, vice-president; Harry A. Richards, secretary; Mary A. Bell, assistant secretary.

Mr. Mooney, as vice-president of the corporation, will be in charge of sales, and Mr. Flinn, as vice-president, will be in charge of advertising publicity and exploitation. Both Mr. Mooney and Mr. Flinn enter upon their new duties on January 1, 1924. In addition to the foregoing, Mr. Oscar M. Bate continues as counsel of the corporation.

Mr. Munroe, the new president of the Hodkinson Corporation, has been with the organization since July, 1921, in the capacity of vice-president. A native of Salem, Mass., he was graduated from Harvard, and spent a number of years as an official of the New England Telephone Co. When the World War broke out, Mr. Munroe joined the American Red Cross and following some months of active service in Boston, went to Washington, D. C., as assistant to the general manager of the organization. Later he was named general manager of the Red Cross, in which capacity he served for two years. During the interim, Mr. Munroe went to Europe where he spent five months in helping rearrange the affairs of the organization abroad.

In commenting on the changes and the several additions to the personnel of the Hodkinson Corporation, Mr. Hodkinson said: "Our recent additions of product such as the Kirkwood-Lee pictures and the Harry Carey pictures and the fact that other fine products are becoming available from day to day has convinced me that the time for expansion of our business has come so as to provide the best possible outlet for all of the fine independent products ready to come into the market.

"To market these productions efficiently and to enable us to gather together enough fine products from various independent sources, we are bringing into our organization the best distribution executives available and expect to greatly increase our distribution efficiency.

"This move will permit me to devote my time exclusively to the broader policies of our company, get better acquainted in the trade generally, and concentrate on the development of personal plans that I have not had time to go into heretofore."

Mr. Munroe said: "The policy of the W. W. Hodkinson Corporation is simply stated. It is to secure and distribute pictures that will meet the wishes of the exhibitor and furnish entertainment value to the public. The corporation has already announced its preliminary program for 1924, which includes the release of six Harry Carey pictures and four pictures featuring James Kirkwood and Lila Lee. In addition, we will distribute in January a Film Guild production, entitled "Grit," starring Glenn Hunter, and "The Hoosier Schoolmaster," featuring Henry Hull and Jane Thomas. We are also now closing a contract with the Christie Brothers for a series of feature comedies. Aside from this, the corporation has no further production announcement to make at this time, but shortly after the first of the year further important announcements will be made.

"In securing the services of Mr. Paul C. Mooney and Mr. John C. Flinn as vice-presidents, the Hodkinson Corporation feels that it is giving sufficient evidence of its intention of carrying out a constructive, business-like policy. We consider ourselves very fortunate in having them with us."

Bill to Repeal Admission Tax

AMENDMENT of the revenue law so as to repeal the admission tax where the amount paid for admission is fifty cents or less was proposed in a bill introduced in Congress last week by Representative Cannon, of Missouri.

Members of Congress are receiving large numbers of letters from theatre owners in their districts urging the repeal of the admission tax. "I am a little fellow in the theatre business, operating a 250 seat house in a town of 1,300," writes Enoch E. Thune, proprietor of the Kenyon Amusement Company, Kenyon, Minnesota. "My patrons want these taxes taken off, and many a time they stop at the ticket office and ask when the war tax will be taken off. It is a tax on the people who can least afford it. It has forced many a little theatre out of business. Every theatre owner that I have talked to, says that conditions are the same in their towns. Many are trying to hang on until the tax is repealed, when they could and will show a higher grade of product."

The admission tax is a heavy burden on the small theatres, and it comes on the people who can least afford it, writes C. N. Carver, of the Star Theatre, Lamberton, Minn., while L. V. Feldman, manager of the Orpheum Theatre, Pipestone, Minn., declares that it is impossible to show the best pictures produced because the audiences will not pay the war tax on the tickets. "The removal of this tax would be one act that would surely be a blessing to my patrons above all," he writes, "because it would allow me to show a better grade of pictures that they want to see, and would be of the greatest help to me."

The theatre tax means almost all the profits accruing to the exhibitor in the small towns, according to the owner of the Gem Theatre, Plainview, Minn., and the continuation of the levy means that many of the small-town exhibitors must close or put on inferior pictures.

Perilous Outdoor Scenes

Barker Sends Cameraman to Santa Cruz Island

Work is going forward rapidly on the production of Reginald Barker's new Metro-Louis B. Mayer production, "Women Who Wait," according to advices from Metro officials on the coast. All of the interior scenes have been completed already and the company is now engaged in the last episodes of the outdoor action.

In connection with this, Mr. Barker has sent Percy Hilburn, his chief cameraman, and several members of his cast to Santa Barbara from which point they will undertake to cross the channel to Santa Cruz Island. The purpose of the trip is to find a suitable location for the wrecking of a big vessel for one of the many spectacular scenes in the picture. Those who are acquainted with the channel that leads from Santa Barbara to Santa Cruz Island are aware of the dangers of crossing it in the winter months when the sea runs high and the turbulent waters are considered too dangerous for coast passenger and freight boats of even the heaviest kind. Mr. Hilburn has undertaken a hazardous mission.

The cast of "Women Who Wait" consists of Frank Keenan, who is back on the screen after his flying trip from coast to coast in "Peter Weston" on the stage; Robert Frazer, Barbara Bedford, Joseph Dowling, Margaret Seddon, Joan Standing, Victor Potel, Eddie Phillips, William Eugene and Renee Adoree.

The Ten Commandments

Hail! "The Ten Commandments!"

For what it is as spectacle—"The Ten Commandments;" for what it is as entertainment—"The Ten Commandments;" but above all for what it will mean to the picture industry—"The Ten Commandments."

And the last of these reasons shall be the greatest.

* * *

It will never be possible to estimate the immense, intangible benefit that "The Covered Wagon" has brought to the industry.

It will never be possible to underestimate what "The Ten Commandments" will mean to the industry in the years to come.

Here is the most eloquent sermon ever preached, in the form of entertainment that grips the most blase; here is the answer perfect to the most stinging denunciations ever hurled at an industry's head.

"The Ten Commandments" required courage in the making; it deserves glory in the achievement.

* * *

We saw "The Ten Commandments" twice. And we will welcome the opportunity to see it again.

On the first occasion, with a handful of film folk, the magnitude of the prologue overwhelmed us, and we felt a slump in interest in the modern story.

On the second occasion, as part of a packed theatre, the biblical sequence aroused us to new enthusiasms, and we found the contemporary story, despite our foreknowledge of events, holding us—gripping us.

We don't attempt to analyze our own feelings. We give them to you, together with the circumstances, for what they are worth.

But remember this: When you read reviews on "The Ten Commandments" ranging from the wildest of eulogies to the pecksniffian hypercritical—"The Ten Commandments" has been built for the American mother, the American wife, the American home.

And give thanks on behalf of the industry to Cecil B. DeMille.

ROBERT E. WELSH.







Trio of Leads in Goldwyn's Picturization of Lew Wallace's "Ben-Hur."

Kathleen Key, who will play Tizrah; George Walsh, who will enact the title role, and Gertrude Olmsted who will play Esther.

Buchowetzki to Direct

Dimitri Buchowetzki, producer of "Peter the Great" and one of the foremost motion picture directors in Europe, will direct Pola Negri in her next starring picture for Paramount, titled "Men," according to an announcement by Jesse L. Lasky.

State Right Percentage Accuracy Assured by Tax Collection System

By WM. K. JENKINS
President, Enterprise Distributing Corp.

IN the past it has been the practice for every State right producer to figure his own percentage tables. The fact that none of the present schedules agree indicates that the different tables have been prepared at different times and from different sources of information. This business moves rapidly, quickly reflecting actual economic conditions in the different territories. For this reason the State right percentages figured years ago are at this time positively obsolete. Especially is this true in view of the accurate information now available from which fair percentages can be determined on performance.

The old method was to take either the 1910 or 1920 censor reports, taking which ever one would give the answer nearest to that which was desired, or which ever report happened to be most convenient, and from this report figure the percentages of each territory to the whole. No count was taken in such computations to the 2,000,000 transient population in the City of New York, which 2,000,000 population contains the greatest amusement-spending population in the world. Neither do such past methods take into consideration that in certain sections of the United States 50 per cent. of the population is not eligible for theatre admissions, for racial reasons. Neither do they take into consideration the accessibility to the theatre of the population of Texas as compared to that of New York. In fact, there are so many errors in the old method of computing percentages that there is little wonder that this one question has always been a point about which there is no agreement.

The theory that the amount collected by the government from the different territories for admission tax gives a true indication of the relative amusement possibilities of all of the territories. In his table, the report by the Commissioner of Internal Revenue of admission tax collected for year ending June 30, 1923, has been taken as a base; the amounts have been divided into territories and the percentage of each territory to the whole shown, and this is a correct distribution percentage table of admission tax paid which should be the territorial percentage.

Therefore, in presenting the accompanying table, I believe that I have secured the panacea for percentage troubles, and from now on, to all right-thinking exchange men and producers, nothing but harmony will reign.

You will notice the outstanding differences between this table and some of the other tables are in only two territories, that of New York and California, and any man who has visited the exchange centers of the United States during the past year will admit the fact that New York is the best territory in the United States.

After New York, the observer in traveling from center to center recognizes that business is splendid in California, and that the construction of a new million dollar theatre has ceased to be a news item in that territory. Therefore, it is fitting and proper that these two percentages should be increased over present practice, and this is what is accomplished when the percentages are figured on past results.

One of the troubles of the State right business has been that the producers formulate all the rules by which the game is played, and that the exchange men, unorganized and without a leader, have of necessity had to play the game according to the producers' rules.

In a recent article in one of the national trade papers, there was a question in big headlines: "Where, oh where, are those Independent Exchanges?" The answer to this might have been in the fact that they are out of business because they were attempting to carry more than their just part of the cost of production.

In the two named territories in which there were outstanding differences in tables, the exchange casualty has been less than in any other part of the United States.

In "The Survey of Current Business," as prepared by the Bureau of Census which is under the Department of Commerce, which takes into consideration figures representing basic, industrial and commercial movements, it is interesting to observe that conditions as outlined in this survey indicate the justice of the changes which have been made when determining the State right schedule.

Distribution Percentage Table

New York State	$13,694,000	18.7
New Jersey	2,601,000	3.7
New England	6,125,000	8.5
Pennsylvania	5,698,000	8.0
West Virginia	529,000	.7
Delaware, Maryland, D. C., and Virginia	2,525,000	3.5
Ohio	4,027,000	5.5
Michigan	2,736,000	3.8
Illinois	6,566,000	9.0
Indiana	1,826,000	2.5
Minnesota, Wisconsin, North and South Dakota	3,040,000	4.0
Iowa and Nebraska	1,793,000	2.3
Missouri and Kansas	2,719,000	3.6
Texas, Arkansas and Oklahoma	2,698,000	1.2
Misssissippi and Louisiana	884,000	1.2
Georgia, Florida, Alabama, N. C., S. C., and Tennessee	2,423,000	3.2
Kentucky	738,000	1.0
Colorado, Utah, Wyoming and North Mexico	1,152,000	3.2
Washington, Oregon, Idaho and Montana	2,240,000	3.1
California, Arizona and Nevada	5,196,000	7.1
Total for Continental United States	$69,221,000	
Canada (Assumed 5½ p. c. of United States)	3,814,000	5.5
	$73,035,000	100.0

Mark Strand Improved

Palatial Broadway Theatre Made More Luxurious

The Mark Strand in Broadway has been practically transformed as far as the palatial interior goes, and made even more luxurious than it formerly was.

The whole transformation was made without an interruption of service. The rough parts undergoing changes were successfully concealed by long satin and velvet drapery. Noisy destruction was performed from midnight to mid-day, and noiseless construction accomplished the rest of the time.

Moe Mark, president, and Joseph Plunkett, managing director, supervised the theatre's transformation. $150,000 was expended. The orchestra platform was lowered and enlarged to contain 35 musicians. An improvised semi-pit was especially built to clear the view to the stage and screen proper. The roomy stage will now permit the amplification of the ballets. An entirely new stage set has been built and the acoustic properties have been greatly improved. Other changes were also made in the theatre for the comfort and convenience of its patrons.

Congratulating Hoffmann

Fritz D. Hoffmann, comptroller of the Crandall theatres, is receiving the congratulations of his many friends over the addition to his family on December 19 of a baby daughter. The latest reports from Mr. Hoffmann indicate that both mother and baby are doing well.

"Let Not Man Put Asunder"



Scenes from "Daniel Boone," fourth of the "Chronicles of America" series.

This series is made by The Yale University Press and distributed by Pathe Exchange, Inc.

Sennett Sees Good Resulting from Economic Readjustments

AT the close of one of the busiest and most prosperous years of his career in the production field, Mack Sennett, the famous Pathe comedy producer, and his associates at the West Coast producing plant are rapidly perfecting plans designed to make 1924 even more successful than any year heretofore.

In a statement received this week from the West Coast, the comedy producer in a brief retrospect of the closing year took occasion to single out for special mention his great satisfaction and pleasure over his distribution connections with the Pathe organization, which has been releasing such Mack Sennett product as the Ben Turpin comedy vehicles, the Mack Sennett Comedies. Concerning the recent readjustments made in the producing field Mr. Sennett said:

"The economic wave which recently passed over the industry and caught many of the producers on its crest is one of the best things which could have happened. The temporary closing down of those studios which could take advantage of the condition without serious effect to their schedules will greatly benefit them and their fellow producers. It offers splendid opportunity for reflection. Consideration of the evils which have made 'profits from production' an almost unheard of thing will lend itself admirably to a plan of reorganization which will eventually lead to a solution of that hackneyed slogan, 'Bigger and Better Pictures.'"

A careful survey of the year just drawing to a close has been made the basis for the 1924 plans now being perfected. One of the preparations for 1924 already accomplished is the recent engagement of new staff members in the scenario, title-writing and "gag men" departments. Under a plan of action worked out in detail by F. Richard Jones, production manager of the Mack Sennett Studio, a great saving in time and cost will be effected during the coming year. Under the plan, which is already being enforced, two directors are ever in readiness to jump into action, one known as a "floating director" and the other engaged in conducting rehearsals.

"Let Not Man Put Asunder"

Fisher Is President

At a recent meeting of the Minneapolis Film Board of Trade, Inc., the following officers, directors and committees were elected:

A. H. Fisher, president; L. O. Lukan, vice-president; J. F. Cubberley, second vice-president; G. Ralph Branton, secretary; J. J. Sullivan, treasurer.

Board of Directors.—A. H. Fisher, L. O. Lukan, J. F. Cubberley, G. Ralph Branton, J. J. Sullivan.

Finance Committee.—F. H. Knispel, J. F. Cubberley, F. Strief.

Publicity.—G. Ralph Branton, E. Rosen, R. D. Stewart.

Legislative.—Ben Friedman, J. F. Cubberley, J. E. O'Toole.

Transportation.—C. W. Stombaugh, J. Friedman, F. H. Knispel.

Arbitration.—F. Strief, C. W. Stombaugh, A. H. Fisher.

Alternatives.—E. E. Reynolds, F. H. Knispel.

Entertainment.—L. O. Lukan, C. W. Stombaugh, B. Friedman.

Fire Prevention.—J. J. Sullivan, F. H. Knispel, R. D. Stewart.

Membership.—J. E. O'Toole, E. E. Reynolds, G. Ralph Branton.

Critics Laud Smith Film

"Man from Brodney's" Given High Praise

"The Man From Brodney's," the David Smith production for Vitagraph which was shown at the Rialto Theatre, New York City, last week was unanimously praised by critics of the daily newspapers.

New York American: "Undeniably satisfactory. We will call a spade a spade and say Vitagraph has made a rattling good picture." New York Times: "This is a red-hot melodrama. There is plenty of action and the photography is splendid."

New York Tribune: "It was all very good and we liked J. Warren Kerrigan better than anything we have seen him in. 'The Man From Brodney's' is a great part for a star and we can't understand why Douglas Fairbanks never did it."

New York Evening Mail: "There are fights aplenty, hand to hand encounters and pitched battles, secret passages and deeds of bravery. 'The Man From Brodney's' should prove to be a knockout."

Premiere on Dec. 31

"Great White Way" to Be at Cosmopolitan

"The Great White Way," will have its world's premiere on Monday, December 31, New Year's Eve, at the Cosmopolitan Theatre, New York. The new film, picturized by the Cosmopolitan Corporation from H. C. Witwer's story, "Cain and Mabel," is said to draw a graphic illustration of the world's most famous thoroughfare.

The cast includes Anita Stewart, Oscar Shaw, T. Roy Barnes, Tom Lewis, Dore Davidson, Harry Watson, Olin Howland, Hal Forde, Stanley Forde and Billy Gould.

Scores of Broadway celebrities whose fame in sports, theatricals, arts, literature and other lines of endeavor has become world-wide also appear in the cast.

E. Mason Hopper directed "The Great White Way" from the scenario by Luther Reed. Joseph Urban designed the lavish settings.

Vitagraph Starts Drive

"Let Not Man Put Asunder" Getting Big Advance Publicity

Vitagraph has started a big drive on "Let Not Man Put Asunder," the J. Stuart Blackton production in which Pauline Frederick and Lou Tellegen play the leading roles. It has received much advance publicity in newspapers in key cities.

The St. Louis Post Dispatch devoted a full page feature story to the problem divorce, which is the theme of the picture, and based this feature on "Let Not Man Put Asunder" and the extraordinary cast. Vitagraph furnished two column drawings by Marcus, the New York Times artist, of Miss Frederick and Tellegen to accompany two signed stories written by them. Tellegen's story gave his views of love, marriage and divorce and Miss Frederick told some truths concerning the real conditions which exist in Hollywood and the chances a girl has to become a successful motion picture actress.

Newspapers generally use these drawings and the stories full length.

Valentino Does Two More for Famous—Then Joins Ritz

RUDOLPH VALENTINO has agreed to return to the Famous Players-Lasky Corporation immediately after the holidays and appear in two motion pictures, according to a joint statement issued yesterday by the Famous Players-Lasky Corporation, Max D. Steuer, representing the film star, and the Ritz Pictures Company, which also has the star under a contract that will begin upon the completion of his contract with Famous Players.

Mr. Valentino's first picture on his return to the Paramount fold will be Booth Tarkington's story and play, "Monsieur Beaucaire," which will be directed by Sidney Olcott, producer of "Little Old New York" and "The Green Goddess." The scenario has been written by Forest Halsey. A strong cast of well known players is being assembled to support the star in his first production.

By the terms of the settlement all litigation between Mr. Valentino and Famous Players will be dropped, upon completion of his contract.

In the negotiations for the settlement Mrs. Valentino, as attorney-in-fact for her husband, played an important part. Before sailing for Europe last week, after she had affixed her signature to the contract, Mrs. Valentino said: "It is gratifying to reach a satisfactory conclusion and to see Rudolph again in a position to pursue his career under satisfactory conditions. Some sample tests were made while we were abroad and the results demonstrate conclusively the character development and artistic advance made by him since he previously appeared on the screen."

Adolph Zukor, president of the Famous Players-Lasky Corporation, said: "I think the signing of this contract is an excellent Christmas present to the motion picture public. While the company has at all times been ready to reach an amicable adjustment of its differences with Mr. Valentino, those difficulties are now a thing of the past. We purpose giving Mr. Valentino the finest productions possible from the best the industry affords, and I am sure that, with all of us working in harmony, his coming pictures will be the greatest in which he has ever appeared."

He is expected to join Ritz July 1.

J. D. Williams, president of the Ritz Pictures Company, which has the star under contract to make five pictures following the expiration of his agreement with Famous Players, also expressed his satisfaction at the happy conclusion of the negotiations, and said:

"We are all, naturally, very pleased at the four-square outcome and believe that it is eminently fair to all concerned. The whole difficulty arose through misunderstanding, which need not be gone into now, and we are satisfied that henceforth all concerned will work in harmony, co-operation and business friendship."

Preview January 8

"Hoosier Schoolmaster" to Be Shown in Washington

A special preview of the W. W. Hodkinson Corporation release, "The Hoosier Schoolmaster," will be given on the evening of January 8 in the ballroom of the New Willard Hotel, at Washington, to Senators and Representatives of the Indiana Society of Washington and members of the Press Club and Associated Press. Many other prominent men of Washington have expressed their interest in the picture and it is expected that they too will be present.

Last week the students of Columbia University saw a preview of the picture at University Hall. "The Hoosier Schoolmaster" is the screen version of Edward Eggleston's famous novel, which has sold over half a million copies since 1871.

Working on Pathe Film

Camera work has been completed by Kenneth Webb on "Wolf and Montcalm," one of the photoplays being produced by Yale University Press under the general title of the "Chronicles of America" for release by Pathe. Both the Army and Navy of the U. S. Government co-operated in the production of this subject, assigning details of infantrymen, marines, and sailors to take part in various phases of action.

Showing at Capitol

"The Rendezvous" in New York Next Week

"The Rendezvous," written by Madelaine Ruthven, and adapted by Josephine Lovett, will be next week's attraction at New York's Capitol.

It is the first photoplay with its action taking place entirely in a foreign country which Mr. Neilan has ever made, and he is said to have been successful in giving to it a correct Siberian atmosphere, despite the fact that it was taken in its entirety in this country.

The cast, headed by Conrad Nagel and Lucille Ricksen, also includes: Emmett Corrigan, Elmo Lincoln, Sidney Chaplin, Kathleen Key, Richard Travers, Kate Lester, Cecil Holland, Lucien Littlefield, Eugenie Besser and R. O. Pennell.

Cruze Goes to Natchez

James Cruze, producer of "The Covered Wagon," has gone to Natchez, Miss., to make the river scenes for his next Paramount picture, "Magnolia," Booth Tarkington's recent stage success, according to an announcement by Jesse D. Lasky, first vice-president of production. Natchez is the actual locale of the Tarkington story. Heading the cast of "Magnolia" are Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver.

Striking Press Book

Another Metro press book has come off the presses and has been issued on "Fashion Row," Mae Murray's newest Metro picture which was released early in December. As with all the press books Metro has issued on its 1923-1924 productions so far it embraces every known exhibitor's aid.

Besides an abundance of scene and star cuts of all sizes there are numberless real live newspaper stories and a special magazine section that carries a feature for any newspaper in the country. It will undoubtedly be widely used.



Tom Mix is starred. The production was directed by Lambert Hillyer.

Scenes from the Fox Production, "Eyes of the Forest"

"Let Not Man Put Asunder"



Scene from "Spring Fever," a Fox Sunshine Comedy.

"Fear Maker" Finished

Purchased by Grand-Asher Distributing Corp.

Harry Chandlee, well known in the motion picture industry as a title writer, has recently completed a story, "The Fear Maker," which, before publication, has been bought by the Grand-Asher District Corp., through F. Heath Cobb, exploitation director. This story will probably be the first production which will star Florence O'Denishawn, of the Music Box Review who has for a number of years been the featured dancer with such Broadway attractions as the Follies, Hitchy Koo, etc.

Anderson Signs Hadley

Hopp Hadley will direct the exploitation of "After the Ball" and other Theatre Owners Distributing Corporation Productions. This is in accordance with an announcement coming from the offices of Anderson Pictures Corporation.



MAE MURRAY

As she appears in "Fashion Row," a new Metro Picture.

New Screen Technique

Introduced by Laurette Taylor in Metro Picture

Laurette Taylor has spent but several weeks at the Metro studios in Hollywood where she is appearing before the camera in the Metro picture version of her great stage success, "Happiness," but she has already introduced a new mode of procedure in the making of motion pictures.

At the start of the filming of "Happiness" Miss Taylor suggested that instead of following the usual procedure of rehearsing each scene and photographing it, a whole sequence of scenes be rehearsed and then the individual scenes photographed in order without rehearsing. The plan was put into effect by King Vidor who is directing Miss Taylor in "Happiness" and it proved immediately successful.

Miss Taylor, according to Mr. Vidor, has already absorbed as much knowledge of motion picture technique as most persons would acquire only after many years. It was Mr. Vidor who directed Miss Taylor in her earlier Metro version of "Peg O' My Heart," which scored such a tremendous success.

Start Service Novel

Preferred Begins Work on "Poisoned Paradise"

Camera work began this week on "Poisoned Paradise," Robert W. Service's novel, which B. P. Schulberg announces will be the most important Preferred Picture produced to date in respect to both magnitude and treatment.

The story, which deals with Monte Carlo and Paris is one of the best selling novels of the year. Waldemar Young has made the adaptation and the direction has been given over to Gasnier.

Mr. Schulberg has picked a cast of players whose drawing power is consistent with the popularity of the story. Kenneth Harlan who has scored a triumph everywhere in the title role of "The Virginian," will have the star part and will be supported by Clara Bow, of "Down to the Sea in Ships" fame. Her two latest pictures are "Maytime" and "Black Oxen."

Greene in New Position

Yale University Press, producing "The Chronicles of America," has announced the appointment of J. Irving Greene in an important executive capacity. He is working in close co-operation with Pathe Exchange, Inc., distributors of the Chronicles, as producer's representative and is also handling special publicity for the Yale Press enterprise. Mr. Greene was for two years a member of the Pathe exploitation staff and subsequently Director of Advertising and Publicity for Associated Exhibitors.

White Back from Tour

R. A. White, general sales manager of Fox Film Corporation, returned to the home offices in New York during the past week after a seven weeks' tour of all the Fox exchanges. The Canadian offices were also included in his itinerary. C. P. Sheehan, manager of the Eastern Division for Fox, who was in charge of Mr. White's office during his absence, has returned to his post at Buffalo.



HENRY GINSBURG

General Sales Manager for Preferred Pictures Corp., who has just returned from visiting the exchanges.

Miss Adoree Better

Renee Adoree, who was injured in an automobile crash several weeks ago in Los Angeles while on her way to the studios to appear in Reginald Barker's new Metro-Louis B. Mayer picture, "Women Who Wait," is recovering rapidly, according to news from the coast.

Happily Miss Adoree will not bear any facial scars as a result of her accident, during which she sustained five broken ribs and bruises about the neck and shoulders when she was hurled from her machine. It will be some little time before she can resume her work in Mr. Barker's picture, but her recovery will be complete and she will go back to her work the minute she is able.

Brown Goes to Coast

Colvin W. Brown, Eastern representative of Thomas H. Ince, left December 25 for the Coast to confer with Mr. Ince on various matters. He will be absent from his desk for about three weeks.



MARIE PREVOST

Who has recently arrived in the East from Warner Brothers' West Coast Studios, where she completed a big Warner production under Ernst Lubitsch.

Loew Visits Los Angeles to View Coming Metro Pictures

MARCUS LOEW, president of Metro Pictures Corporation, reached Los Angeles for his annual visit to the Metro studios on the coast and his other extensive theatrical interests in Southern California. He remained on the coast only long enough to speed back to the East in time to spend Christmas with his family.

One of the purposes of Mr. Loew's annual visit to the Coast was to view the forthcoming Metro productions that have been or are being completed at this time. Thus among the Metro 1923-1924 productions that Mr. Loew has viewed are "The Man Life Passed By," which Victor Schertzinger recently completed; Fred Niblo's new production, "Thy Name is Woman"; Reginald Barker's latest production, "Women Who Wait"; "The Fool's Awakening," which Harold Shaw is now completing as a Metro version of William J. Locke's novel, "The Tale of Triona;" "The Good Bad Girl," Viola Dana's latest Metro starring picture; "Happiness," starring Laurette Taylor in J. Hartley Manners' great stage play in which she was famous for many years, and several other productions that have been projected.

Mr. Loew has also been in conferences with Metro stars and the Metro executive force in charge of production. Among these were Mae Murray, Buster Keaton, Jack Coogan, Sr., and Directors Fred Niblo, Reginald Barker, Harold Shaw, Oscar Apfel, Victor Schertzinger, Robert Z. Leonard and King Vidor.

Mr. Loew was accompanied on his trip west by J. Robert Rubin, secretary of Metro Pictures Corporation and its attorney.

Tax Repeal Is Keynote of North Carolina Convention

COLONEL HENRY B. VARNER, elected president of the North Carolina M. P. T. O. last June as successor to Percy W. Wells, held his first convention at the Robert E. Lee Hotel, Winston-Salem, North Carolina, on Wednesday, December 19. This was the regular semi-annual meeting of the state exhibitor organization. It is said that this was one of the most largely constructive meetings of the North Carolina theatre owners in the history of the organization. "Jimmie" Estridge of Gastonia also officiated as secretary and treasurer and gave the first accounting of his stewardship since his election last summer.

North Carolina put itself squarely behind the movement for the abolishment of the admission and seating taxes and appointed a committee headed by Colonel Varner, with Attorney A. F. Sams and one other member to be chosen by Mr. Varner. They will go to Washington at the expense of the state organization to offer their services in behalf of the industry in putting over a repeal measure. Colonel Varner is already a member of the committee of six appointed by Will H. Hays, and has attended several conferences, the details of which he divulged to the convention delegates.

The convention passed a resolution commending Will H. Hays for his efforts in behalf of all branches of the industry.

Official report was made of the settlement, effected in Charlotte a month ago, with the American Society of Composers, Authors and Publishers for all theatres in the state. The convention approved the action of the board of directors and ordered the secretary to finally and formally confirm and effect settlement with the society upon the basis agreed upon, effective as of December 1, to continue for one year with option of renewal for on eyear at the discretion of the theatre owners.

The matter of reciprocal insurance for theatres was gone into thoroughly by the insurance committee. The convention went on record in favor of the plan as operated by the Theatre Inter-Insurance Exchange.

Another matter taken up was the inauguration of a membership campaign by which the state will be zoned and one exhibitor in each zone will be entrusted with the task of bringing into the organization each non-member in his vicinity. Secretary Estridge will be in charge of this drive. Theatre owners may become members and pay their annual dues either by the projection of a slide on their screen or by remitting fifty dollars.

It was voted to hold next summer's annual convention at Morehead City, North Carolina.

Run Is Extended

"Why Worry" will continue at the Roosevelt, Chicago, throughout New Year's Week. The extension of this comedy's engagement at the big Chicago theatre by Balaban and Katz is indicative of the favor with which this production has met in the Windy City during the past three weeks.

The extended run of "Why Worry" at the Roosevelt follows the presentation of this new feature comedy, starring Harold Lloyd, Pathe's master comedian, at theatres in prominent key-cities throughout the country.

Ginsberg Back in N. Y.

Henry Ginsberg, newly appointed head of Preferred Pictures' selling staff, following the resignation of Al Lichtman, has returned to New York after visiting the exchanges of Preferred Pictures.

INDEPENDENT EXCHANGES

FRANKLYN FARNUM

IN

"BAFFLED"

Directed by J. P. McGowan

Is the First of a Series of EIGHT "Somewhat Different" WESTERNS Now Being Produced by INDEPENDENT PICTURES CORP. for the Independent Market

The following exchanges were wise in securing this series:

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Progress Pictures, Inc., for Delaware, Maryland, District of Columbia and Virginia.

Columbia Film Service, Inc., for Western Pennsylvania and West Virginia.

Liberty Films, Inc., for Iowa and Nebraska.

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Progress Pictures Co. for Ohio and Kentucky.

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INDEPENDENT PICTURES CORP.

JESSE J. GOLDBURG, President

1540 Broadway New York City

Phone: Bryant 6884

Three Distinctive Releases

"Second Youth," "The Adopted Father" and "Blood and Gold" for Jan. 15

Distinctive Pictures Corporation announces three new productions to be released early in the new year. "Second Youth," an adaptation of the novel by Allan Updegraff, will be ready for exhibitors on January 15. Albert Parker directed this comedy, in which will be seen Alfred Lunt, Mimi Palmeri, Watler Catlett, Jobyna Howland, Lynn Fontanne. Herbert Corthell and Faire Binney.

Another George Arliss production entitled "The Adopted Father" will be ready on February 15. Harmon Weight directed this photoplay, which is an adaptation of the All-Story Weekly serial by Edgar Franklin. Edith Roberts, Taylor Holmes and Ronald Colman are in the supporting cast.

"Blood and Gold," which is now in production by Distinctive, starring Conrad Nagel, Alma Rubens and Wyndham Standing, will be released on March 15. Albert Parker is directing. Distinctive pictures are released through Goldwyn Cosmopolitan.

Critics Laud Film

Child Actors Highly Praised for Work

Joseph Depew and Miriam Battista, child stars of Distinctive's "The Steadfast Heart," which is the featured picture at the Capitol Theatre Christmas Week, are evidently established in the forefront of juveniles, judging by the lavish praise heaped upon them by the New York critics.

Louella Parsons says in the New York American: "Let us hope that no inspired director ever tries to teach Joseph Depew to act. Any such trick would spoil one of the most charming child actors we have seen in many a day. One thing we have to thank the director, Sheridan Hall, for, is his selection of children."

The Evening Journal says: "The boy, played by Joseph Depew, is a joy to watch. He doesn't act; he lives the part of the sad-faced youngster who begs a chance from a heedless world. Playing opposite him as the daughter of an aristocratic family is Miriam Battista, always an intelligent little actress."

Author's Rights Upheld

William Fox must defend a suit for $75,000 damages by Frank L. Packard, the author, according to a decision of the Appellate Division of the Supreme Court which denied an application by the producer for a judgment in his favor. Packard charges that he sold a story, "The Iron Rider," to Fox for a picture and that Fox made two pictures of it by using the title for a play he did not write and giving the story a new title, "Smiles Are Trumps." He asked $50,000 on the first charge and $25,000 on the second. The court decided that Packard was damaged in both cases.





Scenes from Metro's big production, "The Man Life Passed By," in which Hobart Bosworth, Cullen Landis, Percy Marmont and Eileen Percy portray leading roles

Chadwick Elected President at Organization of I. M. P. P. D. A.

A CONSTRUCTIVE step by independent film men was taken Thursday, Dec. 20, at Hotel Astor in New York, when the Independent Producers and Distributors Association was officially launched with I. E. Chadwick, Chadwick Pictures Corporation, elected president. Charles B. Hoy of the Hoy Reporting Service was appointed executive secretary.

The other officers follow: First Vice President, Oscar A. Price, Tri-Stone Pictures, Inc.; Second Vice President, Joseph Brandt, C. B. C. Film Sales Corporation; Treasurer, Robert North, Weber & North; Executive Committee:—Dr. W. E. Shallenberger, Arrow Film Corporation, chairman; Louis Auberbach, Export & Import Film Corp.; Louis Baum, Equity Pictures Corp.; Whitman Bennett, Whitman Bennett Prods.; Jack Cohn, C. B. C. Film Sales Corp.; Robert North, Weber & North; Oscar A. Price, Tri-Stone Pictures, Inc., and I. E. Chadwick, ex-officio.

The meeting was one of the most enthusiastic ever held by independent producers and distributors, all the leading concerns being represented, with word from others not represented at the session that they would also join. Organization of the I. M. P. P. D. A. means the following:

(1) Stabilization of the independent market. (2) Establishment of a national headquarters in executive charge of Charles B. Hoy at 1650 Broadway, New York City. (3) Representation in every key city in the country. (4) Compilation of essential and informative data concerning independent distribution. (5) Closer co-operation between producer and distributor, distributor and exchanges, exchanges and exhibitors. (6) Establishment and perfection of a credit bureau affiliated with Hoy Reporting Service. (7) Maintenance of headquarters for all independent producers, distributors, exchangemen and exhibitors. (8) Establishment of a uniform territorial percentage table. (9) Campaign to encourage entry into the independent field of new blood. (10) Establishment of State rights exchanges and owner managed exchanges in various key cities where such exchanges are now insufficient or inadequate for the purpose of rendering adequate service to independent producers and exhibitors.

News of the formation of the I. M. P. P. D. A. came as a welcome Christmas gift to independents. Immediately after perfection of the organization various committees to put into operation certain plans were adopted. Frederick H. Elliott, formerly executive secretary of the National Association of the Motion Picture Industry, now associated with Hoy Reporting Services, and Mr. Hoy received compliments from all sides for their months of untiring efforts in bringing the independents into an organization that bids fair to eliminate the following menaces:

(1) Elimination of the fly-by-night and irresponsible "shoe-string operatives." (2) Elimination of "kiting" methods of exchange maintenance. (3) Elimination of "contract-jumpers." (4) Elimination of professional promoters in all branches of the independent market where stock-selling schemes are questionable and cast reflection upon the market in general.

The following companies signed membership cards and in addition to the following President Chadwick announced that enough other companies have agreed to join the organization so that there will be at least 25 companies enrolled as charter members:

Chadwick Pictures Corporation, Equity Pictures Corporation, Arrow Film Corporation, Aywon Film Corporation, Agnes Egan Cobb, Weber & North, C. B. C. Film Sales Corporation, Blazed Trails Productions, Inc., Whitman Bennett Productions, Export & Import Film Corporation, Lee-Bradford Corporation.

Big Demand for Film

Crowds Continue at "David Copperfield" Showings

"David Copperfield," the Associated exhibitors release which recently enjoyed a remarkable three week run on Broadway, and has just finished the round of the entire B. F. Keith circuit in Greater New York, continues in heavy booking demand by exhibitors everywhere.

While educators and literary organizations are manifesting a lively interest in the production, it is the genuine entertainment appeal of the picture that is the principal lure to reviewers and the majority of onlookers, it is stated.

Meanwhile, the $3,000 prize essay contest being conducted by Associated already has attracted hundreds of school children, with indications that the number competing will reach well into the thousands before the contest ends, March 31 next. Many literary and educational publications have voluntarily endorsed this project.

Aesop's Fables Honored

Only Screen Offering on Opening Program of Keith's Hippodrome

A Pathe film was accorded the unique honor of being the only screen offering on the program at the reopening of the New York Hippodrome as a B. F. Keith vaudeville theatre. The subjects selected for this occasion was an Aesop's Film Fable, "Five Orphans of the Storm," and it is announced it was shown because of its story of Christmas cheer and in keeping with the Keith policy of furnishing only the best in vaudeville and pictures for the world's largest theatre, with a capacity of 6,100 seats.

The picture was received with unmistakable evidences of approval and at one point there was an outburst of applause. The audience was delighted at this story of how an orphan puppy brought cheer to his sad, neglected companions in the orphan asylum.

New Paramount Film

Before leaving for Los Angeles, Saturday, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announced the purchase of several stories and plays for future production.

Following the completion of "Triumph," which he will begin on January 7, Cecil B. DeMille will produce "Feet of Clay," a novel by Margueretta Tuttle. Another story which will be put into production shortly is "The Mountebank," W. J. Locke's novel and play, which was produced on Broadway last season. This production will be directed by Herbert Brenon.

"The Enemy Sex," a story by Monte M. Katterjohn, will be produced shortly by Sam Wood. It is an adaptation of a story by Owen Johnson.



Scenes from "Boy of Mine," J. K. McDonald's production of the story written by Booth Tarkington for the screen. Ben Alexander is featured in this First National picture

Schulberg Argues Against Eastern Production Center

DESPITE the announcement that construction on additional studios in the East is soon to be started, B. P. Schulberg of Preferred Pictures states that he does not think the day is yet here when the center of production will shift from Los Angeles to New York.

"A general migration to the East," says Mr. Schulberg, "has often been contemplated before but in the end the project has always been abandoned in deference to the advantages offered by California, which first took producers there.

"No other spot in America affords better climatic conditions than Los Angeles. This has, of course, been its defence for a long time, but I repeat it as the most perfect argument in favor of California as a permanent production center. Moreover, Los Angeles is so situated that it gives producers a wider variety of 'locations' than any spot in the world. Where but in California could one find such perfect tropical backgrounds and yet reach snow covered mountains in the course of only a few hours.

"Then there is an economic reason why production must continue in the West. Millions of dollars are invested there in studio equipment. It would take years of building and the investment of additional fortunes to parallel the facilities that are now in existence in the California studios. Today when economy is the loudest cry in the industry, why make a tremendous additional outlay of capital merely to duplicate equipment that now meets every possible requirement?

"But the producers who are boosting New York point to it as a solution to the problem of reducing the salaries of the screen players by using the star of the legitimate theatres on Broadway. This is exactly where I am at greatest odds with them.

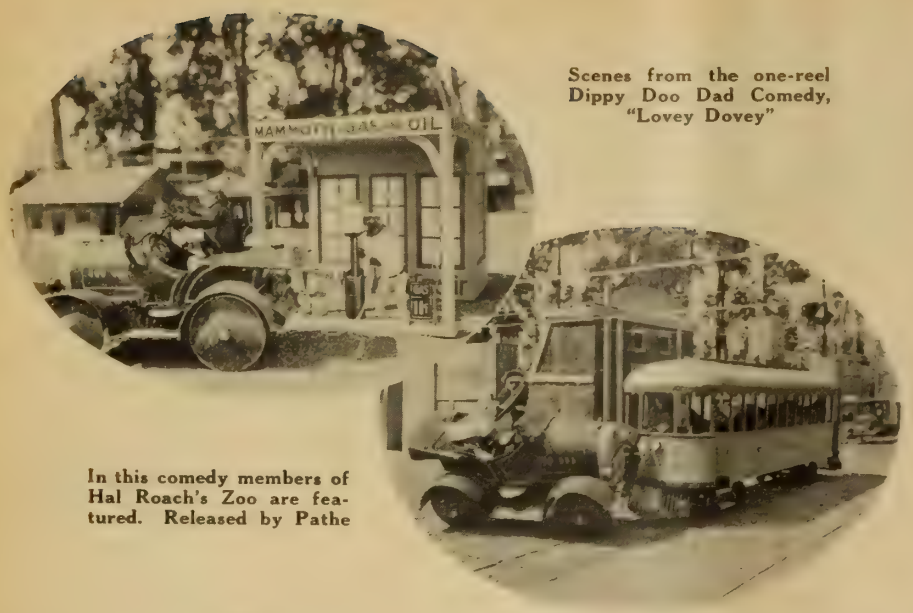
"Anyone who attempts to give the screen over to stage artists makes the gravest kind of mistake. With no reflection on those people who have distinguished themselves in the theatre, pictures do not need them. The most successful screen stars are those who have been developed by film work, not by stage experience.

"The stage stars' place in pictures was defined once and for all many years ago. When Adolph Zukor and Daniel Frohman first embarked upon the adventure of producing five reel pictures, they took out success insurance by featuring Sarah Bernhardt, James K. Hackett and other celebrities of the theatre. And it was found that a little girl named Mary Pickford who had received practically all her training before the camera, made many times more money for them than those players who had built their reputations in another medium."

Salesman Gets Legacy

According to a letter received at the Metro offices in New York last week from Harry Lustig, western district manager for Metro, with offices in San Francisco; J. N. Randolph, salesman of the San Francisco Metro exchange has just fallen heir to a ranch, stocked with a thousand head of cattle and valued in excess of $150,000. The estate was bequeathed to Mr. Randolph by his father, who died recently at Great Falls, Montana.

"Let Not Man Put Asunder"



Scenes from the one-reel Dippy Doo Dad Comedy, "Lovey Dovey"

In this comedy members of Hal Roach's Zoo are featured. Released by Pathe

George Walsh Chosen to Play Lead in Ben Hur

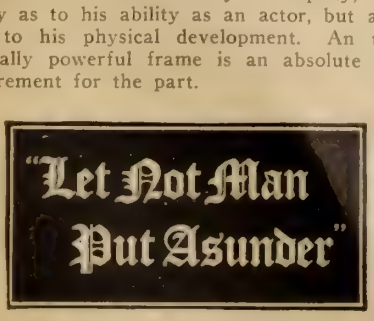
THE secret as to who is to play the title role in Goldwyn's picturization of General Lew Wallace's "Ben Hur" has been set at rest by a wire from F. J. Godsol, president of the Goldwyn Company, to the home office, that George Walsh had been assigned to play the part. There has been a great deal of speculation throughout the industry ever since the first report of the million dollar deal by which Goldwyn and A. L. Erlanger became associated in this big picture deal. Nearly every screen star and leading man of importance has been mentioned as a possible selection for the part. Walsh himself has been named in frequent rumors.

Mr. Godsol's telegram announced two other players for the cast in addition to Mr. Walsh. Gertrude Olmsted will play Esther, the leading feminine role, and Kathleen Key, a member of the Goldwyn acting organization, has been cast for the part of Tizrah, sister of Ben Hur.

No role in motion pictures has caused so much discussion as that of Ben Hur. Camera tests were given during the past several months by June Mathis, editorial director for Goldwyn, to scores of candidates among the leading players of both screen and stage. Walsh was the only one who satisfied Miss Mathis, Mr. Goldsol, Mr. Lehr and other executives of the Goldwyn Company, not only as to his ability as an actor, but also as to his physical development. An unusually powerful frame is an absolute requirement for the part.

Miss Mathis and other members of the cast to be announced by Mr. Godsol later will sail for Europe within a short time to join there Edward J. Bowes, vice-president of Goldwyn, and Charles J. Brabin, the director in charge, who have been abroad with a large technical staff for the past several months preparing for the photography of "Ben Hur" on a tremendous scale in authentic settings in Italy, the Mediterranean and Palestine.

H. E. Edington, the business manager of the Goldwyn Studios, will sail with the company to act in similar capacity for "Ben Hur."



Pathe Meets Big Demand

Exchangemen Clamoring for Prints of "The Way of a Man"

That Pathe's decision to produce a feature as well as a serial version of Emerson Hough's famous novel, "The Way of A Man," was eminently justified by the needs of a great body of exhibitors is being attested by reports from Pathe exchanges all over the country.

Practically every one of the thirty-five branch offices distributing Pathe product has ordered immediate shipments of prints to meet the demand for the feature version of Emerson Hough's story. Many of the managers declare they anticipate a tremendous volume of business on the production from non-serial zones.

Lower Whaling Stock

Stockholders of the Whaling Film Corporation, which produced "Down to the Sea in Ships," in New Bedford, Mass., have approved the directors' recommendation for a reduction of the capital stock from $10 to $5 per share. They have also sanctioned the distribution to the stockholders of a liquidating dividend of $5 per share.

Battle Scenes in Film

Army Heads Co-operate With Emory Johnson

Transcending in its scope of spectacular showmanship even the greatest of his recent successes, including "The Third Alarm" and "The Mailman" with their many big scenic achievements, Emory Johnson's next production for Film Booking Offices will bring to the screen the most extraordinary picturization of battle scenes ever put upon film, according to advices from the Johnson producing headquarters on the coast.

The scenes in question will be photographed in a few weeks at the big army reservation in San Francisco—the Presidio. More than one thousand American soldiers, together with the full equipment of modern warfare, have been lent the producer by the U. S. Army heads. Many of the most noted officers of the army will co-operate with Mr. Johnson in the actual filming of the scenes.

At least two of the biggest battles in the Great War will be duplicated in all their stirring realism, it is stated, in the production which is tentatively titled "Swords and Plowshares."

Newark Sees "Going Up"

MacLean Picture Applauded by Jerseyites

Douglas MacLean's comedy success, "Going Up," his first independent starring production for Associated Exhibitors distribution, has just closed a successful run at the Rialto Theatre, Newark. Extracts from some of the newspaper comments follow:

Newark Star-Eagle: "As a combination of side-splitting fun and hair-raising stunts it is a wonder. A rattling good company interprets this triumph of funmaking."

Newark Ledger: "Here is a picture without one bit of slapstick work, rid of all burlesque situations, and devoid of the usual musical comedy trash. It is a classic comedy —'one of the funniest we have seen in many days.'"

Goldwyn Gets Medals

Goldwyn Pictures Corporation is in receipt of two gold medals and the diplomas awarded to it by the Chamber of Commerce and Industry of Turin, Italy, at the International Exhibition of Optical and Cinematographical Photography. Two Goldwyn productions won the highest awards, the grand gold medal and the gold medal, at that exhibition last fall. The grand gold medal was awarded to the picture, "Lost and Found"; second prize, the gold medal, to "The Christian."

An interesting fact in connection with the awarding of these medals is that they were both given for pictures, the exteriors of which were filmed in their natural settings.

"Devil Dance" Filmed

Fox News Shows Strange Ceremonial of the Lamas

Leh, the highest city in the world, which is situated in the Himalayan Mountains of Western Tibet at an elevation of 11,500 feet, is pictorially explored in the current release of Fox News, Vol. 5, No. 21. This first motion picture penetration into the little known and nearly inaccessible fastness of Tibet was made during the recent visit of Mrs. W. J. Morden, of Chicago, and Mrs. J. B. Macauley, of Evanston, Ill., the first American women ever to enter Leh.

The news reel shows their arrival in the city, their tour of its streets and their visit to Hemis Lamasary, the foremost monastery of the strange religion of Lamaism, which is a form of Buddhism. The film also depicts the weird Devil Dance of the Lamas, which is the annual ceremonial dedicated to the future life of tortured souls. These pictures were taken by H. T. Cowling, a field representative of Fox News, who is now in Tibet after a trip through Asia-Minor and the interior of Africa.

Among the most interesting of the many surprising scenes in this Fox News subject are views of the Prayer Wheels of Lamaism. These wheels consist of great cylinders set upon axles that are fitted into bearings. The surface of each cylinder is inscribed with prayers, and the simple muscular effort of turning the wheels constitutes the performance of devotions.

New F. B. O. Picture

Mary Carr and Johnnie Walker in Leading Parts

Changing from father-love, projected by characters played by Ralph Lewis and Johnnie Walker as father and son, respectively, Emory Johnson will make mother-love the underlying theme of his next production for F. B. O. It is tentatively called "Swords and Plowshares" and Mr. Johnson is now at work filming exterior scenes in the towering mountain back of Santa Barbara, California.

Mary Carr will furnish the mother-love note, about which the story, written by Mr. Johnson's talented mother, Emilie Johnson, has been woven.

Johnnie Walker will appear as the son, thereby joining again with Mrs. Carr to re-enact the historic triumph they achieved together in the memorable "Over the Hill."

Advertising Tie-Up

Auto Accessories Hitched to "The Drivin' Fool"

When the Hodkinson speed-picture "The Drivin' Fool" was recently given a four day run at the Capitol Theatre, Hartford, Conn., Manager J. C. Clancy with the aid of Sam Friedman of the Hodkinson office put over a fine advertising tie-up with the automobile accessory dealers of the city. A two page spread of ads in the Hartford Daily Times called attention to the fact that the accessories mentioned would prevent those who use them from becoming driving fools. This advertising proved to be a source of profit to the dealers and a business-getter for the Capitol.



SCENE FROM METRO'S "HALF-A-DOLLAR BILL"

Firemen of New York Praise Fox's "Cupid's Fireman"

"CUPID'S Fireman," the latest William Fox release starring Charles Jones, was shown Thursday morning at the Central Theatre, New York, before an invited audience of city and state fire officials, and the reviewers from the daily papers, fan magazines and trade papers. There were about 500 present at the special screening. Included in the audience, it is said, were representatives from every engine company and every hook and ladder company in Greater New York.

Albert E. Guinness, president of the Uniformed Firemen's Association of Greater New York, sent the following letter to William Fox, after he had seen the picture:

"Permit me to thank you for the opportunity afforded me, as president of the Uniformed Firemen's Association of Greater New York, to review 'Cupid's Fireman' and offer suggestions thereon. In the excellent portrayal of a fireman's life, both at home and in company quarters, and in the realistic scenes of alarm, of a building ablaze and in collapse and in a rescue thrillingly presented, you have made a powerful appeal in behalf of courage, good morals and fire prevention that should make the production attractive to the public in general and to the firemen and their families in particular."

The picture is adapted from the short story, "Andy McGee's Chorus Girl," by Richard Harding Davis. Marian Nixon is the leading lady.

Contracts with Loew

Contracts have been signed for the presentation of Marion Davies in "Little Old New York" in the Loew Theatres of Greater New York.

The picture, which has broken records at the Capitol Theatre and theatres all over the country will play its first Loew date at the State Theatre, Broadway and 45th Street, the week of January 14. Simultaneous with this presentation, it will be shown at the Loew Metropolitan, in Brooklyn.

Following this, it will be seen at thirty-two Loew houses.

Fighting Admission Tax

Sydney Samson, president of the Film Board of Trade of Buffalo, N. Y., and the members of his organization, are aiding the M. P. T. O. of New York in their fight for the repeal of the admission tax. Cards are being distributed to exhibitors urging them to use their best efforts to have the law repealed.

"Let Not Man Put Asunder"



Scenes from Joseph M. Schenck's production, "Secrets," for First National. Norma Talmadge is starred

Great Premiere in New York of "Ten Commandments"

A FIRST-NIGHT audience which, in point of enthusiasm and brilliancy of personnel has seldom been equalled in the theatrical history of New York attended the opening of Cecil B. DeMille's Paramount production, "The Ten Commandments," at the George M. Cohan Theatre Friday night, December 21.

It was a proud occasion for the producer, for Jeanie Macpherson who wrote the film story, for Adolphe Zukor and Jesse L. Lasky who sponsored the production in the name of Paramount and for Hugo Riesenfeld who planned the faultless presentation, wrote the musical accompaniment and conducted the orchestra.

For hours preceding the start of the performance crowds of people eager to obtain seats had jammed the lobby of the theatre and overflowed out into the street so that it was difficult for those who had secured reservations to make their way to the doors.

It was shortly after 8:30 when the huge tablets which formed the scenic background for the presentation slowly opened outward and the introductory title was revealed on the screen. From that moment until the end, three hours later, there was not one second's abatement of interest, while the applause and cheering at times were deafening. Waves of handclapping and shouting swept over the theatre in crescendo with the pursuit of the Children of Isreal by the Egyptian charioteers, the opening and closing of the sea, the pronouncement of the commandments and with the amazing climax of the modern story, and at the conclusion the calls from all parts of the house for the producer were inevitable.

After five minutes of insistent applause Mr. DeMille walked upon the stage and it was several minutes more before he could speak. "We will feel indeed grateful," he said, "if our effort shall lead to a reawakening of interest in the world's greatest book. It is difficult to tell whose work this picture really is. Mr. Zukor and Mr. Lasky with their enthusiastic interest—the inspired pen of Miss Macpherson—the cast, cameramen, camel drivers, draughtsmen, assistant directors, wardrobe assistants—all worked with the light of a great purpose. Each believed that he was doing his bit toward the consummation which, after all, all of us are striving for—the Brotherhood of Man."

In their reviews of the production the New York newspaper critics, like those of Los Angeles, were unreserved in their bestowal of praise. The Herald said: "'The Ten Commandments' will be popular, enormously so .... Indeed, we came away from the Cohan Theatre last night with the firm conviction that it would have been an unusually fine picture even with the prologue left out."

The Tribune critic said: "Everyone knew all about everything in connection with the production excepting whether it was or was not a great achievement. It is." Not only is it entitled to a place on the honor roll of the world's screen classics," said the Telegram, "but in the matter of precedence it deserves a place very near the top of the list. Judging from the downright cheers, not enthusiastic applause or approving voices, but real hearty cheers, many in the audience last night seemed to think it should dispute for leadership with any other spectacle ever shown to a New York gathering.

The Times: "It is probable that no more wonderful spectacle has ever been put before the public in shadow form." The Sun & Globe: "We remained judicial and refrained from 'bravos' but it was diffcult." "The year's shortest day gave us the year's biggest picture," said the Evening World.



Commend Barry

"The Country Kid," one of the Warner Brothers Screen Classics starring the befreckled Wesley Barry, has received the unqualified endorsement of the National Catholic Welfare Council, an organization which carefully sifts through hundreds of motion pictures to discover those that have distinct family entertainment value and are refreshingly wholesome.

Closes Big Contract

F. B. O. Makes Australian and New Zealand Deal

The Film Booking Offices announces that Edna Williams, secretary and head of the foreign department, closed a contract last week with Chipman Ltd., of New York, whereby it is to distribute the F. B. O. product in Australia and New Zealand. Messrs. Gurney and Chambers, managing directors of Selected Super Films, Sydney, Australia, will handle the actual distribution of the product.

The contract covers a large number of productions among which are the following: "Human Wreckage," "The Mailman," "Daytime Wives," "The Lullaby," "Judgment of the Storm," "The Dancer of the Nile," "The Fair Cheat," "Divorce," "Lights Out," "Blow Your Own Horn," "Alimony," "Lost," "Beware the Woman," as well as other F. B. O. specials.

Miss Williams stated, that to her knowledge this contract is the biggest ever consummated between Independent Producers and an Australasian Independent Exchange.

Kerry Added to Cast

Rupert Hughes, Goldwyn author-director, is striving to set a record for brilliance of players in his cast of "True As Steel." The latest addition is Norman Kerry, borrowed by Goldwyn from Universal. He played leading roles in "The Hunchback" and "Merry-Go-Round."

Ray Film to Exhibitors

Contrary to the usual rule with long-run productions of the super type, when distributed by other releasing companies, Charles Ray's "The Courtship of Myles Standish" is to be released directly to the exhibitor instead of being road-shown. December 30 is the official release date.

This decision is announced by J. S. Woody, General Manager of Associated Exhibitors. The only exceptions in the enforcement of this rule, he said, will be in the cases of New York, Chicago, Boston and a few other great centers, where local conditions make a departure virtually obligatory.

"This is squarely in line with Associated's policy of the open door and direct dealing with the exhibitor," Mr. Woody explained. "Our professed mission—to act as the exhibitor's agent in the production field covers only a part of the ground. We produce no pictures, but order from the producers product which the exhibitor avowedly requires. Having done that, we conceive it to be an essential part of our service to supply this product to the exhibitor under conditions as advantageous to him as it is possible to make them."

New F. B. O. Program

Additional Production Make Diversified Program

The Film Booking Offices announces that new additions to its 1923-1924 schedule of productions have made necessary important changes in the dates of release. The 1923 schedule will be concluded by releasing the "Fashionable Fakers," starring Johnnie Walker, on December 23.

Heading the new schedule which is effective between January and April of 1924, is "Judgment of the Storm," the first Palmer Photoplay Corporation production. It is backed by extensive and heavy newspaper and magazine advertising and is said to be unusually strong in drama, action and suspense.

Prominent also is the January release is "The Lullaby" a Chester Bennett production starring Jane Novak and an all star cast. Then will follow "After the Ball" and "Phantom Justice," with Dell Taylor and a distinguished cast.

"Alimony" will usher in the month of February. It is said to be one of the most daring and truthfully frank stories ever screened. Warner Baxter and Grace Darmond appear in the leading roles. February will also see "By Divine Right," featuring Elliott Dexter and Mildred Harris. In "Ungarded Gates," Madge Bellamy appears first as a maid in a clever and well directed story.

"Beware the Woman" and "Damaged Hearts" are two big F. B. O. specials scheduled for March release, and will be followed by "Lost" in April. This entire schedule will be interspersed with a series of super-westerns which will be announced soon.

Lubitsch at Coast

Loaded with books and plays picked up during his New York stay, Ernst Lubitsch arrived at the Warner Brothers' coast studios just before Christmas. The producer-director was given a royal welcome by the folks at the studio, after which he started in sorting over the material with a view of beginning work on his next Warner picture.



Marshall Neilan presents "The Rendezvous"



A Goldwyn-Cosmopolitan release

Unfair Non-Theatrical Opposition Menaces Showmen, States Brandt

NON-THEATRICAL opposition for the regular showman "threatens to kill the goose that lays the golden egg," says William Brandt, president of the Motion Picture Theatre Owners, State of New York, Inc., in the following statement:

"Recently the Motion Picture Theatre Owners of New York State have been receiving a great many complaints regarding the unfair competition of non-theatrical opposition such as churches, Y. M. C. A.'s, schools, town halls, dance halls, opera houses, and so on.

"Exhibitors have complained that these places are not subjected to the rigid requirements which a theatre has to undergo, such as: proper facilities for exits, fire appliances, ventilation and a host of other requirements.

"The non-theatricals are not obliged to pay a federal seating tax, a local license fee nor charge a tax on their admissions, while the theatre is obliged to do all these things. While not paying much for film rental, or in many cases nothing at all for the service, the non-theatricals invariably undersell the local theatres on admission price.

"The New York State Organization has been very apprehensive for some time that an accident in a wooden town hall or other building while showing film would bring a dire reaction upon the entire industry as a whole, with more rigid requirements, stricter inspection for the theatres and the apathy of the public following a disaster.

"They have felt that some definite action for the regulation of film in non-theatrical enterprises should be brought about, and President William Brandt has written to General Will H. Hays, making the suggestion that all applications for the request of film for showing in non-theatrical places that charge admission fees should be passed upon by the local joint arbitration committee in the particular zone where the application comes from.

"With three exchange men and three exhibitors sitting on that committee to pass on the several different aspects that enter into the showing of film to the public, a great deal of the unjust, oppressive and unfair competition that now exists would be eliminated.

"This competition has reached proportions where it can no longer be disregarded, for what had been a privilege has become a tremendous abuse, which threatens to kill the goose that lays the golden egg in the form of the exhibitor's box office."

M. P. T. O. A. Manager Resigns; To Start Moeller Thea tre Service

THE contract of General Manager A. J. Moeller with the Motion Picture Theatre Owners of America, will terminate January 1st, 1924, and on that date Mr. Moeller will launch the Moeller Theatre Service, Inc., with offices in the Bethlehem Engineering Building, 1650 Broadway, corner 51st street, New York City.

The Moeller Theatre Service will seek to render a comprehensive service to theatre owners in a general sense and through this system to put into operation lines of action which should be of decided advantage to all theatre owners participating. Some definite announcements in this relation will be shortly made by Mr. Moeller.

In his connection with the Motion Picture Theatre Owners of America as general manager for the last two and a half years, Mr. Moeller's activities have been of great value to the theatre owner as well as being of service to the industry generally.

Greater Casts Than Ever in Coming Goldwyn Pictures

GOLDWYN has long been noted for the excellence of its casts. No stars appear in Goldwyn pictures, but each player is selected for his especial fitness for a particular part. The players in the leading roles are featured because they have demonstrated their ability in past performances.

Cosmopolitan is following the same procedure, no one except Marion Davies, who has become in a few years' time one of the biggest box-office attractions in the industry, being starred. And even in her pictures the casts contain the best players available. Featured players in the Cosmopolitan non-star productions are Lionel Barrymore, Louis Wolheim, Alma Rubens, Robert B. Mantell, Colleen Moore, Anita Stewart, Seena Owen, John Charles Thomas, Otto Kruger, etc.

Distinctive Pictures also uses the all-star casts, even in support of its lone star, George Arliss. The new Goldwyn Cosmopolitan releases, which includes Distinctive productions, will boast even bigger casts than in the past.

There is Rupert Hughes' new Goldwyn picture, "Reno," with a cast embracing Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Kathleen Key, Hedda Hopper, Rush Hughes, Lucien Littlefield, Marjorie Bonner, Howard Truesdale, William Orlamond and others.

And then for Victor Seastrom's first Goldwyn picture, "Name the Man!" from Sir Hall Caine's "The Master of Man"—it contains such noted players as Mae Busch, Conrad Nagel, Patsy Ruth Miller, Creighton Hale, De Witt Jennings, Hobart Bosworth, Aileen Pringle, Evelyn Selbie, Winter Hall and a dozen more.

In support of Marion Davies in Cosmopolitan's "Little Old New York," are Harrison Ford, Louis Wolheim, Courtenay Foote, Mahlon Hamilton, J. M. Kerrigan, Sam Hardy, Charles Judels, Gypsy O'Brien, Mary Kennedy, Thomas Findlay, Norval Keedwell, Riley Hatch, Andrew Dillon and a score of others.

In Cosmopolitan's "Unseeing Eyes" are Lionel Barrymore and Seena Owen in the featured roles, with Gustave von Seyffertitz, Louis Wolheim, Helen Lindroth, Walter Miller and Charles Bayer.

Robert B. Mantell, John Charles Thomas and Alma Rubens are featured in Cosmopolitan's picture based on Stanley Weyman's novel, "Under the Red Robe," with Sydney Herbert, William H. Powell, Genevieve Hamper, Ian MacLaren, Rose Coghlan, Mary McLaren, Otto Kruger, Evelyn Gosnell, Gustav von Seyffertitz, George Nash, Arthur Houseman, Charles Judels, Sidney Booth, Andrew Dillon and others.

Goldwyn's King Vidor production of Joseph Hergesheimer's story, "Wild Oranges," contains but five players but they are all known to fans and have excellent drawing power. They are Frank Mayo, Virginia Valli, Charles A. Post, Ford Sterling and Nigel de Brullier.

Marshall Neilan's third Goldwyn picture, "The Rendezvous," from a story by Madeleine Ruthven, has Conrad Nagel, Lucille Ricksen, Sidney Chaplin, Kathleen Key, Richard Travers, Emmett Corrigan, Elmo Lincoln, Lucien Littlefield, Kate Lester, Cecil Holland, Eugenie Besserer and R. O. Pennell.

Distinctive's comedy, "Second Youth," features Alfred Lunt and Mimi Palmeri, with Walter Catlett, Herbert Corthell, Margaret Dale, Lynn Fontanne, Faire Binney, Lumsden Hare, Jobyna Howland, Charles Lane, Winifred Allen and Hugh Huntley.

In Goldwyn's picturization of Elinor Glyn's novel, "Three Weeks," are such noted players as Conrad Nagel, Aileen Pringle, H. Reeves-Smith, John Sainpolis, Stuart Holmes, Mitchell Lewis, Joan Standing, Nigel de Brullier, Dale Fuller, William Haines and many others.

Claire Windsor, Edmund Lowe, Mae Busch, Raymond Griffith, Lew Cody, Hobart Bosworth, Lilyan Tashman, Dorothy Cummings, Will Walling, Mayme Kelso, Arthur Houseman, William Orlamond and David Kirby appear in Goldwyn's Emmett Flynn production, "Nellie, the Beautiful Cloak Model."

With Marion Davies in Cosmopolitan's "Yolanda" are Lyn Harding, Holbrook Blinn, Maclyn Arbuckle, Johnny Dooley, Ralph Graves, Ian Mac Laren, Gustave von Seyffertitz, Theresa Maxwell Conover, Paul McAllister, Mary Kennedy, Leon Errol, Thomas Findlay, Martin Faust, Arthur Donaldson and Roy Applegate.

Anita Stewart, T. Roy Barnes, Oscar Shaw and Tom Lewis head the cast of Cosmopolitan's "The Great White Way" from an H. C. Witwer story. Others in the cast are Harry Watson, Olin Howland, Dore Davidson, Hal Ford, Stanley Forde, Tex Rickard, Ned Wayburn, Irvin Cobb, Harry Hirschfield, Damon Runyon, "Bugs" Baer, Hal Coffman, Winsor McKay, Earl Sande, Johnny Gallagher, Joe Humphreys and others.

Cosmopolitan's new crook melodrama, "Through the Dark," founded on Jack Boyle's Boston Blackie story, "The Daughter of Mother McGinn," includes in its cast Colleen Moore, Forrest Stanley, Margaret Seddon, Hobart Bosworth, George Cooper, Eddie Phillips, Wade Boteler, Tom Bates and Carmelita Geraghty.

In Rupert Hughes's new Goldwyn picture, "True as Steel," will be Aileen Pringle, Eleanor Boardman, William Haines, Lucien Littlefield, William Orlamond, Huntley Gordon, Kathleen Key and others.



Scene from "Hoodman Blind," a William Fox production, based on the stage play by Henry Arthur Jones and William Barrett

Select "Cytherea" Stars

Goldwyn and Fitzmaurice Pick Leads for New First National Production

George Fitzmaurice and Samuel Goldwyn have completed the principal casting for Fitzmaurice's next independent production in association with Mr. Goldwyn, which is to be Joseph Hergesheimer's novel "Cytherea." It will be distributed by First National Pictures.

The four most important roles are to be Lewis Stone, Alma Rubens, Mary Aldan, and Constance Bennett who will make her first screen appearance. Miss Bennett is a daughter of Richard Bennett who plays the part of Bruno in Fitzmaurice's "The Eternal City."

Mr. Goldwyn has delayed production five weeks in order to secure the services of Lewis Stone who was not available until this date because of his activities in California. It is now expected that the director and the company will journey to Havana, Cuba and Paris for the exterior scenes.

Isadore Bernstein Ill

Isadore Bernstein, one of the veterans of the motion picture industry, at present attached to the scenario staff at Universal City, has been confined to his bed for several days with a severe attack of pneumonia.

English Types in Film

Actors of Aristocratic Bearing in "Fool's Awakening"

Aristocratic appearing Britons have been at a premium in Hollywood ever since Harold Shaw began the direction of the new Metro picture, "The Fool's Awakening," a screen version of William J. Locke's famous novel, "The Tale of Triona."

More than three hundred and fifty persons, each bearing the unmistakable stamp of British aristocracy, appeared in one of the great scenes. Aside from the cast of principals, which include Harrison Ford, Enid Bennett, Mary Alden, Alec Francis, John Sainpolis, Lionel Belmore, Harry Northrup, Evelyn Sherman, Pauline French, Edward Connelly, D. R. O. Hatswell, Mark Fenton, Arline Pretty and Lorimer Johnston, there were Indian princes and dignitaries from almost every European country. Gold braid and gold buttons had been used with reckless profusion.

Premiere at Cameo

Theatre Crowded to See "A Lady of Quality"

Hobart Henley's production of "A Lady of Quality," Universal's Super-Jewel picturization of Frances Hodgson Burnett's famous novel of the same name, presented by Carl Laemmle, had its premiere New York showing at the Cameo Theatre last Sunday.

Heralded as a worthy successor to "Merry Go Round" and picked by critics as a companion picture to the remarkable "Hunchback of Notre Dame," "A Lady of Quality" opened to a crowded house.

An unusual episode of the premiere was the unlooked for personal appearance of Virginia Valli, the star of "A Lady of Quality."

Bought by Universal

"The Missourian," a popular novel by Eugene P. Lyle, with a romantic background and a sweep of historical narrative, has been purchased by the Universal Pictures Corporation as an elaborate starring vehicle for Reginald Denny.



The entire "Ziegfeld Follies" chorus appears as a unit in a motion picture for the first time in "The Great White Way," opening at the Cosmopolitan Theatre on New Year's Eve. Anita Stewart, leading woman in the picture, is shown here with some of the "Follies" beauties

Books Universal Film

Baby Peggy Picture Goes on U. B. O. Circuit

A. G. Whyte, motion picture manager of all Keith, Moss and Proctor houses, has booked "The Darling of New York," the big Universal Jewel production starring Baby Peggy, for the entire U. B. O. Circuit in and around New York City.

To add still further to the recognition of Baby Peggy as a "big-time" box-office attraction "The Darling of New York" will play the "long" end of the week in the split-week houses and will run for an entire week over several of them.

A far reaching exploitation campaign is now being planned to herald the opening of the big Jewel in all the U. B. O. houses.

Praise for Metro Film

Critics Call "Fashion Row" Mae Murray's Best

Here are the comments of the critics of Detroit on Mae Murray's newest Metro starring picture, "Fashion Row," which played there at the Capitol Theatre recently:

Detroit News: "It's much more of a motion picture than its title would seem to indicate. It is about the best display of both story and acting that Mae Murray has had."

Detroit Free Press: "People who love the exotic creations of Mae Murray and the many bizarre and startling gowns she effects in her colorful screen plays will see her at her best in 'Fashion Row' at the Capitol. She wears a wealth of stunning gowns, furs which are worth a king's ransom, and loads of jewelry." Detroit Evening Times: "It is the best thing Miss Murray has ever done."



Scene from Universal's "Crooked Alley," in which Thomas Corrigan, Laura La Plante, Kate Lester, Sydney Bracey are featured. It is a "Boston Blackie" crook story and was directed by Robert F. Hill

Endorse "The Acquittal"

N. Y. Bar Association Finds It Entertaining Film

At the invitation of Carl Laemmle, president of Universal Pictures Corporation, Charles H. Strong, Secretary of the Bar Association of the City of New York arranged a private screening of Universal's baffling mystery drama, "The Acquittal," for members of the association.

The conclusion of the picture was met with hearty applause from the unusually discriminating audience.

Melnitz Resigns

Little Theatre Films announces the resignation of Curtis Melnitz as president of the organization which was formed here several months ago to present pictures of artistic worth to discriminating audiences throughout the country. The name of Mr. Melnitz's successor has not been announced.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Wisconsin Conditions Fine, Exhibitor Review Indicates

Looking back over the last twelve months and attempting to pierce the veil that covers the new year, motion picture men in Wisconsin are unanimous in expressing the opinion that 1923 was a period of rare achievements and that 1924 will witness prosperity and a rise to heights heretofore untouched in the history of the industry. Not alone will record business mark the new era, but with increased patronage will come also greater good will of the public and harmony between exchange men and exhibitors, leaders in the industry declare.

Optimism concerning what the future holds in store is probably reflected best by the amount of theatre building just completed or under way at the present time. During no similar period have as many theatre projects been undertaken as have been outlined or consummated during the last few months. Virtually every large city in the state has at least one new house.

Among outstanding developments of the last year and the plans for 1924 are the following:

Reorganization several months ago of the inactive F-I-L-M club into the Film Board of Trade, which has shown marked activity in taking up the problems of the exchange men.

Placing of the Motion Picture Theatre Owners on a sound financial basis, accomplished in part through the publication of a movie directory.

Establishment of a joint arbitration board which has worked wonders in bringing the exchange men and exhibitors together on a harmonious footing.

Establishment of uniform contract in virtually all deals with a saving to exhibitors and exchange men alike.

Perfection of theatre insurance plan which will result in a large saving as soon as it begins to function early in 1924 through the efforts of the M. P. T. O. of Wisconsin.

Drive on bicycling evil in which the postal officials have been enlisted by the Film Board of Trade.

Elimination of petty tax squabbles with the Department of Internal Revenue through a policy of co-operation offered by the exhibitor unit.

Campaign against obnoxious legislation.

Drive during 1924 on nontheatrical competition.

The outstanding achievement in the building line has been the construction of the Wisconsin Theatre, $2,000,000 movie palace, in the heart of Milwaukee. It will be completed late in February. The Saxe Amusement Enterprises, who will operate the Wisconsin under a lease, likewise are constructing the New Modjeska on Milwaukee's south side and a new theatre in Janesville, thus keeping the company in the lead as far as theatre chains are concerned.

Keeping pace with the Saxe interests is the F. W. Fischer Company of Madison, which likewise is building a house in Janesville. This company already has acquired twelve theatres in Wisconsin and northern Illinois, and during 1924 will erect a $600,000 house in Fond du Lac, the plans having been announced recently.

A company headed by George Fischer of the New Milwaukee also is making elaborate plans which include the erection of a chain of houses. This company recently acquired the Community Theatre, which has just been constructed in West Allis.

Kenosha boasts a new house in the Vogue; West Allis has a second house under construction; Madison has its New Madison, completed during the early part of 1923 by the F. W. Fischer interests; and Shorewood, suburb of Milwaukee, also soon is to have a new theatre.

In addition to the construction of new theatres, several large deals have been closed during the last months of the year, chief among them being one by which the Butterfly at Milwaukee went to the A. J. Cooper Amusement Co. of La Crosse under the terms of a lease, and another whereby the Parkway at Madison was acquired by the F. W. Fischer Company.

And while exhibitors have been building themselves new homes, exchange men have done likewise with the result that Milwaukee now boasts among the finest exchanges in the country. Universal, Pathe and First National are all quartered in new buildings erected especially for them, while smaller concerns hold floor space in these buildings also.

Organization has taken on a new meaning in the state, and as a result both the exchange and exhibitor units start the new year much stronger than they were in 1923 with harmony existing between both and greater profits to each branch of the industry as a result.

After struggling along for years in a haphazard fashion under the guidance of the old F-I-L-M club, exchange men more than half a year ago voted for reorganization and established the Film Board of Trade. Exchanges have rallied to the new organization with the result that sixteen houses are represented in its membership and only three or four small exchanges have not joined.

Speaking for the Film Board of Trade, Ben Koenig, executive secretary, declared:

"The last months of 1923 saw a spirit of co-operation and harmony between exchange men and exhibitors never before equalled, and, as 1924 opens, relations between the two branches are of the best. The work of the joint arbitration committee has done probably more than any other one thing to remove strained relations."

For the M. P. T. O. of Wisconsin, Fred Seegert, president, spoke as follows:

"At no time in the history of the industry has our organization been as strong as it is now. When I entered office in August we had a deficit of $3,000, but we have been able to wipe this out and will start the new year with a clean slate and with assurance of a steady income from our new movie directory. I am more than satisfied with what we have accomplished and with the outlook for the future and feel more than at any time before that it behooves us to stick with the present national organization.

"I feel that we at last are about to be rid of the admission tax and therefore will be able within the next few months to devote our energies toward non-theatrical competition, exhibitor insurance and a fight to win women's clubs to our side."

That exhibitors are confident of what the future holds in a business way is indicated in interviews with several leading picture men.

"The year just closed has been highly successful, especially because of an unprecedented summer business, and exhibitors who confine themselves to big productions should set up new high marks for attendance," declared Eddie J. Weisfeldt, manager of Saxe's Strand in Milwaukee. "Of course, the day is past when exhibitors can throw their pictures on the screen in a haphazard manner and let it go at that. The public has been educated to demand a high class, well rounded out program, including musical numbers and other features in addition to pictures, and unless this demand is met the exhibitor cannot make good."

A similar opinion was voiced by Roy C. MacMullen, manager of Ascher's Merrill.

"With better and bigger pictures on the market and a gradual return of better times, I look for a record year," he declared. "The outlook for the first six months is especially bright."

Speaking for the exchanges, George Levine, head of the Universal office in Milwaukee, declared:

"The last year was the best we have ever had, but 1924 should even surpass that. New theatres, many of them larger and more elaborate than those of the past, are being erected throughout the state, while 1924 will witness the release of the greatest number of really large productions in the history of the game. The work of the arbitration board is bringing a new understanding between exhibitors and exchange men which is resulting in greater prosperity for both."

"Doc" Gallup, head of the Belt Theatre Circuit, with headquarters at Marquette, Mich., announced plans while in Milwaukee recently for theatres in five cities thus far not covered by his company. The Belt circuit at present has houses in four Michigan cities.

A warning has been issued by Fred Seegert to members of the M. P. T. O. of Wisconsin against the employment of help under 17 years of age. The Industrial Commission has notified Mr. Seegert that it is about to start a check up among theatres in the state. It is pointed out that even to allow youngsters under 17 to work around theatres without pay is a violation of the law.

Henry Staab, who takes office as executive secretary of the M. P. T. O. of Wisconsin on Jan. 1, will be the guest of honor shortly at a banquet to be tendered by Milwaukee members of the organization.

With Eddie J. Weisfeldt, manager of Saxe's Strand Theatre, acting as master of ceremonies, actor folk appearing at Milwaukee theatres staged a charity festival in the Badger room of the Hotel Wisconsin on the night of Dec. 14, and as a result added approximately $1,000 to a fund being collected by a Hearst newspaper to aid Milwaukee's poor on Christmas day. Not satisfied with this contribution, Mr. Weisfeldt has turned over his house to the Elks Lodge for one night next week for a similar festival. The proceeds of the Elks' performance will be used to stage a monster party for poor kiddies in the municipal auditorium.

A deal which has been pending for a year was consummated last week when F. W. Fischer, president of the Fischer Paramount Theatre Co., obtained a five year lease on the Parkway Theatre at Madison, Wis., from Dr. William Gird Beecroft of the Mifflin Realty Co. The deal involves $180,000.

The addition of the Parkway gives the Fischer interests three of the leading houses in Madison, the New Madison and Majestic being the other two. It likewise gives the company a total of twelve houses in Wisconsin and Illinois.

The deal for the Parkway follows closely upon the heels of a $600,000 theatre project undertaken by Mr. Fischer at Fond du Lac, Wis.

Walter D. Nealand, who has been managing the Majestic, will take over the direction of the Parkway. Who will succeed him at the Majestic has not been revealed.

Although the Parkway came under Fischer control Dec. 23, its formal opening will not take place until Jan. 1, when a special program will be arranged. Minor improvements will be made in the meantime.

Philadelphia Admission Tax for Year Totals $3,039,055

Pennsylvania's admission tax for the fiscal year ending June 30, 1923, amounted to $4,598,272, according to the figures compiled by the Department of Internal Revenue and just issued, and which include the three collection districts in the state. Of this amount the first district, in which Philadelphia is located, paid $3,039,055.88.

An award of $520 was made in favor of the Goldwyn Cosmopolitan Corporation against Sol Greenstein of the New Penn Theatre, for breach of contract, in a trial in the Municipal Court when the jury reached the decision following a hearing over the alleged rights of Greenstein to play all shows contracted for at the New Penn Theatre before they were shown at the Stratford Theatre under an agreement with the Goldwyn Company made in September of 1921.

Another suit over rights of Harry Ronisky and Sam Hyman to operate the Rittenhouse Theatre, 53rd street and Haverford avenue, is interesting the trade. Hyman leased the theatre for two years, taking out the lease six months ago, and has been conducting a successful business. Ronisky claimed technical violations of the lease and proceeded to lock the door, forbidding entrance to Hyman and his employes. Hyman is continuing to pay for films contracted for through the Film Board of Trade, claiming that he is the owner of the lease and all rights to shows, and thereby blocking Ronisky from producing films in the house. In the meantime the house remains dark at the command of the Fire Marshal because of improper compliance with regulations and pending a legal decision as to who is the real owner-lessee or building proprietor.

Following a six months' close-down, the Arcadia Theatre, 16th and Chestnut streets, reopened on Christmas day with a new policy of extended engagements such as have been shown in legitimate houses, featuring as the first of these "The Hunchback of Notre Dame" at prices of 50 and 75 cents, under the management of the Stanley Company of America. Heretofore the Arcadia has been conducted like all other Stanley houses, but never had the drawing qualities of the other Stanley theatres in the vicinity, the Aldine and Karlton, and for that reason was closed. Two shows a day will be given as provided for in the new policy of the Aldine at 19th and Chestnut streets, which opened this week, also under the arrangement announced two weeks ago of reserving seats in advance at prices on a scale extending to $1.65 and with two performances daily.

The new Moose Home in Elizabethtown, Pa., will be opened after the first of the New Year when its large theatre will begin the daily showing of pictures on the ground floor of the building erected at a cost of $150,000, under the management of D. J. Kreider.

Disposition of the Bijou Theatre, 209-217 North 8th street, has been made by Jules E. Mastbaum, who has disposed of his interest in the house through the sale of the property to William D. Rodgers of Magee and Rodgers, who will convert the building into a commercial building and theatre. The Bijou has been one of the Stanley enterprises and was conducted as a picture house of recent years. The purchase price is not disclosed but there is an assessment value of $110,000 on the property.

A new picture theatre will be erected on the site just purchased by Morris Sharsik and Reuben H. Isadaner at the southwest corner of 56th street and Lansdowne avenue. The proposed building, consisting of a 1,000-seat picture theatre, stores and apartments, will be erected at a cost of $300,000, work to begin after the new year.

William Wilson, manager of the Colonial and Princess theatres of Camden, dispensed Christmas cheer to the poor children of that city when he introduced a novel way for the "movie fiends" of the younger generation to "crash the box office" at the two local houses under his supervision. In order to get toys for the children, he charged their more fortunate companions a toy as admission to the theatres during the week preceding the holidays.

Max Allen Managing Director of Sterling Theatres, Canada

Max Allen has been appointed managing director of Sterling Theatres, Ltd., which operates the Allen Theatre at Windsor, Ontario, the Walkerville Theatre at Walkerville, and other Ontario houses. The Allen Windsor Theatre was recently reported to have made an assignment but is now in the control of Sterling Theatres, according to an announcement. Max Allen is a relative of Jule and J. J. Allen, Toronto, who are directing Dominion Films, Ltd., an extensive exchange organization, as well as a number of theatres.

Henry Morton now owns four picture theatres in Winnipeg, Manitoba, having recently purchased the Arlington Theatre, in a prominent location on Portage avenue, to his local string. The other Morton houses include the Gaiety, Monarch and Park.

Earle Wadge made a wise move when he reorganized the policy of the Orpheum Theatre at Winnipeg, Manitoba, of which he is manager. The theatre was formerly losing money at $1 top with a straight vaudeville program. The house now is enjoying capacity business as a result of the one-third cut in admission prices and the addition of a feature-length picture to the bill, running four shows a day.

The Wolfville Theatre at Wolfville, N. S., has been reopened by J. Evans, the building having been remodeled from pit to dome and redecorated.

Manager Oral Cloakey made a special hit with the children of Ottawa in the staging of an extra performance at the Regent Theatre, Ottawa, on Saturday morning, December 22, at which a complete program appropriate to kiddies' tastes was presented. "The Prince and the Pauper" was showed, and other numbers included the comedy and cartoon from the theatre's regular program, a kiddies' singsong, juvenile artists' entertainment and the distribution of lollypops. The admission price was 15 cents.

Two special added features were screened at Loew's Theatre, Ottawa, by Manager Frank Goodale on the four afternoons following Christmas Day as attractions for children during the holiday period. These were reissues of "Pollyanna" and "When the Clouds Roll By," the first of which led off in the bill on Wednesday and Thursday afternoons, and the Fairbanks picture opening the matinee show on Friday and Saturday. "Soft Boiled," starring Tom Mix, and the regular program of short reels and vaudeville followed these pictures, making a double feature bill which Capt. Goodale advertised as his Christmas treat for Ottawa children.

Kansas

The Motion Picture Theatre Owners of Western Missouri have announced that they would convene either the second or third week in January. Since Missouri was divided into two state units last spring, the western division has been doing very little. However, Charles T. Sears, president, states that they will be strongly organized after the coming convention.

A plan for affiliation and close co-operation with Kansas City theatre owners is under consideration. The Kansas City exhibitors were recently solidly organized under the leadership of Adolph Eisner of the Broadmour Theatre. It is thought that close affiliation of these two bodies will greatly strengthen both.

C. R. Wilson opened his new Liberty Theatre at Liberty, Mo., December 13. It will be remembered that Mr. Wilson's Lyric Theatre at Liberty was completely destroyed by fire a year ago. The picture attraction for the opening was Thomas Meighan in "Woman Proof." The program was augmented by a classic dance, a contralto soloist from Kansas City and special orchestra music by the popular Coon-Sanders Orchestra of Kansas City. After the show, the patrons were taken to one of the hotels, where they danced to Coon-Sanders music.

Almost every week Kansas City has at least one, sometimes two, screen stars who are making personal appearances or who are taking a short turn in vaudeville. Cylde Cook was at the Mainstreet two weeks ago. Last week Jacqueline Logan, star in Paramount's "The Light That Failed," appeared in person at the Newman Theatre, where the picture starring her was being shown. The same week Nazimova was at the Orpheum in a one-act playlet. Still another who was here the same week was Juanita Hansen at the Pantages. This week Baby Peggy's sister, Alma Talcott, was in the city.

St. Louis

Louis Landau's beautiful new Washington Theatre, Granite City, Ill., formally opened on Friday evening, December 21, with F. B. O.'s "Blow Your Own Horn" as the feature. The new house represents an investment of $600,000 and is one of the finest picture theatres in the Prairie State. The opening night was a civic event for Granite City, city officials and prominent civic leaders being on hand to tell Landau how much the community appreciated his wonderful theatre. Other visitors included Tom Reed of Duquoin, Pete Pinkelman and Bert Cory, who are building a new theatre in Quincy, Ill.; Bob Stempfle of St. Charles, Mo., and J. Levine of Ascher Brothers, Chicago. A capacity audience attended the opening.

Ramnes & Lawson opened the New Grand Theatre, Mount Olive, Ill., on the evening of December 20. This house seats 500 and cost $30,000. It will be a strictly picture house and will operate seven days a week.

The Rex Theatre, Stillertown, Ill., has closed temporarily due to the shutting down of the coal mines in that vicinity.

John Biler of New Madrid, Mo., and C. C. Cravens of Lilburn, Mo., were among the out-of-town exhibitors seen at First National's office during the past week.

Visitors to the local film exchanges the past week included: Tom Reed, Duquoin, Ill.; R. E. Gump, Belleville, Ill.; Pete Pinkelman and Bert Cory, Quincy, Ill.; Bob Cluster, Johnston City, Ill., and Jim Reilly, Princess Theatre, Alton, Ill.

Joe Fresaro of Taylorville, Ill., was a caller at the Paramount exchange. He booked product for his houses in Taylorville, Auburn and Mattoon, Ill.



New Bedford, Mass.

George W. Allen, Jr., owner of a number of theatres in New Bedford, Mass., and vicinity, has taken possession of the State Theatre, formerly the Zeiterion, in New Bedford.

This marks Mr. Allen's entry into the center business section of the city, his other New Bedford houses being in the north end business section. In announcing the proposed taking over of the State by Mr. Allen, it was reported that the move would mean the termination of an agreement between Mr. Allen and the Nathan H. Gordon interests of Boston, owners of the Olympia (vaudeville and pictures) in New Bedford, that Mr. Gordon would stay out of the north end of the city and Mr. Allen would stay out of the center business section, where the Olympia is located. This so-called agreement was denied by John W. Hawkins, general manager of the Allen theatres.

The State Theatre was opened last April as the Zeiterion and was taken over by the State Theatre, Inc., last September. Barney Zeitz, of New Bedford, built the State.

Mr. Allen leased the State from the Zeiterion Building Corporation, the lease being taken entirely independent of the State Theatre Corporation. Under the last named concern the State was under the managerial direction of Theodore B. Baylies.

John W. Hawkins, general manager of the Allen Theatres circuit, is in direct charge of the State. Harry Zeitz, who supervised the construction of the theatre and was manager of the original Zeiterion Operating Company, is house manager.

Reginald V. Tribe, manager of the Empire Theatre in New Bedford, Mass., co-operated with the Evening Standard and the Kiwanis Club in giving a free Christmas show to more than 1,700 children on Monday morning, December 24.

E. M. Loew, owner of theatres in Lynn, Haverhill and other cities in New England, has acquired the Strand, in the north end business section of New Bedford, Mass., and is conducting it with a picture policy.

Buffalo, N. Y.

M. Shea has formally announced the completion of plans for his proposed $1,500,000 picture theatre in Main street near Chippewa and a half block from the present Shea Hippodrome. Work will begin in 90 days and the house will open in about a year from this spring. Mr. Shea will incorporate in this theatre every modern appliance, the latest development in equipment and the most lavish furnishings and decorations in the country. The policy will be straight pictures and pretentious music programs, with a large symphony orchestra and a mammoth organ as added features. It is understood that when the new house opens the Court street vaudeville programs will be staged in Shea's Hippodrome and the Court street house remodeled for business uses.

Charlie Hayman of the Strand Theatre, Niagara Falls, N. Y., pulled a great stunt when he arranged with Judge Piper of the Cataract City to appear in the lobby of the Strand on Christmas Day clad as Santa Claus and distribute free boxes of candy to every child who visited the theatre. Down in Binghamton, N. Y., Manager H. M. Addison put on a big free show for kiddies in co-operation with the Binghamton Press, showing films donated by Manager Frank McCarthy of the Buffalo National office.

All plans are complete for the first annual ball of the Film Board of Trade of Buffalo to be given in the New Hotel Statler, Saturday evening, January 19. The sale of tickets has been large. The Lopez Hotel Statler orchestra will play for the dancing. Local theatres will supply acts and other entertainment should make the evening one long to be remembered.

Nikitas Dipson, president of Genessee Theatrical Enterprises, Inc., Batavia, N. Y., has engaged Mrs. Clara Saint John as office secretary of the company, which has moved its headquarters from over 72 Main street to the New Family Theatre building in Jackson street. Mrs. Saint John was formerly assistant secretary of the Batavia Chamber of Commerce.

Charlie Babcock, proprietor of the Babcock Theatre, Wellsville, N. Y., who has been confined to a Buffalo hospital for several weeks, now is up and around and visited Film Row last week to greet his many friends there.

The stork left "some" Christmas present at the home of Al Becker, head of the Becker Theatre Supply Company. Yep, a girl baby. Weighs eight pounds and looks like Al. Must be one of the prettiest babies in the city.

Omaha

Word has reached Omaha that John Kennebeck, exploitation man for Famous Players-Lasky at Des Moines, has been transferred to Sydney, Australia, to exploit for the company in all Australia. He has already sailed. Kennebeck was well known in Omaha, as he was the movie editor of the Omaha Bee, a daily paper, for several years before being employed by Famous Players and sent to Des Moines.

Mr. Ebersole of the Majestic Theatre, Avoca, Ia., was among the exhibitor visitors of the week.

I. Hon of the Walsh Theatre, Waterloo, Neb., called on supply houses in Omaha recently.

Karl S. Powers, Malvern, Ia., has bought some new equipment.

New equipment has gone into the Empress Theatre, Beresford, S. D.

Harry Kerr, proprietor of the Kerr Opera House, Little Soo, Ia., was among the Shriners in the city recently for an annual initiation.

F. M. Honey of Tecumseh, was a pleasant caller at the exchanges recently. He is proprietor of the Moon Theatre.

Among other visitors were Mr. and Mrs. B. B. Holdridge of the Zenith Theatre, Shenandoah, Ia.; R. H. Robinson of the Home Theatre, Blair, Neb.; C. J. Latta, Harlan, Ia.; C. O. Morgan of the Happy Hour Theatre, Walnut, Ia.; Robert Livingston of the Strand Theatre of Lincoln, Neb.

The Pastime Theatre at Logan, Ia., has been bought of R. E. Fauver by Mr. and Mrs. R. E. Brown. They will soon take charge.

George Bartell sold the Orpheum Theatre at Centerville, Ia., to Greenbaugh & Murdock of that place.

C. E. Byars, manager of the Opera House at Valley, Neb., was in Omaha for a day recently.

Herman Hamel of the American Legion Theatre at Leigh, Neb., called on exchanges here last week.

Twins were born to Mr. and Mrs. Merle Campau at Oconto, Neb., last week. Mr. Campau operates the Princess Theatre there.

The Southeast

E. J. Sparks, owning and operating a chain of theatres in Florida, including Arcadia, has added many laurels to his crown by having put through the city government a ruling taxing all traveling carnival outfits the regular scheduled special taxes, no matter under what auspices they are showing. Hereafter they will all be fed out of the same spoon when they pitch their tents in Arcadia, and the town's name becomes a misnomer as far as carnival men are concerned.

Albany Theatre Competition Attains Highest Development

Some of the most important changes of the entire year in the exhibitor field in Albany and Schenectady have taken place during the past week. Harmanus-Bleecker Hall, located in Albany, and by far the largest theatre in the city, and one which has been given over to burlesque for several months past and which for two years before had been the home of a stock company, will change its policy at once, to the extent of running pictures for the first three days of the week and burlesque the last three. The house seats close to 2,200 and is equipped with one of the finest organs in this section of the state. An admission price of 20 cents will be charged. The first picture shown will be "The Shepherd King." In addition to the feature, there will be a comedy and a news reel.

Other exhibitors in the Capital City are wondering what effect the running of pictures at the Hall will have on their own houses, for while the Hall is several blocks removed from the business section it has always been popular.

The other change of importance occurred in the neighboring city of Schenectady, where the Albany Theatre was leased by the Farash Theatre Corporation to Michael Friedman, who will run three days to pictures and three days to vaudeville. The house has been running straight pictures.

Last Wednesday was one of the toughest which has come the way of "Al" Bothner, manager of the Strand, Colonial and Capitol theatres in Troy, in many a month. In the first place, when Mr. Bothner tumbled out of bed at 9 o'clock in the morning, he found that the pictures scheduled for the day had gone astray. Two hours later, not only one but several fuses blew out at the Strand Theatre. And then to cap the climax, Mr. Bothner was nabbed by a Watervliet policeman for passing on the wrong side of a street car and fined $10, as he was hurrying back from Albany with film.

The thirty-three employes of the Leland and Clinton Square theatres in Albany received a nice little Christmas remembrance last Monday of a $5 gold piece from C. H. Buckley and J. E. Tarsches, owners of the two theatres.

Some red hot bowling is being indulged in every Thursday night in Troy between teams from the American and the Troy theatres, the series of nine games settling who will pay for the suppers. At the present time the team from the Troy Theatre has a lead of 137 pins. Ben Apple is captain of the American team and Nelson Miller heads the one from the Troy Theatre.

While many of the theatres in this section suffered from the usual holiday slump, "The Cheat," playing at the Mark Strand in Albany during the entire week, surprised even the house management by the size of the crowds drawn. On Wednesday night the lobby was jammed for the 9 o'clock show. There were many parties of from twelve to thirty, one of the largest coming from the State Teachers' College.

R. V. Erk, of Ilion, has just engaged William O'Connell to handle his advertising and exploitation. Although young in years, Mr. O'Connell has had a world of experience and up until recently was connected with a well known road show.

Ben Apple, owner of the American in Troy, had a happier Christmas than he really expected, for his two nephews, recently operated upon for appendicitis at a local hospital, are back home and on the road to recovery.

Probably the luckiest exhibitor in Central New York is Mike Kallet, owner of the Madison in Oneida. Mr. Kallet cashed in on practically all of the big football games of the fall, and according to all reports is making money these days in financing automobile sales, which he carries as a sideline to his theatre.

For the first time in two years, C. H. Moyer, operating houses in Herkimer and Little Falls, is booking First National product.

"Flaming Youth" did a tremendous business last week at the State Theatre in Schenectady, beating out "Little Old New York," which up to that time held the record in point of attendance.

There is one house manager in Troy who is using the trade magazines to the fullest extent in gaining ideas which will assist him in putting over his pictures. Never a week passes but what Walter Powers, manager of the Griswold, does not find something which materially assists him in making good in handling the big house.

There is a rumor to the effect that the Bijou in Troy is on the market. The house is doing well, but its owner, Elmer Crowninshield, has established an excellent sideline in repairing projection machines all over this part of the state.

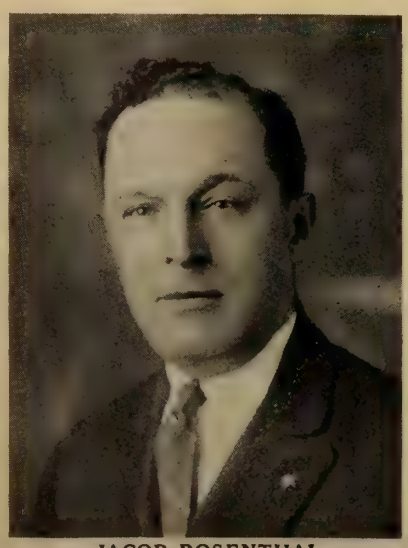
What would you think of handing out frankfurters and coffee some night along with your regular show? It is to be given a try out by Mr. Martin, manager of the Odd Fellows Hall in Voorheesville.

The Grand Amusement Company, of Watervliet, has been incorporated with George Tetrault at the head. It is said that the company, which now operates one theatre as well as a large garage, may shortly acquire another house. Mr. Tetrault's two brothers are associated with him in the enterprise.

The Empire in Glens Falls, having done a large business with "Merry-Go-Round" for four days, has decided to bring back the picture for a three days' run, something unknown in the motion picture annals of that city.

The Cameo, owned by Abe Devore of Schenectady, opened on Christmas Day. It is but two doors from an opposition house known as "The Cozy."

The American, in Troy, now opens its week on Saturdays, and in this respect is following the policy established by the Lincoln some time ago.



JACOB ROSENTHAL
Owner of the Rose Theatre, Troy., N. Y., whose showmanship is not the unknown quantity "X"

The board of directors of the Community Theatre in Catskill gave as a Christmas gift to Edward W. Silberstein, manager, a platinum watch set with 78 diamonds and a platinum and pearl chain. Mr. Silberstein, who is editor of the one daily paper in Catskill, was the moving spirit three years ago which brought about the erection of one of the most beautiful houses in this part of the state. The gift was in recognition of the faithful services which Mr. Silberstein has given.

As a handy man, there are few exhibitors in this part of the state who can compare with Walter Roberts, manager of the Troy in Troy. The other day when decorators wanted an even $100 to transform the lobby of the Troy with holly garlands, Mr. Roberts decided to do the work himself, and the total expense was just $35. And what's more, the lobby ranked as one of the handsomest in the entire city.

For the first time since last May, Norma Talmadge will play one of the first run houses of Troy during the fore part of January, when she will be seen in "Ashes of Vengeance" at the Troy. "Black Oxen" and "Rosita" will follow. "The Acquittal" is being used for Christmas Week.

If Eddie Weinberg, well known in Troy, Schenectady and Buffalo, and now managing a house in London, England, will but attach his London address on the cards which he is sending exhibitors in these cities, his friends will write.

"The Fair Cheat" is being used at the American in Troy for Christmas week, while Jackie Coogan in "Long Live the King" is playing at the Lincoln. At the Colonial and the Capitol theatres, "The Christian" is being used with extra music, the first time this picture has played to a small house in Troy. At the Strand "Bavu" is running, supported with heavy advertising and exploitation.

Double features, with a change every two days and a steady admission of 15 cents, is still the rule at the Griswold in Troy, although Christmas Week has been made an exception. On this week "Tess of the Storm Country" ran the first two days, "Robin Hood" the next two and "The Birth of a Nation" the last two. The house operates from eleven to eleven and is making money.

There is a pretty good story going the rounds of Albany, which concerns C. T. Sequin, owner of the Liberty in Rouses Point. It appears that Mr. Sequin motored down to Albany for the purpose of buying film, remaining over for a couple of days and incidentally bringing a bit of Christmas cheer which he left in his car at the garage. Meeting a fellow exhibitor, he invited him to the garage to partake of the "cheer" only to find that someone had been mean enough—and that at Christmas, too—to replace the "cheer" with nothing stronger than Hudson river water.

Harry Symansky, who has rapidly come to the front as one of the most astute picture theatre managers in this part of the state, has lost faith in some of his patrons. Mr. Symansky complaining that pilferers are making off with articles from the ladies' room, as well as taking the electric bulbs almost as fast as he can replace them.

Samuel Suckno, owner of three theatres in Albany, spent several days in New York last week.

Jake Rosenthal, of the Rose in Troy, hit a popular chord last Monday night when he gave away a dozen fat turkeys to patrons of his theatre.

In booking pictures, Harry Symansky, 23 years old, manager of the Lincoln in Troy, uses his "bean." In other words, he ascertains what his opposition is playing. He studies weather conditions and he keeps a diary with important events jotted down weeks ahead. If there is an Elks' Fair in March, Harry already knows it, and no costly picture has been dated for that week.

David Levy, San Francisco, Escapes Assailant's Bullet

David A. Levy, manager of the Peerless Theatre, 148 Third street, San Francisco, had a narrow escape from death recently when a mysterious assailant in the audience whipped out a revolver and fired point blank at him, the bullet going through his hat and inflicting a superficial scalp wound. Mr. Levy was going down the aisle of the house to the rear exit when a man came close to him and said: "At last I've got you where I want you." Before he had time to realize what was transpiring the shot was fired and the man had made his escape. He has no recollection of having had trouble with any one and it is believed that the assault was made by some one of unsound mind.

The Howard Theatre opened its doors on Howard street, near Third, San Francisco, on December 18, making the fourth in the chain of houses operated by Aaron Goldberg and associates. This theatre is in a district patronized almost exclusively by men and is in the vicinity of the leading employment offices of the city.

Joseph F. Enos has been made manager of the New Portola Theatre, San Francisco, owned by Rothchild Entertainment, Inc., and a number of changes have been made in the policy of the house. The policy of a weekly change of bill has given way to one of four changes a week and the admission price has been reduced to 15 cents for any seat in the house at any time. A seven foot sign suspended from the arch of the lobby directs attention to the new price policy. Mr. Enos is no stranger with this house, having been in charge of it once before, and at one time was manager of the Frolic Theatre on Market street, before this house was transformed into the Cameo.

The Rothchild Entertainment, Inc., has been meeting with good success of late in offering scrip books of tickets good for admission to the California, Imperial or Granada theatres. These books are in denominations of $5.50 and $11.25 and have been bought quite freely for gift purposes.

Extensive improvements have been made in the Coliseum Theatre, San Francisco, under the direction of Manager Nick Ayer, including the lowering of the orchestra pit and changes in stage arrangement. A band with a noted leader will be added the first of the year.

The National Theatres Syndicate, San Francisco, has purchased the Liberty Theatre at Marysville, Cal., and now controls the theatrical situation there. This house was purchased some time ago by Thomas O'Day, but reverted to the former owners on his death as all the details in connection with the transaction had not been completed.

Musicians' Union No. 6, of San Francisco, and the International Alliance of Theatrical Employes and Moving Picture Operators have prepared a new wage scale and working agreement and this has been presented to theatre owners. The new scale calls for an average increase of $1 a day in wages and numerous changes in the working agreement.

The Casino Theatre, San Francisco, which has been conducted successively as a picture, vaudeville and stock company house, has been taken over by the Hartman-Steindorff comic opera interests.

Definite announcement has been made of the plans of Frank Atkins, formerly of Marysville, Cal., for the erection of a theatre on Bancroft Way, near Telegraph avenue, Berkeley, Cal. The house will seat 1,500 and be used for feature pictures, vaudeville and road shows.

Ellis J. Arkush, who owns picture theatres at San Mateo, Redwood City, Burlingame and Palo Alto, Cal., has taken a lease on the theatre to be erected at San Mateo by the B. Getz Company, of San Francisco. A theatre seating 1,400 is planned.

The Mazdashea Motion Picture Company has been incorporated with a capital stock of $500,000 to engage in the production of moving pictures at San Francisco. The directors of the corporation are Ira Judson Foster, William Peters, Percy G. Terzian, Joseph H. Walker and Charles J. Lamp.

Seattle

Jack Allender, who owns several theatres in and around Spokane, Wash., has just bought the Casino, a large first run house in Spokane, from C. F. Stilwell of the Stilwell Amusement Co. Mr. Allender has sold several of his theatres in smaller towns during the past year.

Mr. Oppenheimer, manager of the Hippodrome, Spokane, in addition to improving his house with the installation of new seats and a splendid organ, has changed his policy from a straight six-day vaudeville program to four days of vaudeville and three days of straight pictures.

The Bob White, a new Portland suburban house, is dated for a New Year's Day formal opening, with "Circus Days" to start the ball rolling. The house seats about 800.

John Hamrick has booked "Tea With A Kick" for one showing, his special New Year's midnight matinee, at $1.50 admission. The picture will have a week's run in the Tacoma Blue Mouse.

Seattle picture theatres have joined the groups which are subscribing to the special $135,000 national advertising and tourist promotion fund of the Seattle Chamber of Commerce; and have pledged to insure the carrying on of this work in 1924. The past season, which was a banner year for tourists in Seattle, helped picture houses to carry-on during the dull mid-summer period.

Manager LeRoy Johnson of the Liberty Theatre has had another inspiration. This New Year's Eve is to feature one of the most unusual contests ever staged in Seattle. It is nothing less than a rivalry for championship honors among amateur entertainers from all the different sections of Seattle. The Liberty is inviting each recognized community of division of the city to send in its most talented amateur to put on a three minute act.



Scenes from "Two Wagons—Both Covered"

Will Roger's two-reel comedy for Pathe release

Los Angeles

The majority of the big first run theatres along Broadway, Los Angeles, have been featuring especially long runs during the holiday season. There was no holiday drop in attendance in Los Angeles or Hollywood. The "Virginian" is on at the Mission for a long run and is doing a phenomenal business along with Mack Sennett's comedy, "Picking Peaches."

Sid Grauman took "Why Worry" off this week at the Rialto, where it had gone five weeks after opening big at his Million Dollar Theatre. He booked Rex Beach's "Big Brother" to follow "Why Worry."

Sid Grauman broke all house records with "Rosita" and after a five weeks' run is keeping it on indefinitely.

According to Sid Grauman, Cecil B. DeMille's "Ten Commandments" is going to top the "Covered Wagon" for jamming them in at the Hollywood Egyptian Theatre.

Their Best Films

THE managers of New Bedford, Mass., theatres, picking what in their opinions were the best pictures of 1923, revealed the following:

Reginald V. Tribe, Empire Theatre—"Only 38," "Prodigal Daughters," "Daddy" and "Grumpy."

Earle D. Wilson, Olympia Theatre—"Circus Days," "When Knighthood Was in Flower" and "Ponjola."

Harry Zeitz, State Theatre—"Down to the Sea in Ships," "Long Live the King," "Human Wreckage," "A Woman of Paris," "Rosita" and "The Spanish Dancer."

At the Capitol Theatre a difference in taste was revealed between George W. Allen, Jr., owner of the Capitol and other theatres in New Bedford and vicinity, and John W. Hawkins, general manager of the Allen circuit, as follows:

Mr. Allen—"Six Days," "Silent Command," "Soft Boiled," "Eternal Struggle" and "Green Goddess."

Mr. Hawkins—"Strangers of the Night," "Robin Hood," "The Spoilers," "Merry-Go-Round" and "Red Lights."

McCurdy Elected Official of Randolph Theatre Co., Chicago

The many friends of J. L. McCurdy, manager of the Randolph Theatre, Chicago, are extending their congratulations to him on his election as vice-president of the Randolph Theatre Corporation that has been formed to take over the management of the house. E. H. Goldstein, treasurer of Universal, is president of the new company, P. D. Cochran, secretary of Universal, is secretary-treasurer, and J. H. Harries, controller, is assistant secretary and treasurer. The house is being redecorated and a new organ installed, and will have a house warming on New Year's Sunday when "The Tiger Rose" comes for an extended run. As Lenore Ulric, the star, will be at the Powers Theatre in "Kiki," she will be asked to take charge of the ceremonies.

Many improvements are projected for the Roosevelt Theatre by Balaban & Katz. A new ventilating system will be installed and other improvements made.

Negotiations are reported to be in progress between the Al Woods management and the Erlanger and Powers interests for the Apollo Theatre, and an early decision is looked for.

"The Eternal City" has been booked by Balaban & Katz for the Roosevelt Theatre to follow "Why Worry," running there now.

The run of "The Hunchback of Notre Dame" at the Harris Theatre has ended and Manager J. L. McCurdy reports receipts of approximately $75,000 for the 98 performances, which is a good record, as the Harris seats less than 1,000 people.

The funeral of Dee Robinson, well known theatre manager of Peoria, was a big event in that city last week and a delegation of his friends from Film Row were on hand, as well as large numbers of film folks from nearby points. The burial was at Springdale Cemetery and the sympathy of his many friends in the business was extended to his wife in her bereavement.

The McVickers Theatre management gave the poor children a treat during Christmas week. By calling at the Goodfellow Bureau they got free tickets to the matinee shows.

Lubliner & Trinz in co-operation with the Tribune gave the youngsters a holiday treat for Christmas week, admitting them to any of the houses of the circuit on presentation of the tickets issued through the newspaper. A big party with a Christmas tree was put on at the Senate Theatre, the Pantheon Theatre and the Michigan Theatre.

Another woman has entered the ranks of Chicago theatre owners in the person of Miss Jean Tilbuscher, who, in partnership with H. A. Spanuth, owner of the Peerless Theatre, has taken over the Rosewood Theatre from the Stanople Company. They will renovate the house, play first-class pictures and install a five-piece orchestra. The house is located at 1823 Montrose avenue and seats 1,000.

Fire of unknown origin caused damage of $10,000 to the Peerless Theatre at 3955 Grand Boulevard, under the management of H. A. Spanuth. Most of the damage was confined to the organ and the stage. The show was put on that night and with the aid of an orchestra the patrons of the house were not disappointed. The damage will be repaired at once.

The extended run of "Rosita" at the New Orpheum Theatre closed last week and was succeeded by the Mabel Normand special, "The Extra Girl," for an extended run.

Charley Lamb of the Rockford Theatre Company, assisted by his wife, put on a big feed at his home in Rockford for the members of the Midwest theatre organization. Among those present were Frank Thielen and J. J. Rubens from Aurora, W. D. Burford from the Chicago office, L. M. Rubens of Joliet, Mr. and Mrs. Fred Sterling and John V. Riley of Rockford. After the dinner a business meeting was held.

The managers of the Ascher circuit received welcome Christmas remembrances from the firm. Each one was given an insurance policy in one of the big companies. The annual dinner and get together meeting of the employes will be held soon in one of the big halls on the north side.

The run of "The White Sister" at the Great Northern Theatre will terminate on January 5 owing to previous contracts made by the Shubert management who control the house.

Cincinnati

According to advices received from Lexington, Ky., any chasm which may have heretofore existed between the picture theatres and the churches has been effectively bridged over. The Presbyterian church in that city, being without an edifice, is using the Ben Ali Theatre as a place of worship, while the Methodists, whose church was destroyed by fire several weeks ago, are conducting their Sunday services in the Strand Theatre.

Safebreakers, who apparently permitted themselves to be locked in the Forest Theatre, unsuccessfully attempted to open the office safe one night last week. The attempted robbery was discovered by the porter when he came to the theatre the following morning. The combination dial had been knocked off but the safe resisted further efforts.

Among the closings noted last week are the Sun Theatre, Springfield, Ohio, devoted to vaudeville and pictures, poor business being given as the cause for discontinuance. At Akron, Ohio, the Miles Theatre, a suburban house, was unable to make the grade and is now dark, this being the third time within a year that this house has closed. It is rumored that both theatres may reopen in the near future with a new policy of pictures.

Bell's Opera House, Hillsboro, Ohio, managed by John Hatcher, has changed its policy from straight road shows to vaudeville and pictures.

George Rae, manager of the Colonial Theatre, Washington C. H., Ohio, advises that he expects to remodel his house at an estimated cost of some $20,000. Rae has purchased an adjoining lot which will be used in the improvement scheme.

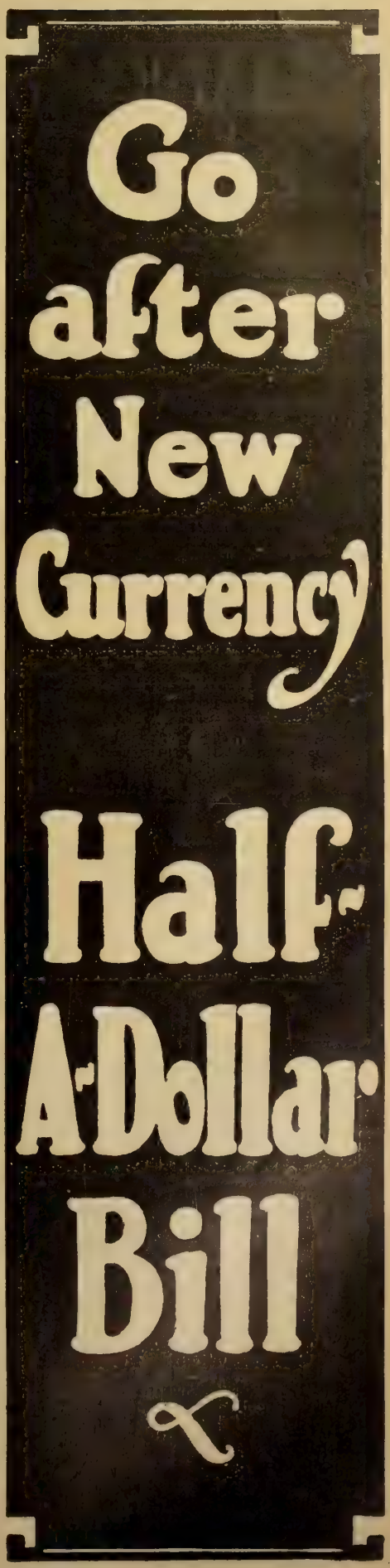
L. B. Wilson, manager of the Liberty Theatre, Covington, Ky., has installed a jazz band in his house and is conducting a beauty campaign, as a result of which he is "turning 'em away."

Managing Director Fred S. Meyer of the Palace Theatre, Hamilton, Ohio, gave his usual Christmas treat to the poor children of the city by inviting them to the theatre during Christmas day. The tickets were distributed through the Associated Charities.

Like the Moon

Extra Girl—"I wonder why they call Miss Screene a star?"

Leading Man—"Oh, because she is so cold and distant."—Dorchester (Mass.) Beacon.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Says Small Town Manager Must Invent to Offset Lack of Exploitation Funds

REPLACING money with brains is the salvation of the small town managers and one of the reasons why the small house generally develops the most ingenious exploitation. We quote rather generously from a letter from James Eddy, exploitation manager of the Rialto Theatre, Hood River, Oregon.

In his preamble Mr. Eddy says that this is his first contribution to this department, though he has been a constant reader for more than ten years and has filled six scrapbooks with suggestions clipped from these pages. He promises to be a more regular contributor in future.

We are unable to reproduce Mr. Eddy's lobby displays because they are kodak shots too small to show much detail, but he sends in several which have been used on two titles. All show a good eye for form in their structure and for composition in their arrangement. He writes:

Mr. Eddy's Letter

I am sending you under separate cover some home made insert cards which I made up for features for which none of these valuable accessories were issued. On all subjects that we can get insert cards we do, but now and then a feature comes along without 'em so I make my own rather than pull in the frames and lose a few customers.

Please understand I have a town of less than three thousand and am unable to spend a lot of money for cardboard, so I am using the backs of old insert cards, selecting the cleanest ones possible. Sometimes I use parts of press books and the roto sections of the World in order to break the monotony of straight lettering.

There is no reason for a small town man not having his insert cards if they are not issued on certan features—he can make his own if he only tries.

Played Up a Single

You will also receive a photo of my window for Educational's single reel subject, "Golf, as played by Gene Sarazen." This was placed in a local sporting goods window a week in advance. We also mailed letters to each of the members of the local country club calling their attention to this subjects. I believe in exploiting a short subject of good quality as well as the biggest feature.

I would rather have credit for exploiting a good split-reel subject than the biggest picture in the world which when shown proved a "piece of cheese."

I am enclosing some snapshots of some lobby frames I have built for features here. I have always been a follower of O. T. Tayler and build frames which can be used again and again by simply changing the color of calsomine or altering the design a trifle. All these are placed in the foyer under a baby spot previous to the days of showing. That gives me a double chance to call their attention to the picture. In a small town it is impossible to spend the money that one can in a city but that does not stop me from doing the best I can under the conditions.

You will no doubt notice that the stills are placed in front of the backing. They are mounted on beaverboard and a small block placed between them and the back which makes a startling effect. And it saves a lot of work in using calsomine as it is not necessary to soak the photos off before change of color. This is a Portland idea and is used almost exclusively in the bigger houses here. We are only sixty-eight miles from Portland and make trips every week or so where I gather new ideas by "lobby shopping."

A Tip on Mounting

In closing, I have a tip to offer to all who make their own cutouts and have trouble keeping wrinkles and air bubbles out. Paste the back of the poster and let it soak several minutes and all the wrinkles and air bubbles will disappear. This is precisely the same way that a paper hanger puts on wall paper. That is the usual trouble with most cutouts—wrinkles and air bubbles instead of a smooth surface for varnishing.

We show Mr. Eddy's window on Golf. It was put where it would interest every golf follower, and was worth ten windows on a general feature.

New Sub Billing Helped on Trilby

Getting off the beaten track, W. H. Bickert, of the Isis Theatre, Houston, Texas, announced the production with the sub-billing of "A Night in Bohemia." Evidently the Bohemia was an afterthought, for it is stripped in on the announcements, which take the form of compoboard curtains in blue with gilt stars powdered with smalt. These made a fine effect, particularly in the evening when the lights were reflected from the smalt.

Cutouts from the paper stood on either side of the entrance and the head of Svengali glowered at the patrons from the top of the box office. Mr. Bickert did not think to provide Svengali with flashing eyes, but you can work this with small globes.

Three Straight

For a third time J. M. Edgar Hart has supplied El Paso with a municipal slogan. His first effort, in 1922, was purely an exploitation stunt, but it took hold so well that it was adopted by the town. Last year he was asked to repeat. When he was transferred this year it looked as though his record would be broken, but he came back in time to formulate "Boost in 1924," and this will be put on 2,000 cards which can be stuck up anywhere in town except on the churches. Of course, the Palace and Unique Theatres are featured.

In addition Edgar has promised to stage midnight matinees at both houses New Year's Eve and the street cars will run until three A. M. to start the new year properly. The Wigwam and the Ellanay will also give the extra shows, but Hart beat them to the cream of the idea with his hook-up to the Chamber of Commerce.

Reversed

When Dr. Jack was played in El Paso, J. M. Edgar Hart used the teaser ads in which Dr. Jack announced that he was going to invade the town. When Why Worry came along Edgar used teasers addressed to the medical profession in which he announced that Dr. Jack was now a patient instead of a practitioner; making clever use of the hypochondriac angle.



An Educational Release

HOW JAMES EDDY MADE A REAL FEATURE OF A SHORT

This window display on Educational's single reel on golf as played by Gene Sarazen, sold as many tickets to golfers as there were golfers in Hood River because he put the display in the one place where the golfers were certain to see and be interested

Colleen Moore Was Atlanta Ballyhoo

Once upon a time, according to the fairy story, Colleen Moore lived in Atlanta. Also once upon a time, perhaps the same time, John McCormack lived there. But they met out in Hollywood and got married and they were seen going through Atlanta just about the time that Willard Patterson was to play Flaming Youth, so Patterson, being tipped off, appointed a reception committee of one hundred to make them welcome. Then he told the newspapers all about it and got a lot of press work.



A First National Release

PATTERSON'S BANNER

Incidentally he put up a sign 17 by 35 feet on the side of the Metropolitan Theatre, where he was about to play Flaming Youth, in which Miss Moore is featured, and he used the silhouette figure supposed to typify the spirit of the story. This was in black against a red and yellow ground, and he was all ready to put the figure into a calico mother hubbard if any one objected. No one did and he had not the forethought to plant a kick of his own, so that was lost, but a lot of people thought it was a scene from the play and the cops on the beat were all tired out by the end of the week, they had handled so many queues.

Orchestra Was Prologue

Prologuing Circus Days was a simple matter at the Strand Theatre, Milwaukee. Ed Weisfeldt put the orchestra into clown suits, built a circus tent canopy, supplied a barker for the "Jingling Brothers" greatest on earth and the audiences laughed themselves sick. By the time the main title flashed they were out of their plush seats and sitting on the "blues" in an entirely circus frame of mind.

For the lobby a painted circus parade on the side walls worked in with a red wagon box office, and a goat carriage perambulator with a couple of really funny kid clowns looked after the outside pull.

With this combination the pre-Christmas slump was given a big black eye. It looked more like Christmas week.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

The program with "Anna Christie," the Ince-First National, ran two hours and one minute, with the picture itself taking one hour and twenty-five minutes of the time. The principal presentation besides the feature was the specially condensed version of Victor Herbert's "Naughty Marietta," with chorus of twelve, ballet of six and three principals.

After featuring the Little Symphonized Jazz Orchestra on the stage in the "Flaming Youth" prologue, they were put back into the regular orchestra and did their stuff this week in the specially arranged overture of "Annabelle" and "You Remind Me of My Mother." This ran six minutes lighted as follows: One booth Mestrum flood medium green covering entire stage. One booth Mestrum of 150 amperes hitting silver draw curtains with amber. Two dome floods, one amber and one orange, on orchestra. Transparent windows at either side light green. Green borders and foots on large and small stage. Yellow coves. Transparent columns color blend from top and magenta from bottom.

Dream of the East, from an Oriental Suite, was put on with feminine chorus of twelve and ballet of six. Two numbers were used, the Spring Chorus from Samson et Delilah, and Song of India from "Sadko." The back drop was East Indian landscape, with foliage wings and leg drop temples. Performers in picturesque Indian attire similar to the opera. The lighting of the front stage included two dome floods of deep purple on the orchestra, with blue borders and coves. Transparent columns were magenta. Booth floods of deep blue on the set, with two orange spots from one side on artists and two amber from the other side. Magenta x-rays. Blue foots. This number also ran six minutes.

Estelle Carey, coloratura soprana, sang on the apron, the number being "The Wind's in the South," by Scott. Her time was four minutes, and the lighting was: Two booth Mestrums of 150 amperes flooding the silver draw curtains of the small stage with violet. One dome Mestrum flood of deep blue also on the silver draws. Four amber arch spots, two on a side, hitting the pleats of the draw curtains. One dome Mestrum flood of deep blue covering the orchestra. Blue foots on small stage, blue borders on large stage. Transparent columns light blue from the top. Two entrance spots hitting sides of orchestra from proscenium arch to center with light pink. Light pink spot on soloist.

Gems from "Naughty Marietta" took in the opening chorus, by ensemble; "Italian Street Song" by soprano, "Tramp, Tramp, Tramp," by tenor and ballet, the latter dressed as soldiers; "When You Marry a Marionette," by baritone and dancers; "I'm Falling in Love With Someone," tenor; "Sweet Mystery of Life," tenor and soprano, and the finale. Set was exterior, duplicate from the original presentation, and costumes were likewise. The lighting included two deep blue Mestrum floods on the orchestra from the dome. Transparent columns color blend from the tops only. Blue borders on large stage. Small stage lights were orange and amber spots from the sides, two overhead amber spots and orange x-rays on the set. The running time was twelve minutes.

The Topical Review took up eight minutes, thus bringing the show up to one minute over two hours.



A Universal Release

HOW THE ALMOST HISTORIC OLD EMPIRE MUSIC HALL, LONDON, WAS DOLLED FOR THE HUNCHBACK

Marc Lachman, who is handling the picture for Universal in London, made a very effective dress for "The Hunchback of Notre Dame." As the house fronts on Leicester Square the display is more effective than where it is hemmed in by buildings on the opposite side. This is an effective combination of paintings and cutouts which are helping the picture to duplicate its American success

Plenty of Flags on Recruiting Hook-up

Some modest press agent who does not sign his name sends in this picture of the Savoy Theatre, Wilmington, Del., with the remark that "anyone with two cents' worth of brains can get the crowd without any extra cost." He must have used more than a tuppence worth, for he got the Navy Recruiting Service to dress the house front with flags and maintain a ballyhoo in the lobby for The Isle of Lost Ships, with a couple of light guns planted either side of the opening.

It gave the house an unusually good business for an entire week, and the Navy got fourteen recruits as a direct result of the hook-up. More may have been partly sold, but the fourteen enlisted right in the lobby.



A First National Release

A PROPER FLAG DRESS

The Isle of Lost Ships has a naval man for a hero, it will be recalled, so the hook-up was appropriate, but comparatively few have used the recruiting service for this title, perhaps because it has so many other useful exploitation angles.

Take a good look at the picture. Note that the national flag is above all the others, and flies from a staff. The other flags are used as decoration, but the national colors are shown the proper respect. Keep that in mind when you do your own decorating.

Used Ford Clown

Feeling that Circus Days should get a little extra attention when it came to the Palace Theatre, Dallas, Texas, Bruce Fowler hired a Ford clown. All Fords are funny from Henry himself down, but this Ford had a jump and made the passers-by laugh a a jump and made the passers by laugh a little more than usual. There was a clown at the wheel to emphasize the fact that this Ford was a little different.

Fowler also built a two ring circus in a toy shop window and put a miniature big top into the lobby, and he dressed the ushers as clowns, of course.

Usual result.

The old stunt of putting book markers in all volumes issued by the public library was partly responsible for a 25% increase in business at the Imperial Theatre, Jacksonville, on The Call of the Wild. It's more or less a regular stunt in Jax, but it almost never fails to shoot business up on a book title. The markers are also used in all magazines sold at the news stands.

Boomed Virginian

Giving special invitations to a showing of The Virginian to all who claimed Virginia as their native state was one of the ways C. S. Morrison put over the Preferred picture at the Imperial Theatre, Jacksonville. The special showing was originally designed for the English teachers in the public schools. The Virginian was on the list of selective books, and so notice was given in all the English classes three days before the opening. The showing to the teachers was in return for this compliment.

The public library also permitted the showing of two 22x28 cards since they were driving on better books for good kiddies and The Virginian was on the preferred list.

It all combined to make unusual business for the picture.

Postmaster Helped Boom Loyal Lives

Oscar White, of the Rex Theatre, Sumter, S. C., who can make a lobby out of even half a shoestring, spread himself on Loyal Lives. He legged it over to the post office to tell the posmtaster all about the mail angle, and he talked so well that his lobby was turned into a good imitation of a substation with spare sorting racks, mail bags and everything else they did not need in the post office at the moment. It was a big splash even for this hustler.

For educational appeal he had on one side of the lobby the pony express and on the other the airplane mail. With several letter carrier plays current, Mr. White should find plenty of copyists. Better see if you can't arrange to sell stamps in the display, with a pretty girl clerk. That would help.

Used Police Raid to Exploit Film

One of the slickest exploitation stunts to date was worked by W. T. Brock, of Knoxville. He had Human Wreckage and he staged a special showing for the benefit of those who might be particularly interested. He included the police officials as a matter of course.

The day after the picture opened the Chief of Police ordered a round up of the narcotic sellers and addicts, and the papers made much comment on the chief's good work. Then the chief made public a letter in which he stated that his action was inspired by the powerful lesson conveyed in the picture. After that the only limit to business was the size of the auditorium and the police were not as strict as they usually are about standees.

And it is not a one-time stunt. The chief is going to keep on the campaign because he found that it brought him great kudos.

Dumbbells for Dulcy

Taking a hint from First National's "Don't say 'dumbbell,' say 'Dulcy,'" Charles Morrison, of the Imperial Theatre, Jacksonville, sold a hardware dealer on the idea of filling a window with real dumbbells and cards which told that "A small outlay of money for a pair of dumbbells will fit you with the essentials for perfect health and consequent happiness. Exercise before going to bed and after arising," and "Only a 'Dulcy' would neglect his physical fitness and sink into the long line of unhealthy office slaves."

It sold a lot of dumbbells ranging from the plain cast irons to the sorts with springs and it sold more tickets to Constance Talmadge's First National release.



A Pathe Release

HOW THE MODJESKA THEATRE PUT OVER WHY WORRY

Just where the man comes in is not explained, but he seems to be a perambulator, supplementing the lobby cutout on this comedy, which is repeated on the banner just overhead. Planned by Frank J. Miller, of the Modjeska Theatre, Augusta, Ga.

Made Season Record with Flaming Youth

Although he had to sail in on short notice without a press book to start with, Frank H. Burns, exploitation manager of the Beacham Theatre, Orlando, Fla., got the best business of the season with Flaming Youth. Mr. Burns' angle may interest others. He says "Flaming Youth is a wonderful box office attraction if advertised truthfully. It is not as bad as the book, but people think it will be, so advertise it that way and they will come and the picture is good enough to send them away satisfied."

In other words, the sensation seekers will think that the statement that the story has been modified is camouflage and will come, but the manager has his fingers crossed and they can't kick. After they see the picture they will be contented anyhow.

This was booked in place of a special production and Mr. Burns had to jump right in without waiting for the press book to be rushed to him. He started his artist on a wonderful display with girls in wineglasses and nude silhouettes and a flashy banner, and then he started home-made teaser ads until he could get the press book, which gave him further material along these lines. He had a press book mat and got out throwaways with this for a basis, since the heralds were not sent, and he put the stuff over so strongly, chiefly through the teasers and the lobby that he had a sell-out assured the Saturday before the opening. He might have done more with earlier aid, but he got all the money they could hold, and manager H. B. Vincent did not have a kick.



A First National Release

HOW FRANK BURNS TOLD THEM ALL ABOUT FLAMING YOUTH

You can't get the flash or color from this black and white, but they made the lobby of the Beacham Theatre, Orlando, Fla., look like an explosion in a paint factory and the business was the best of the season though this was a rush date

Ground Airplane Again Revived

Right after the war there were a lot of fake airplanes used for ballyhoo work, but lately they have been missing from the list, though they are as good as ever.

It remained for C. C. Smith, of the Alhambra Theatre, Los Angeles, to revive the idea. He built a monoplane with a short wing spread and mounted it on a chassis borrowed from the Ford-Lincoln dealer. Then he coaxed Douglas MacLean himself to take a trip in the contraption to help advertise Going Up and that made the newspaper pages. Instead of the regular motor, the device was driven by the propeller, operated by a 240 h. p. engine, but the pulling power was considerably in excess of that rating.

Keep This in Mind

It won the laughter that was transferred to the idea of the smart comedy.

This works particularly well on this airplane comedy, but you can work it on a half hundred other titles with a reasonably close hook-up, and use it for attention on any picture that can be put over with jazz exploitation. Keep the idea in mind.



An Associated Exhibtors Release

THE AUTO AIRPLANE COMES TO LIFE IN LOS ANGELES

C. C. Smith, of the Alhambra Theatre, revives the idea and makes interest for Going Up, with Douglas MacLean helping along the stunt with a personal appearance in the plane. It is built on a chassis and pulled by the propellor

Something New in Football Appeal

Last year we reported almost weekly the success of the free scoreboards to football events. In some towns there was almost a riot. There have been none turned in this year, though it is to be presumed that managers used them.

But Leo G. Garner, of the Columbia Theatre, Bristol, Tenn., reports something that from many angles is even better. Bristol is the seat of King College and for the big game of the season he obtained the permission of the faculty to distribute four page folders giving the dope on the team and the visitors. This included a list of the two teams with their members, the records of the teams for 1923 and the record of King for 1922, the college yell and other details. On each page there was a small space reserved for the theatre, as "After the game see The Virginian at the Columbia" on the first page and an underline on the back page. Most of it, however, was given to the college men and offered facts that caused the folders to be retained for reference, a constant reminder of the theatre.

Football is over for this season, but put this in your "October" file for next year. You will find it useful.

Mr. Garner writes that he finds it profitable to exploit every worthwhile picture and promises to come in with some more stunts. If he can think of things like these we'll see to it that he is reminded of his promise if he forgets.

Told the Size

Most of the stores which have used the shoe tie-up engineered by First National on Trilby have advertised to give a pair of shoes the same size as those worn by Andree Lafayette, but without giving any details.

But in Allentown, Pa., the store advertised the size, the first time this has been done. The manager declared that the loss of a few contestants who knew their size to be hopeless was more than made up through the general interest, and that in any event he felt that persons who were dragged down to the store without a chance of winning were apt to resent the wasted time.

The argument sounds well, but we believe that there is greater interest when the size is not made known in advance. This store got most of its publicity through playing up the winner in its subsequent newspaper advertising.



A Metro Release

A THREE PLANE DISPLAY ON WHERE THE PAVEMENT ENDS

This was planned by J. M. Edgar Hart, of the Palace Theatre, El Paso, and executed by Frisco Guttierez, his house artist; one of the best in his line. The broad pavement ends abruptly at the top of the second plane to carry out the idea

Three Plane Setting for Pavement Ending

An exceptionally pretty effect was devised by J. M. Edgar Hart for Where the Pavement Ends when he played it at the Palace Theatre, El Paso, and Francisco Guttierez, his staff artist, spread himself on the layout.

The front is an inclined plane leading up to the shadow frame and masked in by curved stone walls. Potted palms on either side add to the effect. This esplanade leads to the pavement back of the two figures in the foreground, the paving ending abruptly at the top of the second plane, the backing being a plains panorama. The title is lettered at the top with the explanatory continuation "there romance begins." The leading players are shown against a dark ground at the top of the frame. Careful lighting made this one of the most effective displays they have had of late, and the Palace lobby attractors are almost invariably unusual.

Browning Sold Songs to Sell His Tickets

Selling titles through the plugger songs dedicated to the film feature and fitting the idea more or less closely is old stuff. It has even been told how managers created their own plugger songs for a particular date.

It remained for Tod Browning, of the Olympia Theatre, New Haven, to horn in on totally strange songs and make them work for him.

He had a soloist the week before he played Flaming Youth. The ten cent store was driving on two numbers, neither of which would serve as a plugger, but they asked Browning to have his soloist sing them. Of course he assented, but instead of merely getting a credit card in the window, he gave the store manager an idea that was a whizzer.

Saturday was the Yale-Princeton football game. The store was on the direct auto route to the Bowl. The thousands who streamed out to see the kickers had to pass the store, and, passing, heard the sounds of music megaphoned down from the roof. Looking up, they saw two banners. One was for the song and the other for the play. It took a whole bunch of cops to keep a traffic lane open.

Figuring that some of the crowd might be hard of hearing or near-sighted, Browning went a little further. He bought a red inked ribbon on the top of the front page of the papers giving the score of the game, and which was on the streets before the crowds streamed back from the amphitheatre. It told, just over the score, that Flaming Youth would open the next day and be there all the week. No one could miss it.

Outside of this he distributed 50,000 dope capsules and got a dummy in negligee into a window showing copies of the book. He sold his tickets.

Had to Use It

Generally the Ray Theatre, Olympia, Wash., does not use very heavy lobby displays, but the Penrod and Sam fence, which has been illustrated here a number of times, was too tempting to be passed up, and it had the additional merit of comparative cheapness.

The compoboard fence was erected and fairly smothered with crude kid inscriptions with a few selling points added such as "A special for father and son week, Better cum" and "The laffs of a lifetime."

The result was a capacity business for three days; and three days is a day overtime for Olympia.

Dolled Doll Up

Charlotte, N. C., had an Armistice Day parade. George E. Brown of the Paramount house had a float, "a comely brunette," in a borrowed car. The car cost him four seats. The brunette got a ride. The town gathered that George was showing The French Doll at his theatre, they came to see if their surmise was correct and found that it was.

Novelty Stunts For the Wanters

Beating the record for The Dangerous Age when Harry Reichenback was promoting the Stahl picture at the Garden Theatre, Paterson, N. J., The Wanters was put over with home made ideas and plan book stunts to a business that gave standing room on the supper shows. That's not part of the press agent's story but an actual fact.

The big punch was a Wanters contest in one of the local papers. You wrote what you wanted and if your want was adjudged one of the best of the day, you got some tickets. There were many tickets given out, for the big idea was to get them in early so they could tell the rest of the town.

A Club of Course

Of course there was a Wanters Club with a button reading "R. W. A. Wanter" and the ostensible object of relieving want, and a set of open displays were addressed to public officials along familiar lines.

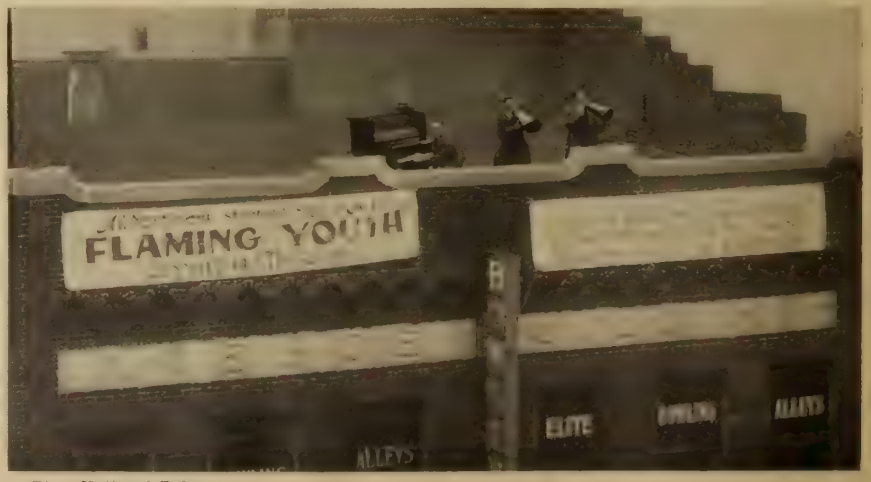
More of a novelty was a set of arrow headed sidewalk mats with "Do you want ——" and some objective such as money, fame, and the like. These were scattered all over the pavement in front of the house.

Backed by a production of unusual popular appeal, all the records were cracked save those made by The Kid.

Teased on Hook-up

There is nothing particularly new in the fact that fifteen merchants co-operated with the Fulton Theatre, Jersey City, on a co-operative page for Why Worry. That has been done on single and double pages ever since the comedy came out.

The reason the Fulton breaks into this department is that all of the other pages carried teaser slugs reading: "Why Worry? See Page 9," which was the page on which the hook-up appeared. That's new.



A First National Release

HERE IS SOMETHING NEW, THE AERIAL BALLYHO

Invented by Tod Browning, of the Olympia Theatre, New Haven, for Flaming Youth. His vocalist sang the songs the ten cent store was plugging and they let him in on a sign for the play when they sold by sample from the roof of the store

Converted a Manager to Newspaper Work

Frank Bochius, of the Valentine Theatre, Canton, Ohio, complained that he could make no money on Paramount pictures, so they sent Leslie F. Whelan down to feel his pulse and look the situation over generally. Dr. Whelan diagnosed the case as a hardening of the arteries leading from the bank account to the newspaper offices and prescribed a course of special advance advertising for The Spanish Dancer.

He induced eight merchants to include a fortune in their Sunday advertisements and then announced that the first 25 persons who clipped the complete set of eight and presented them to the newspaper could see the picture free.

He gave 200 copies of the plugger song to a local merchant to be distributed to the customers while they lasted, another concern distributed 5,000 rotos, a third company using 2,000 heralds.

Then the Paramounteer wrote a set of five advertising displays including two chatty letters about the making of the picture, using in all 94 column inches of space. He posted 100 one sheets, four 24 sheets, used 65 insert cards for windows and 2,000 fortune telling cards, in addition to three life sized cutouts for the lobby.

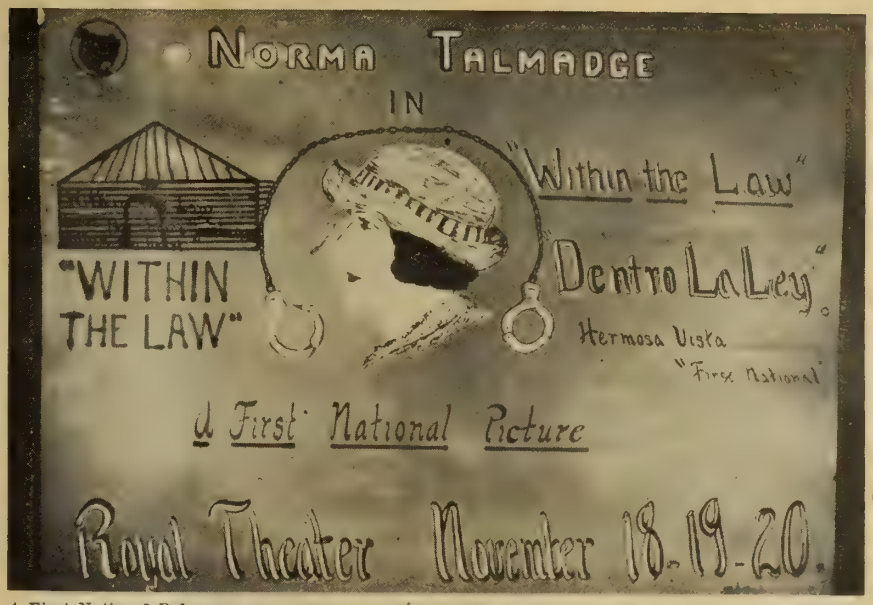
The cure was complete and Mr. Bochius announces that he is going to keep on taking the remedy to avoid a relapse. He finds you can make money if you advertise and you can't if you don't. He had been content with the regulation newspaper work and never dreamed of using advance newspaper work for the big pictures. He knows how now.

Included Kiddies

Playing a lone hand on a special "First National Week" because he had three of their pictures booked for a seven day interval, William Epstein, of the Royal Theatre, Laredo, Texas, kinked the idea a little by booking in Oliver Twist with the explanation that he felt that the children should have proper representation on his selection of pictures and that this would be their particular share of the big special event.

It tickled the youngsters and pleased their parents and Oliver pulled a little more than his share of the business on the week.

But the best part is that this good will has lasted beyond the play period. It worked for permanent good.



A First National Release

A HOME MADE SIGN FOR WITHIN THE LAW IN TWO TONGUES

Because the Royal Theatre, Laredo, Tex., is on the border, Manager Epstein has to double his home made announcements. "Dentro la Ley" is "Within the Law" and "Hermosa Vista National" is "First National Pictures." That helps sell, too

Teaser False Front Helped Reopen House

J. M. Edgar Hart is back home in the Palace Theatre, El Paso, Texas. When Southern Enterprises houses were taken over by the Paramount theatres department, Mr. Hart was taken up to Dallas, and the Palace, which he had put on the map, was released to Louis L. Dent.

Mr. Hart made a brilliant record in Dallas, but his first love called and when he had built up the Dallas houses in his charge he resigned and joined Dent, taking back the Palace.

Mr. Dent also took over the Unique, which was in the market, and shut it down for three days for cleaning. As soon as the doors were closed Mr. Hart had the entrance blocked up with a large painting of a stone wall with a gateway and the lettering that "When this door opens Sat., Nov. 3, this theatre will be under the new management of the Palace Theatre, presenting?" The second day the question mark was pasted over with a sign for The Drivin' Fool and accessories were added as shown in the second half of the cut.

Two days later the structure was removed to show an automobile half way through a painted brick wall. The card read: "This car was good until it was ruined by a Drivin' Fool." The combination of the stunts served to put the house over with good effect and it has been on a paying basis ever since, showing a profit while it enables Mr. Dent to control this much of the opposition.

It's a fine campaign, and yet a very simple one. Most good stunts are simple, for that matter.

Lay Out Your Plans Now for Extensive Exploitation During 1924. The More Exploitation You Do of the Better Kind, the Bigger Your Receipts Will Be at the Box Office.



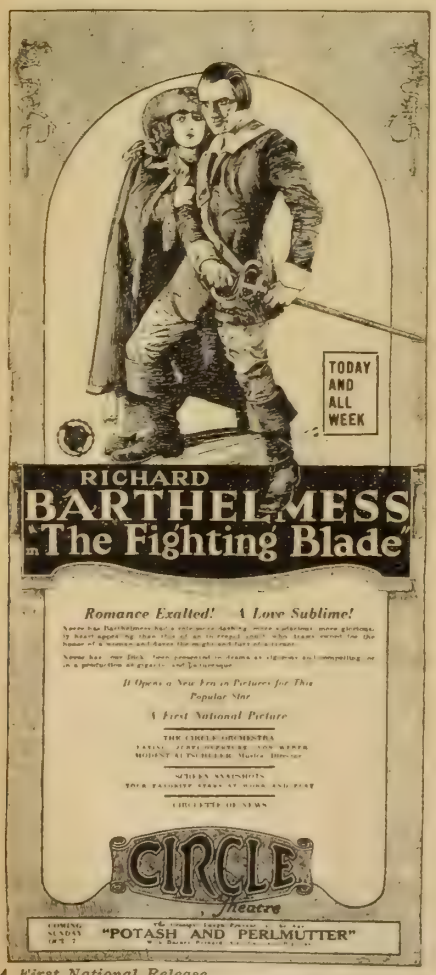
A Hodkinson Release

A DECIDEDLY CLEVER IDEA FOR KEEPING UP INTEREST DURING A SHUTDOWN PERIOD

J. M. Edgar Hart is back home in El Pasco, running the Palace for Louis L. Dent. They took over the Unique and shut down to clean up. The brick arch and door were painted in. After a day the title of the opening attraction was painted in and advertising material added. When the sign came down there was a real wrecked automobile, half way through a brick wall for a lobby attractor

The Fighting Blade Gives Action Cuts

One of the titles which lends itself well to advertising work is Barthelmess' The Fighting Blade. Like The Bright Shawl it might have been made to gladden the heart of the advertising artist, for it provides a number of striking poses, most of which First National has utilized for its stock cuts in the plan book. This display for the Circle theatre, Indianapolis, seems to have been taken from the plan book, and it gives a fine attractor for a title that itself is suggestive of the ramping, roaring romance that the spending public loves. And the Circle artist has given it a fine frame, ornate and yet not



A First National Release

A SPIRITED ATTRACTOR

so fussy that it detracts in any way from the strength of the figures. Even that reverse banner is decorative and helpful instead of gumming up the works as so much reverse does. This is partly through good printing, but as much because the letters are all large enough to fight their way through the black. That is the real secret of successful reverse. Get the letters so large that they are not overpowered by the mass of black. Let the tint be a background and not a mask and reverse has real power, but unless it is handled by someone who realizes the limitations of the device it is one of the best little money wasters in the entire catalogue of advertising sins. But we can't learn to admire the space given the subfeatures. There is fine selling talk on the feature that is lost in a six point and too much waste space at the bottom. There was plenty of room there for a nice ten point display, even room for two point leads, and yet that good talk is cut to a six to let in matter that could have been as well exploited in one fourth the space. We are strong for the ample display of the minor features, but we don't believe in killing off good selling for perfunctory announcement, and the Circle almost habitually makes this waste. They are paying for it, so it is their funeral, but it is not pleasant to look at.

Strong Titles Better Than Miniature Cuts

Between a large type title and a small title and small sketch, we think the preference should lie with the heavier title. The cut for The Girl of the Golden West might better have been eliminated in this display from the Strand Theatre, Akron, O., and replaced with a strong type letter, giving the title in double the size line. It is not the size of the



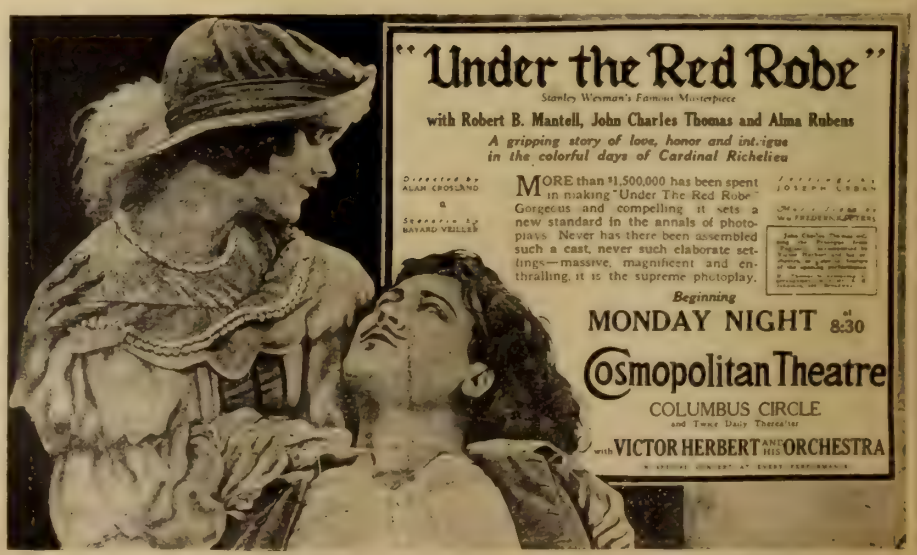
A First National Release

THE TINY CUT TITLE

letter which determines the display. The title could have been shown in that size letter with good effect had it not been killed with the sketch, but as it stands the two figures and the landscape detract from the lettering until the display value drops almost to nothing. No cut would have been better than this. It would have given strength and character to the announcement and would have suggested a stronger play. The type display here is very amateurish. This applies to the type and not to the copy. The lines are good, but the printer has set it all in much the same eight point all capitals. Probably this letter was on the machine and they shot all the lines through at one job, but the newspaper owes the theatre the best job possible. It is under a moral obligation to give the house the best possible display, and this has not been done in the present instance. This is a point which publishers, particularly in the small towns, ignore almost completely. They seem to think that if they give the advertiser the exact text, the manner of displaying that text is not important, and yet display is even more important than copy in theatre advertising, since the eye of the reader must be invited to the space. Akron is only one of thousands of offenders, but Akron calls forth the comment because this display is so particularly perfunctory. Have a talk with your newspaper man some time and try and get him interested in the idea of giving you the best his office can turn out instead of the work which proves least troublesome to a lazy compositor.

Cross Page Opener Has Artistic Merit

This cross page display for the opening of Under the Red Robe at the Cosmopolitan Theatre, New York, is from one of the Hearst papers, where the money goes out of one pocket and into another. It is an exceptionally pretty display, both as to cut and type layout and care has been taken to get the screen that will yield the best results on the paper to be used. It will serve as a model for other theatres when the picture is released for general showing, and it demonstrates that cut is not thrown away on a large space. The same area cut up with a number of small illustrations would have only a small portion of the selling value. It is the size of the cut which impresses most, the single large cut, and the same effect could not be gained with half a dozen smaller ones, offering the same cut face. There is a nice proportion between type and illustration, and in the handling of the color in the cut. And it might be noted that there are only two slugs for type, the title and the house signature. All of the rest comes from the cases, and this is one of the points which makes this an unusual display. If the Hearst enterprises, with their great art departments, turn to straight type, it seems foolish for the smaller theatres to throw away the legibility of type for



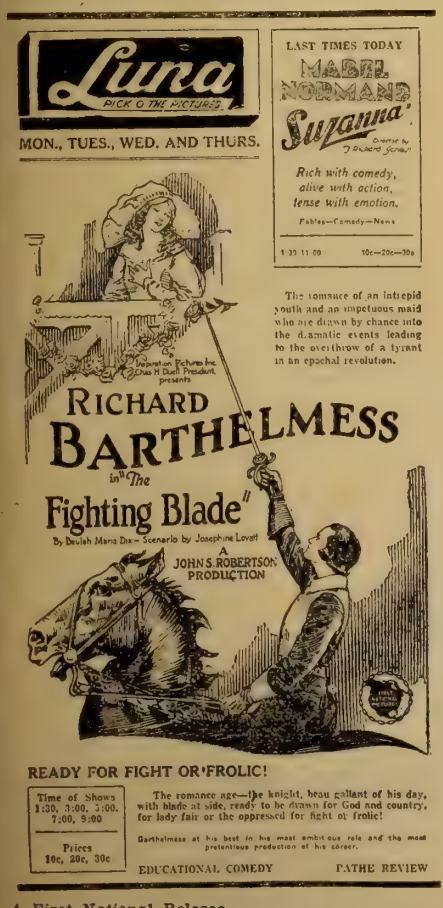
A Goldwyn-Cosmopolitan Release

A REALLY DISTINGUISHED HALF PAGE OPENER

the supposed "art" advantages of hand lettering, particularly where the "artist" letters like a kindergarten pupil, yet we suppose hand lettering will continue to the end of the chapter. Think it over, if you are one of the hand lettering offenders.

Spirited Drawing to Sell Costume Play

Pictorial advertising is particularly good for costume plays because here you have chiefly to sell the idea of the picturesque and if the design is properly chosen the drawing will best convey the idea of colorful romance. The Fighting Blade is particularly rich in good stills from which drawings can be made, and we think this three column cut used by the Luna Theatre, Lafayette, Ind., helped to put over Barthelmess in this play with its unspoken sug-



A First National Release

A CAPITAL DRAWING

gestion of the dash and vigor of The Bright Shawl, which preceded it. Modern drama can be sold with all type because there is less value to the drawings, but the picturesque incidents of romance plays can best be suggested by cuts showing the high spots, and there is the suggestion of dash and romance in this cut with the "ready for fight or frolic" just below it. That caption is as much a part of the cut as the lines of the drawing. It puts in the mental punch. Even where the space does not usually permit the use of cuts, we believe that on this attraction it will pay a profit to take extra space and use a proper sized cut, not too small, and yet not necessarily as large as this three column.

A Reason Here for Overstuffed Space

You have to take this display on Circus Days in connection with the page on which it appears. This is part of a page of special appeal in which two other theatres participate and to which the newspaper apparently contributed a top ribbon. It is rather late to be running, for it dates back to mid-September, when the three houses, one of them a drama theatre, combined to open up a backward season with a splash. All three were full of type, the top bank in each dealing with the opening season. The Palace was opening after a renovation or rebuilding, and the top lines deal with this fact and appeal to the civic pride of Fort Wayne, Ind., which is where the Palace is located.



A First National Release

DECIDEDLY FULL

Apparently the cuts are cropped to make up this display which is composed of three separate parts, the clown and the monkey not being a part of the central cut. The type is almost too heavy in the matter of copy, but it is so well written that it will be read where this much usual copy would be ignored. It is cleverly done in true circus style, and it gets over because the other spaces on the page are similarly full. Were the other spaces comparatively open, this space would lose out, but all three are crowded alike and so this gets an even break with a shade the best of it on cuts. It must have taken someone a lot of time to dig out all that good talk, but it was worth the effort.

Polite New England Slides on the Hell

Here is a display from the Olympic Theatre, Worcester, Mass. It is based on a plan book cut with some very ineffective reverse because the lettering is too small to show through the black. Apart from the title the white is outclassed and you have to look closely to read it at all. Perhaps that is the reason that the "I'm hungry, hungry for hell" is picked up and displayed in type above the losenge with the hell modified by the use of a dash for the letter e. If you want to say "hell" for the love of common sense say "hell" and not "h—ll." If you don't like the word, leave it out, but don't castrate it. You cannot soften the blow by dropping a letter. You simply advertise the fact that you are using a word you feel you should not have used. It is a confession and an advertisement of wrongdoing. It calls attention to your lapse from polite language that



A First National Release

WEAKLY POLITE

makes "h—ll" or even "h——" infinitely more offensive than the word fully spelled out and to use this in a display letter is to blazon your offense. It will not please those who will object to "hell" for they will object to the word in any form, and it weakens the appeal to those who are willing to admit that there are such words in the language. The use of a dash for a word of this sort is the crudest sort of stupidity. Either spell out such a word or leave it out completely, but do not hang a red flag on it to attract attention. And this hell is not even profanity. Slippy is not swearing. He is making a simple statement of fact and there is not even the usual reason for using caution. The display is very good, though weakened a little through the necessity for carrying the second title on the double feature bill. Evidently Worcester still sticks to the overdose style of program.

Had Covered Wagon for a Golden Girl

Remembering that the covered wagons of the plains were born and raised in Pennsylvania, where they were known as Conestoga wagons, after the town which also gave its name to the stogie, John D. Newkirk, of the Colonial Theatre, Allentown, Pa., figured that there should be some old timers kicking around somewhere and he located several, picking up the oldest that was still capable of being navigated.

He put a cover on it, made of old tarpaulin, and with an escort of mounted cowboys he sent it around town to advertise The Girl of the Golden West. It made a fine little ballyhoo and Mr. Newkirk built up the idea by masking the box office as the rear of a prairie schooner and selling tickets from the opening. He also dressed the girl ushers as cowpunchers.



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

FROM where we sit 1924 seems to shape up as the year of intensive advertising effort. Of course, primarily it will be the year of bigger and better pictures. But more signally will it be the year of bigger and better advertising. Because simple business logic tells us that the bigger and better the pictures, the keener and stronger the competition, and the keener and stronger the competition, the more intensive and far-reaching the advertising.

And that goes for the exhibitor as well as for the producer.

But lest we editorialize let's sum it all up in as few words as possible and leave it to your own common sense. Let us, for example, consider two excellent pictures, each of the same degree of box-office worth.

On the producer's side he must keep battering away with trade paper advertising at the exhibitor to prove that his picture is what he says it is. If he doesn't the other producer may—and thereby profit.

On the exhibitor's side he must keep pounding at his public to prove that his picture is all he claims. If he doesn't his competitor may—and clean up.

Think it over.



One-sheet issued by Pathe on the first of the series of one-reel comedies starring Harry Langdon, Mack Sennett's new comedy find

"1924 WILL REWARD ADVERTISERS."

NOW is the time for New Year resolutions, and we step in line with a resolution to continue our own little war on every advertising "evil"—or, rather, "vexation"; to continue our endeavor to be instrumental in bringing about improvements in those advertising phases already good, and to promote to the limit the interests of motion picture advertising in every manner possible.

AND we have just had a special axe keened to do further battle against useless credit lines on newspaper ad. cuts, posters, slides, lobby cards, etc.

Let's go!

SPEAKING generally, it seems to us that the past year has seen quite an improvement as regards credit lines, although there have been specific instances wherein certain companies have gone the limit in crowding up advertising aids with names that don't mean a nickel at the box-office. However, they have been fewer during the year just passed than during the year before and, we hope and believe, will be even fewer than ever in 1924.

MANAGER M. W. LARMOUR, of the National Theatre, Graham, Texas, writes:

"I have noticed your requests for exhibitor opinions as to the relative merits of the circus herald as compared with the regular or small herald.

"I am very much in favor of the small or litho.-style herald for the following reasons:

"It is generally printed in several colors and on better grade paper. That makes it more distinctive and better looking.

"Most any ordinary printer, providing he has a press big enough, can turn out a circus herald. In fact, most of the ordi-



Back in 1920, Paul Lazarus, then director of advertising and publicity of the newly formed United Artists Corporation, gave out an interview in which he scored useless credit lines. He said that United Artists would endeavor to keep credit lines off posters, etc., as much as possible. Herewith are rough sketches of the paper on Jack Pickford's "The Hill Billy." Note the absence of useless credit lines



An effective twenty-four issued by Hodkinson on "Grit," Glenn Hunter's new offering. The complete line is in the same tenor and the whole makes a thoroughly satisfactory array of seat-selling material

nary handbills advertising bargains, auctions, special sales and the like are very similar to the motion picture circus herald. The small or the litho. heralds such as Hennegan makes for First National Pictures or Paramount Pictures are distinct novelties, in most cases printed in several colors and sometimes die-cut. Any butcher shop or dry goods store in town cannot put one out like them.

"When I want an ordinary herald I order my cut from the exchange and, writing my own copy, get it printed locally. In this way I get better results than with the distributor-written circus heralds. But when I want a novelty herald I order the small heralds from the exchange.

"Also this is very important to the small-town exhibitor: in most cases the circus heralds are too big to be dated by the local printer, unless he folds them first and unfolds them afterwards."

Mr. Larmour's point about the small-town exhibitor's dating the circus herald is especially well-taken. It is true that in a great many cases the circus heralds must be folded for imprinting but we do not believe that it is necessary to unfold them for distribution. It is just as feasible to distribute them folded as unfolded. Another thing about most circus heralds that Mr. Larmour did not mention is the fact that few of the distributor-prepared circus heralds leave enough room for the exhibitor's imprint. This is an important item that often is overlooked in the New York offices.

Mr. Larmour's letter is the first we have received favoring the small herald as against the circus herald. The majority—especially small-town showmen, seem to favor the big heralds. We would like to hear from more theatre owners as to their ideas.

EPES WINTHROP SARGENT, who conducts M. P. W.'s "Selling the Picture to the Public" department, just came busting into our office with this:

"Why don't you tell your press agent friends that they might get a lot more space if they'd only get good copies made of original photographs. Most of the copies of photographs I get cannot be used. It's no use trying to make a cut showing a good lobby or a crowd-getting stunt if the photograph shows only a few black blurs and some white spots. If the press agents can't get the negative and have good prints made for all of the trade papers why don't they at least give me good copies?"

STRIVING for artistic effect may be all right—for an artist. But it's not always the best thing for the exhibitor. We have just seen some very artistic posters—so artistic, in fact, that the sales message is lost entirely. The background color on the posters we have reference to was so light that the white lettering was lost. And the picture the posters tried to advertise was one of the big ones. Pretty—but weak. We believe in the artistry of posters absolutely—but not to the point where "artistic" values overshadow the seat-selling punch.

VIV MOSES, of Fox, and his staff of experts are working day and night at present getting out some wonderful stuff on forthcoming Fox releases. More about it later.

FIRST NATIONAL'S new poster department, under the management of C. L. Yearsley, former director of publicity and advertising, has been turning out some excellent paper. The line of paper on "Anna Christie" was excellent and, judging by advance sketches, the paper now in work on "Black Oxen" is bound to excite much favorable comment.

More power to "Bill" Yearsley, say we.

Universal's recent press sheets have carried some mighty fine newspaper ad. cuts—particularly insofar as "elasticity" of ad. layouts is concerned. On "White Tiger," the same holds true. In the sheet at hand we find that the most effective illustrations have been used in planning several different sized and different shaped ads., giving the sheet a variety of IDEAS as compared with the lesser benefits of a variety of more or less meaningless illustrations





Carl Laemmle presents

PRISCILLA DEAN

in a Thrilling Drama That You Will Remember for Many a Day

"WHITE TIGER"

Mysterious, elusive and seductive she moved through the inner circles of society, looting jewels and stealing hearts, a woman of apparent wealth and refinement. No one suspected that beneath her mask of beauty and poise lay a hatred of the wealthy and an unquenchable lust for the thrill of looting them of their dearest possessions. Was there any weakness in her make-up—was she impervious to romance? See dynamic, fiery, vivid Priscilla Dean in her latest. greatest screen triumph!

with a tremendous supporting cast including

WALLACE BEERY, MATT MOORE and RAY GRIFFITH

UNIVERSAL JEWEL — Didected by TOD BROWNING

TOD BROWNING

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Ten Commandments"

Screen Reaches Its Highest Development in Cecil B. DeMille's Latest Production for Paramount

Reviewed by C. S. Sewell

Cecil B. DeMille's master production, "The Ten Commandments," as it unfolds upon the screen reveals the startling fact that in many respects it exceeds even the most extravagant advance reports concerning it, for it contains effects so startling as to be almost unbelievable and which words are inadequate to fully describe. In scope, grandeur and impressiveness this Paramount production easily occupies the position at the top of the ladder of screen achievements.

As customary with Cecil DeMille's pictures, there is a modern story while part of the film delves back into the past. In this instance the story opens with a section showing the circumstances under which The Ten Commandments were given to the world and then fades into the modern story dealing with a young man who started out to break all the commandments and shows what befell him.

Forceful as is the modern story, it is the biblical section which makes this picture pre-eminent. There are effects which are awe-inspiring and in a less enlightened age would be considered the product of supernatural forces. Notable among these is the scene where the waters of the Red Sea part and the Children of Israel walk across on dry land and then where the waters rush together again, engulfing the pursuing Egyptian hordes. Equally impressive are the scenes where Moses on the mountain is given the Commandments, where, accompanied by upheavals of the forces of nature, each commandment is emblazoned on the sky in letters of fire.

Impressive from another angle are the scenes which show the magnitude of the production, such as the tremendous sets of the palace of Pharaoh, hundreds of the Children of Israel dragging a huge sphinx, their exodus from Egypt and the pagan revelry while they worship the golden calf. But exceeding even these in its overpowering effect on the spectator are the scenes where the soldiers of Pharaoh in two hundred horse-drawn chariots start out down an avenue flanked by at least twenty of the enormous sphinxes and pursue the Children of Israel. These scenes are made even more powerful by being filmed in natural color.

This production is a spectacular melodrama built on the idea that humanity must be guided by the Ten Commandments for its salvation, that they are the basic law. It is a production which without being a preachment teaches a wonderful moral lesson and should have the endorsement of the religious element, for while wickedness and sacrilege is shown it is for contrast and makes more dramatic the message of the story. At the same time, it is a picture that should thoroughly entertain every class of patron, for it does provide real entertainment and not a foot of its twelve reels seems superfluous.

When the action fades into the modern story dealing with everyday persons it quite naturally seems for a time to be commonplace compared with the magnificence and power of the biblical episode, but the basic idea of the picture is unbroken, and once this portion gets under way it gradually builds up to a story of great power which, in its own way, is tremendously impressive, with great human interest, a big theme and strongly dramatic and effective situations, and an ending that is out of the ordinary, appropriate and impressive.

Every member of the large cast gives an excellent performance and all seem to be imbued with the bigness of the theme. Special mention, however, should be made of Theodore Roberts as Moses, Charles DeRoche as Pharaoh, Estelle Taylor as Miriam in the biblical section and Richard Dix and Rod LaRocque as the good and wicked brothers respectively, Leatrice Joy as the wife of the wicked one and Nita Naldi as a wicked woman, in the modern portion. But over and above all should the credit of this production go to Cecil B. DeMille and to the staff which assisted him in the marvelous effects.

"The Ten Commandments" unquestionably marks a milestone in the path of the industry and sets a mark for others to strive to attain.

Cast

(Part 1)

Moses ..... **Theodore Roberts**
Rameses, the Pharnoh ..... **Charles DeRoche**
Miriam ..... **Estelle Taylor**
Wife of Pharnoh ..... **Julia Faye**
Son of Pharnoh ..... **Terrence Moore**
Aaron ..... **James Neill**
Dathan ..... **Lawson Butt**
Taskmaster ..... **Clarence Burton**

(Part 2)

Mrs. McTavish ..... **Edythe Chapman**
John McTavish ..... **Richard Dix**
Dan McTavish ..... **Rod La Rocque**
Mary Leigh ..... **Leatrice Joy**
Sally Lung ..... **Nita Naldi**
Redding ..... **Robert Edeson**
Doctor ..... **Charles Ogle**
Outcast ..... **Agnes Ayres**

Story by Jennie Macpherson.
Directed by Cecil DeMille.
Length, 12 reels.

Story

Following the showing of the portion of the Bible dealing with the ill-treatment of the Children of Israel by the Egyptians, their exodus under Moses, the crossing of the Red Sea when God held back the waters, God giving to Moses on the mount the Ten Commandments, Moses finding the Israelites worshiping the golden calf and his breaking of the tablets, the action fades into a modern story. Mrs. McTavish, a devout Christian who preaches the fear of God, has two sons, John, who is a believer in the love of God, and Dan, an unbeliever.

Mary Leigh, a homeless girl, comes into the life of the two boys and though John loves her, Dan wins her. Dan, flouting the idea of religion, leaves home and says he will break all the commandments and still win success and wealth. After several years he is seen as a rich contractor building a church. He smuggles in his materials, makes a concrete mixture that is not up to specifications, has an illicit affair with a Eurasian woman, bribes officials, etc. But in the end he meets disaster, the walls of the church fall, killing his own mother. In endeavoring to obtain money for a bribe he kills the Eurasian woman, Sally Lung, who reveals she has escaped from a leper colony and is filled with the fear that he has leprosy. In attempting to escape in a motor boat he is dashed on the rocks and killed.

Dan's wife Mary, also believing she has leprosy, wanders out in the storm. John finds her, reads her the Word of God, tells her that she is suffering only with fear and with the coming of the Light she realizes the truth of his words.

IN THIS ISSUE

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Pure Grit (Universal)
Ten Commandments (Paramount)

"Pure Grit"

Roy Stewart, Supported by Pretty Esther Ralston, Is Starred in Universal Drama

Reviewed by Mary Kelly

Roy Stewart, as a Texas ranger, stars in a picture of fairly good action and suspense, which Universal is offering. Supported by a pretty leading lady, an amusing boy detective and a stalwart villain, he furnishes entertainment that should be popular in program houses.

The director has given the production a rather good balance of various thrills and interesting incidents. The ranger's romance with the charming schoolmistress is interrupted by the appearance of a man who poses as her long-lost brother, but who is recognized by the teacher's small protege as an excellent subject for "detecting."

Eventually the heavy stranger proves treacherous, the real brother is found and the picture ends with a cabin scene, made thrilling by the girl's danger, a big fight between the star and the villain, the fire and the threatened loss of the small boy's pal, his dog. These combine to bring an entertaining close to a picture that should have a fair appeal generally. Jere Austin, as the heavy, does very good work and helps substantially to make the action convincing.

Cast

Bob Evans ..... **Roy Stewart**
Stella Bolling ..... **Esther Ralston**
Jim Kemp ..... **Jere Austin**
Frank Bolling ..... **Jack Mower**
Buddy Clark ..... **Verne Winter**

Based upon novel, 'A Texas Ranger," by William MacLeod Raine.
Scenario by Isadore Bernstein.
Direction by Nat Ross.
Photography by Ben Kline.
Length, 4,571 feet.

Story

Bob Evans a Texas ranger, meets a

stranger. Later, Evans visits Stella Bolling, the school teacher. Immediately after he leaves, the stranger visits her, identifying himself as her brother whom she has not seen in ten years. That night Evans visits her with the intention of proposing. Because her "brother" is peeping in the next room, she refuses. Buddy Clark, an orphan, cared for by Stella, discovers another wounded man in the foothills and takes him to his secret cabin. Buddy hears his patient rave and reveal that he is Stella's brother. The chase leads to a cabin near the border and saves the day.

"Big Brother"

Tremendous Human Interest and Heart Appeal Should Make This Picture a Big Box-Office Bet

Reviewed by C. S. Sewell

The "big brother" movement, in accordance with which a man acts as a "big brother" to a "bad" kid and seeks to influence him in the direction of right living and make him a good citizen, furnishes the interesting and appealing theme of this Paramount picture, which is adapted from a story by Rex Beach.

Big as is the heart appeal of such a theme, it is enhanced by the fact that in the instances pictured it is a tough gangster who finds himself by a whim of fate in charge of a little kid who looks upon him as his hero and wants to grow up like him. Some innate but hidden goodness makes this gangster who glories in his defiance of the law want to bring the kid up right. The way in which he goes about it supplies many times more pathos and humor than is found in the average picture. It will strike a responsive chord in the heart to nearly everyone to watch the way this "tough guy" works out his own salvation and wins the love of a wonderful girl, in his effort to impress the kid that he must go straight. The intense affection of these two "brothers" is really beautiful and touching.

There are good melodramatic situations with plenty of punch, but the story is largely a narrative of the development of the two main characters. This results in a multiplicity of incidents which have the effect of lessening the interest somewhat, and the elimination or shortening of some of the situations would tighten the hold on the spectator, in fact it would be an even stronger picture in six reels than it is in seven.

Tom Moore is well cast as the gangster and gives a fine performance; Edith Roberts is appealing as the girl and all the other characters are in capable hands, but the honors unquestionably go to little Mickey Bennett, as the kid. This boy's performance is wonderful and particularly fine is his work in the scene where in trying to impress the judge with what a tough guy the gangster really is he brings about a situation which results in his being sent to an orphanage and separated from his "big brother."

So big is the heart appeal of this picture that it should prove a welcome attraction with any audience.

Cast

Jimmy Donovan	Tom Moore
Kitty Costello	Edith Roberts
Cokey Joe	Raymond Hatton
Big Ben	Joe King
Midge	Mickey Bennett
Father Dan	Charles Henderson
Mike Navarro	Paul Panzer
Navarro's Girl	Yvonne Hughes

Based on story by Rex Beach.
Scenario by Paul Sloane.
Directed by Allan Dwan.
Length, 7,080 feet.

Story

Jimmy Donovan is leader of the toughest gang on the East Side of New York. In a gang row with Mike Navarro, another gang leader, Jimmy's pal Ben is killed and Jimmy takes care of his kid brother Midge. Jimmy feels his responsibility and tries to bring Midge up right. He is assisted by Father Dan and Kitty Costello, a settlement worker, but finally the juvenile court sends Midge to an orphanage, as the judge does not think Jimmy is the right kind of a guardian, and Midge wants to grow up just like Jimmy. The judge tells Jimmy he can have Midge back as soon as he proves he is worthy. Kitty is robbed of a big payroll by Cokey Joe. Jimmy is blamed, but he gets the money back and is wounded in doing so. In the hospital while he is recovering the judge tells him he can have Midge back as soon as he gets well and Kitty tells him to get well for her sake too.



A scene from "The Great White Way," opening at the Cosmopolitan Theatre on New Year's Eve, during the thrilling horse race at Belmont Park. One of the big features of the new film. In the photograph are T. Roy Barnes and Tom Lewis, who appear in the all-star cast

"Judgment of the Storm"

F. B. O. Releases First Palmer Photoplay Production—Fine Box-Office Appeal

Reviewed by Mary Kelly.

All of the advance interest aroused by the announcement that the Palmer School of Photoplay Writing was to enter the production field is fully justified by their first picture. "Judgment of the Storm," which F. B. O. is releasing, is a splendid box-office attraction.

This is so, chiefly because it has the punch that every exhibitor is looking for. It is found in the story itself which is the basis for fine entertainment and also to a great extent in the big snowstorm scenes. These are the background for various dramatic entanglements which together with the effects of a blinding, baffling blizzard, provide excellent suspense.

As a plot, the author has taken the idea of a young college graduate undertaking a moral obligation of working on a farm for life, because his mother was indirectly responsible for the death of the man who originally worked the farm.

Lloyd Hughes plays this part without any suggestion of the self-sacrificing hero so familiar on the screen. He does it in a high-spirited way that makes his performance entertainingly different.

Each characterization in fact shows the effects of original thinking and capable directing. George Hackathorne gives a remarkably vivid performance as the young brother, chafing under the burden of farm work and vindictive enough to rejoice in the city boy's forced service. Lucille Ricksen is very pretty as the ingenue and Myrtle Stedman does well in a difficult role. The Heath Twins are delightful youngsters, played by Frankie Darro and Fay MacKenzie.

The production should please any type of audience. The story, the acting, the photography and the settings, which include some attractive cabaret shots, fully meet the demand for good dramatic entertainment.

Cast

John Trevor	Lloyd Hughes
Mary Heath	Lucille Ricksen
Bob Heath	George Hackathorn
Mrs. Trevor	Myrtle Stedman
Mrs. Heath	Clare McDowell
Martin Freeland	Philo McCullough
Dave Heath	Bruce Gordon
The Heath Twins	Fay MacKenzie Frankie Darro

Story by Ethel Stiles Middleton.
Direction by Del Andrews.
Photography by Max Du Pont.
Length, 6,329 feet.

Story

John Trevor, who has lived in comfort during his four years in college, receives a terrible shock when he finds that his mother has been running a gambling house to pay his expenses. When Dave Heath, brother to Mary his sweetheart, is killed in a brawl in his mother's establishment, the shock is complete. He leaves his mother, binds himself to take Dave's place on the Heath farm and is snubbed and abused by all but Mary. But the fate of the Heath twins, the younger brother and John's mother are so involved in a blinding snowstorm that John and his mother have a chance to redeem themselves fully.

"The Governor's Lady"

Fox Production of Distinction Directed by Harry Millarde and Features Robert T. Haines and Jane Grey

Reviewed by Mary Kelly

Another "finer and better" Fox production is now available. "The Governor's Lady" has the splendid sincerity and technical finesse that have distinguished Harry Millarde's direction. It is a superior picture because the drama is powerful without being sensational. Its theme will reach the masses and its treatment will please the critical. It is a production for all tastes.

In spite of the fact that the original play,

a David Belasco success, is founded upon an idea used upon the screen a number of times, the Fox version is so entertaining and well done that there is no difficulty in holding the interest. The only improvement to be suggested is that it be shortened. It runs nearly eight reels in length and as much of it, particularly toward the beginning, is not dramatic, it might well be cut.

Robert T. Haines and Jane Grey give fine performances that register many shades of feeling and understanding. They are the principals in a story of married life in which the husband's great rise to success means only hardship to the wife, who prefers to bake her own cakes and scrub her own floors.

Jane Grey's interpretation of this part is splendid. She is so true to the character that the spectator is entirely convinced that this woman, in spite of her great love for her husband, has no understanding of what is expected of her when his political rise makes her "the governor's lady." She is pathetically devoted to home-making.

The emotional moods are handled without obvious, banal touches. The breach between husband and wife is slowly, delicately indicated and at no time does it seem anything more than superficial, although there are tense moments. This is of course largely due to beautiful directing. But Mr. Haines' performance is in itself excellent and makes one feel that in spite of appearances the love of the man for his wife never weakens. The part which the other woman plays in the drama is emphasized only slightly, just enough to bring the necessary crisis.

There is nothing sensational about the picture. The climax when the other woman visits the wife, their talk, the husband's arrival and the wife's rejection of him is deeply affecting. While probably better suited to the dramatic stage, it is nevertheless effective and tense on the screen. The settings are rich and attractive and the photography is another fine feature.

"The Governor's Lady" is a picture of dignity and distinction, but with a human note that will reach anyone.

Cast

Daniel Slade.....Robert T. Haines
Mrs. Slade.....Jane Grey
Katherine Strickland.....Ann Luther
George Strickland.....Frazer Coulter
Robert Hayes.....Leslie Austen

Based upon stage play written by Alice Bradley and produced by David Belasco.
Direction by Harry Millarde.
Length, 7,669 feet.

Story

Daniel Slade, a poor miner, works and saves until he owns part of the mine that eventually brings him great wealth. His wife and he live in a beautiful home in the city but she fails to keep up with her husband and disgraces him in front of his friends. He plans to get a divorce but discovers at a critical moment that he loves his wife better than ever. She rejects him then, but the separation brings about her forgiveness and their ultimate happiness.

"Don't Call It Love"

William C. DeMille's Latest Production for Paramount Is Adapted from a Widely Read Novel

Reviewed by C. S. Sewell

Julian Street's popular novel, "Rita Coventry," which has been made a Paramount production by W. C. DeMille under the title, "Don't Call It Love," is a society comedy-drama which will have its greatest appeal with sophisticated patrons.

The picture is a character study of several different types of persons, particularly a temperamental opera singer who is fascinated by one type of man until another comes along and intrigues her, an extremely self-satisfied man who believes he has fallen desperately in love with her, lured by her physical charms and her superb indifference, and another woman who really loves him but whose continual show of affection has exactly the opposite effect on him.

These characters, and several minor ones, such as the grand opera manager, temperamental Italian musical director, and the piano tuner are all exceedingly well drawn and there are cleverly devised situations which show a wide knowledge of human nature. There are several witty subtitles and many touches of subtle humor.

Altogether it is a picture that will appeal more to the sophisticated type of patrons. While showing evidences of William C. DeMille's dramatic craftmanship, his close-cut handling of situations, his fine selection of types for his cast, it cannot be classed as one of his best pictures from an ordinary audience standpoint and probably will be considered by the average patron as lacking in punch and interest holding action.

Cast

Alice Meldrum.....Agnes Ayres
Richard Parrish.....Jack Holt
Rita Coventry.....Nita Naldi
Luigi Busini.....Theodore Kosloff
Patrick Delaney.....Rod LaRocque
Henry Can Cortland.....Robert Edeson
Clara Proctor.....Julia Faye

Adapted from Julian Street's novel, "Rita Coventry."
Scenario by Clara Beranger.
Directed by William C. DeMille.
Length, 6,457 feet.

Story

Alice Meldrum is in love with Richard Parrish and shows it in every way, but Parrish tells her he will never marry. Her friend Clara tells her if she treats him with more indifference she will win him over. Parrish meets Rita Coventry, a temperamental opera singer, and is so fascinated by her that he neglects Alice. Rita soon tires of him and finds a new love in Patrick Delaney, a piano tuner. Having learned his lesson and realizing his love for Alice, Parrish returns to her, but she tells him to go back to Rita. Finally, however, after he persists in his attentions, she tells him her love is so great she can hold out no longer, and agrees to become his wife.

"After the Ball"

Theatre Owners' First Production Released Through Anderson Pictures at F. B. O. Exchange

Reviewed by Mary Kelly

Dramatic and melodramatic complications are found in abundance in the first production which the Theatre Owners Distributing Corporation is releasing through the F. B. O. exchange. This should mean popularity for the picture in most program houses.

A point to be borne in mind by the wide-awake showman is the big exploitation possibilities of the title. "After the Ball," the song by Charles K. Harris, on which this picture is based, achieved one of the greatest successes of any popular song ever written and although composed a number of years ago practically everyone is familiar with it. If properly played up it affords opportunities for attracting big patronage. Don't overlook this angle.

An elaborate plot has been developed that holds the interest more because of its continuous melodramatic twists than because of any originality. The story is not impressive in the latter respect. But as most of the incidents and the general character of the picture conform to the entertainment standards of a large class, it can be counted upon as an average success.

The situation is that of an innocent man being sent to prison for theft and murder. His escape and consequent state of jeopardy because of being at the mercy of a prison pal, the counter danger his sister takes in defending him at the risk of her own happiness in a love affair with the district attorney keep up a fairly interesting though ordinary train of events. The suspense is well carried through the trial scene. A number of well-known players, Gaston Glass, Miriam Cooper, Edna Murphy and Robert Fraser, are in the cast.

Cast

Arthur Trevelyan.....Gaston Glass
Lorraine Trevelyan.....Miriam Cooper
Mark Trevelyan.....Thomas Guise
The District Attorney.....Robert Fraser
Arthur's Wife.....Edna Murphy
A Crook.....Eddie Gribbon

Based upon song by Charles K. Harris.
Scenario by James Colwell.
Direction by Dallas Fitzgerald.
Length, 6,500 feet.

Story

Arthur Trevelyan concludes one of his gay cafe parties with a wedding ceremony. His father, already impatient with his son's excessive pleasures, refuses to have anything more to do with him. Arthur is accused of a murder and theft, is sent to prison but his wife is injured in an automobile accident and prevented from seeing him. After years of various adventures and hardships, they meet and the real murderer's confession saves their happiness.

"Ten Dollars or Ten Days"

(Pathe—Comedy—Two Reels)

Nothing especially new is found in this Ben Turpin comedy which features the comedian as a would-be hero. It is amusing without anything that distinguishes it particularly from the typical Ben Turpin subject. He starts out making cross-eyed blunders as a dry goods clerk but spends most of the time saving a beautiful girl from serving a jail sentence. The regular slapstick fans will find most of it entertaining. —M. K.

"Johnnie's Swordfish"

(Fox—Educational—One Reel)

A youthful venture in catching and conquering a swordfish provides interesting material for many here. Johnnie watches the experts bringing in the fish and when no one is watching sights one for himself, goes after it and gets it.—M. K.



MILTON SILLS
As he appears in "The Sea Hawk," a First National Production.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

DESTROYING ANGEL. (6,000 feet). Star, Leah Baird. An interesting story of average merit that is called a "comedy." Appeals particularly to the ladies. Probably the best picture ever made by this star. Moral tone O. K. Suitable for Sunday. Fair attendance, drawing all types in city of 68,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

F. B. O.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A picture that will dissuade mankind from the use of narcotics and teach the danger of drugs. Pleased seventy-five per cent. of the people. Moral tone O. K. Good attendance. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

IN THE NAME OF THE LAW. (6,126 feet). Star cast. A good picture. "The Third Alarm" is a better one. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

LIGHTS OUT. (6,938 feet). Star, Ruth Stonehouse. Excellent picture, went over one hundred per cent. with the audience. Something doing for seven reels. Comedy all sure fire. Has great exploitation possibilities and is a genuine box office stimulant. Has good moral tone and is suitable for Sunday. Attendance was best in three months. Draw small town and country class in town of 700. Admission 10-25. G. M. Kendall, Coggon Theatre, Coggon, Iowa.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Good picture, good direction, especially the acting of Mr. Blinn was above the ordinary. Pleased my patrons. Got a laugh out of them and consider it one of the best pictures this month. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 5-15. Adolph Schutz, Liberty Theatre (498 seats). Silver City, New Mexico.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Extra good picture. Pleased my people. Has good title and great advertising and exploitation possibilities. People chuckled all through it but, better still, they talked about it the next day. Not suitable for Sunday. Attendance best in weeks. M. W. Larmour, National Theatre, Graham, Texas.

BRASS BOTTLE. (5,290 feet). Star cast. The only real sorry picture that I have gotten in this group. No plot and very little humor to it. I fooled 'em. Raised admission. Not effective. Not suitable for any day. Had good attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

BRIGHT SHAWL. (7,500 feet). Star, Dorothy Gish. Wonderful costume picture. Dorothy Gish prettier than I have ever seen her. A good story well acted. Moral tone good and is suitable for Sunday. Had good attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A very good production. Both stars excellent in character part. Draw ranchers and townspeople in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A good picture from every standpoint that pleased my audience one hundred percent. It drew a good crowd for me and is a credit to any theatre that runs it. Moral tone good and is suitable for Sunday. Had very good attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

CHILDREN OF DUST. (6,288 feet). Star cast. Although a good picture this one did not draw for me. I do not know the reason why, but it didn't draw and lost money. Moral tone okay and is suitable for Sunday. Had poor attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Good picture. Will please the old as well as the young. Acting of Jackie Coogan good, directing good. A good picture and one that will pull. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 5-15. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Another one hundred per cent. picture that pleased my audience greatly. Will recommend this production to any exhibitor. Moral tone okay and is suitable for Sunday. Had good attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HER MAD BARGAIN. (5,491 feet). Star, Anita Stewart. Just another picture. The same old story in the same old way. Temple Theatre, Ilion, New York.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Capacity at all shows tells the story of the "Hottentot." Had good moral tone, and is suitable for Sunday. Had good attendance. Draw family class in city of 30,000. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. If your audience wants plenty of action book this one. Ran it with a chapter of the "Leather Pushers," and it made one lively entertainment. Moral tone O. K., and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. Very interesting. Good entertainment value. Moral tone good, and is suitable for Sunday. Draw ranchers and townspeople in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KINDRED OF THE DUST. (8,500 feet). Star cast. Fine. Good for Sunday. Draw all classes in town of 1,400. J. Douglas, Strand Theatre, Pierce, Nebraska.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. This was Guy Bates Post's first picture here, and he went over big; in fact, much bigger than the picture itself. Picture was good, but altogether too drawn out. Moral tone O. K., and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Another penalty imposed on the exhibitor. Enough said. Suitable to show to any blind dust. Yes, it's suitable to run Sundays, but we don't run Sundays. Had poor attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. A knockout. Patrons said this was the best picture we have ever shown. First time star shown here. Made a hit. Hooked this on strength of Straight From Shoulder Tips and would have cleaned up had there been no dance in town that night. No use competing with a small town dance. They get the crowd. First National let us have this at very fair price. Film good. Boosted prices. Not a kick. Picture is pretty rough in parts. Had fair attendance. Draw general class in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

DESERT BLOSSOMS. (4,500 feet). Star, William Russell. This is a good one of its kind, but not for my house. We fell flat on it. Ran it two days and lost money on it. They don't want this kind of picture in my house, and the star don't take with me. Never has got me any extra dimes. William Thatcher, Royal Theatre, Salina, Kansas.

MIXED FACES. (4,400 feet). Star, William Russell. A fair program picture. I ran "Roughest Africa" with this one. Made it a good program. Moral tone good and is suitable for Sunday. Had fair attendance.



Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. Well, we found this to be a good one, but didn't get to first base on it at the box office. If you are running a Western house advise you to lay off of this one, as the Western fans won't fall for it. The picture is okay, but not for my house. William Thatcher, Royal Theatre, Salina, Kansas.

WHO ARE MY PARENTS? Star cast. Not much story; too long and drawn out. Not the kind of picture people come to see. Reminded me of "Are You Fit to Marry?" Moral tone "overdone." Seems not suitable for Sunday or any day. Attendance smallest of season. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

Goldwyn

GIMME. (5,769 feet). Star, Helen Chadwick. Just a program picture. Not many comments one way or the other. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PENALTY. (5 reels). Star, Lon Chaney. A very good underworld picture. Fine acting by Chaney. Also all the others in the cast. Has fine moral tone and is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, specials, 10-25. Jack Snyder, Casion Theatre (285 seats), Richmond, Iowa.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. One of the best two day pictures we ever showed. This picture sure is a big one. Bought extra advertising. Admission 10-35. Had very good attendance. Moral tone good. Draw all classes in town of 4,500. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. A very good picture which pleased all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. Zane Grey's name drew them in, but we had an old print in keeping with an old picture. The end was cut so short they wondered what it was about. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Hodkinson

DOLLAR DEVILS. (5,600 feet). Star, Cullen Landis. Good. Cullen Landis and Joseph J. Dowling are fine. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. A wonderful picture that pleased one hundred per cent. Big advertising drew capacity house. Certainly "a whale of a picture." Good moral tone. Excellent attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (300 seats), Carmel, Maine.

KINGDOM WITHIN. (6,036 feet). Star, Gaston Glass. A good picture, except some of the sub-titles are poor. The capable cast includes Pauline Starke, Russell Simpson and Ernest Torrence. The work of Torrence, as usual, stands out. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MARK OF THE BEAST. (5,988 feet). Star cast. Not so good for us. Story was too rough for our audience and is not for children. Might go at some places where they like rough stuff, but not for us. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MARK OF THE BEAST. (5,988 feet). Star cast. One day program picture. Some can write but can't direct. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

Between Ourselves

A get-together place where we can talk things over

"A contribution to a faithful friend—Straight From the Shoulder," is what Guy C. Sawyer says when he sends reports from Town Hall Theatre, Chester, Vermont.

That's certainly the truth about this dependable tip department. It IS a friend to all of you. It is conducted with keen sympathy for your difficulties in finding out the good pictures; and with understanding of your many other difficulties in connection with prints.

Being a friend, you can call on Straight From the Shoulder for a favor and be sure you'll not be turned down.

Being a friend, you can tell your troubles and if they are such as come within the province of the department, every kind of co-operation will be given in an effort to get rid of them.

During this coming year Straight From the Shoulder seeks to be of greater help than ever before—so come on in by mail, any time, and say what you want. If it is practicable, you'll get it.

VAN.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star, Billie Dove. One of the best sea stories ever made. It is a fine picture for a Saturday showing. The men and kids ate it up and the women even showed signs of enthusiasm. I advertised this one well with slide, mailing list and boards, but with a local talent show for opposition, did not draw the big crowd the picture deserved. Book this one and watch the satisfied audience waiting to tell you how good it was. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

ETERNAL STRUGGLE. (7,374 feet). Star cast. This picture received rather severe treatment at the hands of the critics. I advertised rather guardedly on account of their reviews. Candidly, I think it is a good picture. It's a "mounted police" affair, but the direction is good and a very excellent cast is employed, some of which you can use to advantage for your box office. It's more of an audience picture than one that will stand severe analysis; but, knowing what I do now, if I were to play it I would go after it and do much better than I really did financially. Used mailing list, billboards.

Fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. A knockout for all the kids from six to sixty years of age. A circus story with an elephant that is unusually good. Class AA. Get this. Moral tone O. K. Suitable for Sunday. Good attendance, drawing rural and from small town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

TOLL OF THE SEA. (4,600 feet). Star cast. A fair picture for a sea story; nothing to shout over. A fair picture at a fair price. Has good moral tone and is suitable for Sunday. Had good attendance. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. Wally draws large audiences here. This one is not an exception to his usually good grade pictures. No kicks recorded. Moral tone good and is suitable for Sunday. Had good attendance. Draw miners in town of 1,000. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. This was a fairly good program offering, but it is too long for the kind of story that was picturized. Print was not as good as usual Paramount prints. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. A fair program picture. The story is inconsistent but the average audience probably won't "pan" that fact. A "B" class picture. Moral tone poor and is not suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. This proved to be a great box office attraction; almost doubled receipts second day. Thomas always draws good here. Moral tone very good and is suitable for Sunday. Had good attendance. Draw miners in town of 1,000. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

BEYOND. (6 reels). Star, Ethel Clayton. For a small town, this is a very good picture. A real good story, ably put on the screen; good prints. Moral tone good and is suitable for Sunday. Had good attendance. Draw mining village class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. A picture that pleased patrons here, if not the box office. In this you have very good acting, gorgeous gowns, and that appeals here to the "dressers," and there's any amount of them, looking for recent tailoring innovations. Would say for the average small town this is a fairly good offering; it gets near the border at times and that must be taken into consideration, and don't overlook the rental that will be asked. I took a chance and I can't say that I won out. Used everything for advertising. Had pretty good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Ran this two days and did very well with it. A typical Swanson picture with lavish gowns, settings, etc. Not much plot, but Gloria puts it over. Moral tone okay and is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CHEAT. (6,323 feet). Star, Pola Negri. Splendid picture; patrons liked it, and it was all right in every way. Miss Negri is becoming Americanized. Moral tone okay and is suitable for Sunday. Had good attendance. Draw family and railroad class in town of 7,750. Admission 10-28. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

CHEAT. (6,323 feet). Star, Pola Negri. A fine picture and a fine production but a little overestimated. Be a little careful in your advertising and don't be afraid to mention Jack Holt's name, because he is the one that saves the picture from objections. Small town exhibitors with a lot of church-going people as patrons should ask permission from the company to eliminate the one-word subtitle, "Anything," from this picture. Not suitable for Sunday. Had fair attendance. F. M. Francis, Lincoln Theatre, Charlestown, Illinois.

CHILDREN OF JAZZ. (6,080 feet). Star cast. If you find a way to get around drawback of this title don't be afraid of it. Why they hang such a title on a fine production like this is beyond me. Pleased practically all that came out. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw small town class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Very ordinary program picture. Moral tone okay and is suitable for Sunday. Had very poor attendance. Draw family and railroad class in town of 7,750. Admission 10-25, specials 10-35, supers 10-50. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

EBB TIDE. (7,336 feet). Star, Milton Sills. Moral outstanding. Sufficiently convincing. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw average college student class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

EXCITERS. (5,939 feet). Star, Bebe Daniels. Another swell picture with just lots of clean action and thrills galore. If you can't put this one over better fill the show shop with hay. Has good moral tone and is suitable for any old day. Had good attendance. Draw best class in town of 7,000. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

EXPERIENCE. (7 reels). Star, Richard Barthelmess. An old one for us, but it pleased them all. We received an A-1 print which helped a great deal to satisfy. Barthelmess was good in this one. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Better than the average Dalton. Much better than "Dark Secrets." C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Good picture. Went over fine. Dorothy acts pretty fair, though I kind of think she has lost her following. David Powell fine in support. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw middle and lower classes in city of 600,000. Admission 15-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

GREAT IMPERSONATION. (6,658 feet) Star cast. Very good picture. Will please nearly one hundred per cent. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

GRUMPY. (5,621 feet). Star, Theodore Roberts. This one pleased ninety-nine per cent. for us. Roberts' work was great and he made many friends in our audience. There are some fine touches of comedy in this one. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. Eight reels. Something different in motion pictures. Wonderful box office attraction. No mistake can be made in booking "Hollywood." William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. A one hundred per cent. production that pleased them all and received many comments. Pleased as well as "Back Home and Broke." Moral tone okay and is suitable for Sunday. Had very good attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. This was excellent entertainment for our audience. It had some good comedy in it. Meighan did not draw

Hodkinson Gives Him Good Prints

"Have been a subscriber to Moving Picture World for some time, yet you have not had much from my wild lands down in Maine. Some slacker—yes? But that fellow, Sawyer, up in Vermont, gets me out of my bear den.

"Brother Sawyer hails from this same old New England climate which puts the kicks in everything, even to the exchanges on poor prints.

"Am just ten years young in the game; have three towns, ranging in population from 1,200 to 2,200; seating capacity from 250 to 700.

"During this time have used some good pictures, also some junk, but let me say right here, I don't jump in the same hornet's nest twice, for which reason I do not often get a really poor print.

"You cannot sit back and say nothing when you are given the dirty end of the stick; just show them the one you hand back is a little dirtier than the one they passed to you. Because we are in small towns is no reason why we should not receive good prints. We pay good money; why should not we receive what we pay for?

"Boys, there is one exchange in particular whose product I have used nearly 100 per cent. and I have never received a poor print from them yet. Always a square deal and prices that allow you to keep up an existence—W. W. Hodkinson is the exchange. Picture for picture, comedy for comedy, I find their product to be very satisfactory in public appeal and rentals." E. N. Prescott, Prescott's Theatres, Union Hill, Maine.



as good as expected this time. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. A good picture. Patrons liked it very much. Lila Lee does well in support. Star always goes big here. This picture will make you money. Has good moral tone and is suitable for Sunday. Had good attendance. Draw middle and lower classes in city of 600,000. Admission 15 cents matinees, 25 cents evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. This is a picture that will please any audience where Meighan is a favorite, but I do not think it is quite up to the standard of this star's pictures. Still, Tom himself puts the picture over. Moral tone okay and is suitable for Sunday. Had large attendance. Draw mixed class in town of 5,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. We have not had any of Gloria Swanson's pictures for a long time, but this was a good one and pleased our audience to the last one. Print fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Poor picture, made so by reel which is a shame for Paramount. Cheap stuff. Balance of footage light entertainment. Not suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

N'TH COMMANDMENT. (7,339 feet). Star cast. Good picture, and pleased our patrons. Moral tone O. K. and is fine for Sunday. Had good attendance. Draw family and railroad class in town of 7,750. Admission 10-25, specials 10-35, supers 10-50. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

N'TH COMMANDMENT. (7,339 feet). Star cast. Should please most of them. James Morrison is good. So is Eddie Phillips. Moral tone good and is suitable for Sunday. Town of 3,720. Admission varies. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. This is the best Gloria has given us in a long time. Drew well and pleased one hundred per cent. Has good moral tone and is suitable for Sunday. Had above average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. Fairly good. Saved by the presence of Theodore Roberts. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. This is not much of a picture, but went well here as this is her home town. Not suitable for Sunday. Had good attendance. Draw college students in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

RUGGLES OF RED GAP. (7,500 feet). Star cast. It gets your interest right after the title flashes and then it holds you and keeps you laughing and chuckling and as the picture closes you wonder why eight reels are so short. Business builded for four days. Has good moral tone and is suitable for Sunday. Draw all classes. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

Tips Help

"I find these tips most useful myself, and even in a country district like this I have to be most particular in picking the best." F. R. Fraser Biscoe, Gaiety Theatre, Courtenay, B. C., Canada.

"I thought that although I live a thousand miles from nowhere, I'd drop you a line and let you know that I sure do like to read your Straight From the Shoulder reports and figure they help a lot in picking the good ones." W. A. Popham, Elite Theatre, Kamsack, Sask., Canada.

RUGGLES OF RED GAP. (7,500 feet). Star, Lois Wilson. A picture that critics praise. Doctors prescribe it, because it has laughs and laughs and laughs from start to finish. It has Mr. Ruggles from dear old London town—funniest chappie you ever saw, in a Western comedy of a new brand. It's a bloomin' scream. See it and be convinced for yourself. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A Paramount program picture that costs as much as many specials. Anna Q. Nilsson takes the honors, which aren't many. Well photographed but not an interesting story. Did not draw in town of 3,500. Title means nothing. Story has unsatisfactory ending. Used ones, threes, six and heralds through the mail, with extra newspaper. Poor attendance of better class. L. H. Klock, Arcadia Theatre, Wellsboro, Pennsylvania.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. An average production, but one that will sure please the women. Be sure and let the women know about what kind of a picture it is and believe me they will advertise it for you. Has good moral tone and is suitable for Sunday. Had fair attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. A mighty weak member. It would not be funny were it boiled down to even two reels. Will not please the better class. Has average moral tone and is not suitable for Sunday. Had fair attendance. Draw small town class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. A splendid picture. This is the kind of photoplay that made Pola Negri famous. A fast moving, sweeping romance, veined with passion and dangerous adventure, and studded with sumptuous scenes of court life in the seventeenth century Spain. "The Spanish Dancer" is the last word in moving pictures. See it and be convinced for yourself(and book it by all means, with the assurance of no mistake being made. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This one rang the bell for us. Everybody liked this one and Marion Davies went up a hundred points for us in popularity with this show. Had S. R. O. Draw

better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. This is a dandy crook story, a splendid picture all the way through. Suitable for any day in the week. You will make no mistake booking and boosting this one. Town of 7,000. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A good program feature. Liked by young and old. Betty's performance was good and aroused some comment amongst our patrons. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. A very good picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. The third Lloyd feature we have played and drew the biggest business of the three. Satisfied as a thriller; but as a comedy did not, in the opinion of our patronage, come up to "Grandma's Boy" or "Dr. Jack." The exchange seems crazy on prices, though, and there must be a revision downward on prices before we buy any more, for our people are kicking on the prices we have to charge. Good moral tone, suitable for Sunday. Good attendance. Draw rural type and town of 300. Admission 20-30, specials 22-44-50. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Very good comedy, though not up to the standard of "Grandma's Boy"; too many thrills, but had our public hysterical and shrieking with laughter and fright. Clean-cut comedy in moral tone. Suitable for Sunday. Excellent attendance, drawing middle class in big city. Admission 10-15 matinee, 10-25-35 evenings. J. F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

Preferred

BROKEN WING. (6,216 feet). Star cast. Good melodrama with plenty of thrills and fun to keep interest at top notch. Good business in face of stiff opposition. Temple Theatre, Ilion, New York.

GIRL WHO CAME BACK. (6,100 feet). Star cast. Did not say much about this in my advertising, but it went over in good style. Production very good and film in nice shape. Has fair moral tone and is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

GIRL WHO CAME BACK. (6,800 feet). Star cast. Very good. Pleased the majority. Good print. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw University students and better class in city of 35,000. P. A. Wills, The Park Theatre, Champaign, Illinois.

MOTHERS-IN-LAW. (6,725 feet). Star, Gaston Glass. A very interesting picture, which should please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

POOR MEN'S WIVES. (6,963 feet). Star, Barbara LaMarr. This is an excellent domestic drama well acted and directed. At

"It is my sincere desire to be of help to my fellow men"—that's the Straight From the Shoulder spirit—show it—SEND TIPS.

10-25, everybody was pleased. Has excellent moral tone and is suitable for Sunday. Had light attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Selznick

AS A MAN LIVES. (6,000 feet). Star cast. A good program picture with some very good acting. Good photography. Print new. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw all classes in city of 700,000. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

GRUB STAKE. (8,061 feet). Star cast. This is a wonderful northern play and one that pleased one hundred per cent. I packed the house for three nights. Nell Shipman, the star, made a big hit with my patrons and could play a return date and pack them in again. No one can go wrong in booking this picture. The price is right and film in good condition. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

United Artists

TESS OF THE STORM COUNTRY. (10,000 feet). Star, Mary Pickford. Did within a few dollars of "Robin Hood," which holds the record of my house. Received wonderful comments. Has good moral tone and is suitable for Sunday. Had big attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

Universal

CLEAN UP. (5,051 feet). Star, Herbert Rawlinson. A program picture, if that; did not please here. I put it in on a Saturday night and with a lot of "fillers" gave a very creditable performance. This picture cannot stand alone in any kind of a house where they discriminate. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CROOKED ALLEY. Star cast. A fair crook picture. Nothing extra. Suitable for Sunday. Had fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DRIVEN. (5,400 feet). Star, Charles Mack. Personally, I thought there was wonderful acting in this picture. Mam Tolliver and Charles Mack are true to life. Had a good many knocks on it; some said too gruesome, others liked it. Some went out. Had a fair crowd. A. F. Jenkins, Community Theatre, David City, Nebraska.

DON QUICKSHOT OF THE RIO GRANDE. (4,894 feet). Star, Jack Hoxie. A real "honest to God" Western thriller with a lot of laughs. Not a dull moment from start to finish. Big Ben Theatre, Ilion, New York.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. Just the average Hoot Gibson picture. Good prints. Moral tone fair. Suitable for Sunday. Had good attendance. Draw mining class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. This star always failed to them before, but everybody cheered him from start to finish and all went out laughing and commenting favorably. Give us more like this. Draw general class in small town. A. F. Jenkins, Community Theatre, David City, Nebraska.

DANGER AHEAD. (4,353 feet). Star, Richard Talmadge. Picture good, and it is not hard for the average audience to like picture of this type. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. Just fair; Universal features, what few I have booked, do not take here. Not enough pep to them so far, what I have already shown. Usual advertising brought poor attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

SAWDUST. (4,800 feet). Star, Gladys Walton. Good program picture. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Vitagraph

PIONEER TRAILS. (6,920 feet). Star cast. "Pioneer Trails" will stand up for all you can say. Proved by box office test. Pleased one hundred per cent. Raised admission price to 20-35 and packed them in. Has excellent moral tone. Had extra good attendance. Draw general class. William B. Dobbs, Victory Theatre, Gordo, Alabama.

SMASHING BARRIERS. (6 reels). Star, William Duncan. This serial condensed into six reels "knocked 'em dead" at our melodramatic house. It is a thriller of the first water and had the crowds yelling throughout. Played it on Saturday. Not suitable for Sunday. Had big attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (600-750 seats), Jonesboro, Arkansas.

SMASHING BARRIERS. (6 reels). Star, William Duncan. This is a good action picture. It went over good for us, but very much overacted. However, we made good money on it for Saturday night. Seemed to please most of them. Has good moral tone and is not exactly suitable for Sunday. Had good attendance. Draw country and small town class in town of 2,200. A. F. Jenkins, Community Theatre, David City, Nebraska.

WHEN DANGER SMILES. Star, William Duncan. Regular Duncan picture of serial order. Only about three-fourths of film sent us. It might have pleased if we could have shown entire picture. Shown in connection with vaudeville. Vaudeville pulled the crowd. Had good attendance. Draw mixed class. M. J. Brodley, Airdome Theatre, Thornton, Arkansas.

Warner Bros.

MAIN STREET. (8 reels). Star cast. With this picture you will make money if they don't ask you to sell your theatre to get enough money to pay for this picture. Take it from me, it's only a good picture and not the biggest special of the year. If you pay fair money, get it. Had good attendance. Draw good class in Brooklyn, New York. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

Comedies

AFRICAN JUNGLES. (Hodkinson). The best Heeza Liar yet, and they are all clever. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

ASSORTED HEROES. (Christie Comedy). If you want a good kid comedy, get this one. This is a good one for a kid matinee or a special show for the kiddies; will go big. It's also a good one for the grown-ups. Give us more like this one. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

BARNYARD. (Vitagraph). As usual, Larry always produces the laughs. This was one of the best we have played. Ran this for Commercial Club Benefit at our stock show and was very appropriate for the day. Ran this continuously from 1:30 P. M. to 5 P. M. at only 10 cents and cleaned up fine. Everybody satisfied. Vitgraph does not want all your money, either. Has good moral tone and is suitable for Sunday. Had very good attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

BOYS TO BOARD. (Pathe). As usual, another laugh-producing comedy from "Our Gang." The second reel alone will make you split your sides with laughter, thinking of your own boyhood days. Film new. Suitable for Sunday. Attendance fine. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

DETECTIVE. (Hodkinson). These combination comedies and cartoons are novel and amusing. They always draw laughs for me. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

EDUCATIONAL COMEDIES. These comadies are fine, pleasing as nearly one hundred per cent. as possible. Don't think I have used a poor one yet on the new series. Was afraid of the "Tuxedo" but "Easter Bonnets" was a corker. I say play Educational comedies one hundred per cent. Draw college class in town of 4,000. Admission 10-25, 20-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

FULL OF PEP. (C. B. C.-Hallroom Boys). Very good comedy, but have seen them do better. Some new stunts in this one. Comedy will get by O. K. William Thacher, Royal Theatre, Salina, Kansas.

GLAD RAGS. (Metro). Just a fair comedy. Did not get the laughs that other Montana comedies have caused. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

LOOK OUT BELOW. (Mermaid-Educational). Very good comedy. Heard many favorable comments. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

TRAFFIC JAMS. (Educational). A very good comedy, but why do they send out films that cause no end of trouble to the exhibitor? This one was about fifty feet shy on the end. Draw all classes. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Start the New Year right. Send the tips that help the boys to book pictures. It's a New Year Resolution you can keep.
USE THE BLANK BELOW.

Serials

IN THE DAYS OF DANIEL BOONE. (Universal). First class serial that is drawing considerable business. Better than most serials that are now on the market. Big Ben Theatre, Ilion, New York.

Short Subjects

JAPANESE EARTHQUAKE. (Paramount). The absolute bunk. Rotten is no name for this. Ran this last month and am late in getting this report in, but my advice to you, don't run it; the scenes were taken at least two weeks after the earthquake. Doesn't show any action whatever. Pathe News has it beat. Famous Players did a wonderful thing when they put this out—(Not). Draw all classes in town of 2,200. Admission 5-15. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

KINOGRAMS. (Educational). Am using as many of these as possible for they are "real bargains" that have the stamp of quality, and live up to it. Class "AA." Moral tone okay and are always suitable for Sunday. Attendance okay. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

State Rights

HATE TRAIL. (Clark-Cornelius). Star, George Chesebro. (4,588 feet). Here is a good, clean Western picture with excellent story, cast and photography. I heard more favorable comments on this production than any program feature I have used in years. Moral tone good. Had good attendance. Draw all classes in town of 15,000. C. M. Isenhour, Piedmont Thetre, Concord, North Carolina.

HER ACCIDENTAL HUSBAND. (C. B. C.). Star cast. (5,800 feet). A very good picture, liked by one hundred per cent., and that's saying something for this town. Acting of Miriam Cooper fine. Need not be afraid of this one. Film new. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). A rollicking comedy that pleased everyone thoroughly. If they like fun, they'll like this one. Well made and good enough for most any house. Moral tone okay and is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

POWER DEVINE. (Independent). Star, Jack Livingston. If there ever was a rotten picture here is one. Absolutely nothing to recommend it. Not fit for the lowest class houses. Usual posters brought poor attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

TANGO CAVALIER. (Aywon). Star cast. First class western picture. Above average of its kind. Big Ben Theatre, Ilion, New York.

TEMPORARY MARRIAGE. (Principal). Star, Mildred Davis. (7,000 feet). Good picture but too high class for universal appeal. Business slightly off. Town of 8,500. Temple Theatre, Ilion, New York.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Moral tone ..... **Suitable for Sunday?** ..... **Attendance** .....

Admission ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Initial Charles Chase Comedy on First Pathe List for Year

The outstanding offering of Pathe's first program for the New Year, released January 6, is "At First Sight," the first of a new series of single-reel comedies produced by Hal Roach, starring Charles Chase. It is a comedy of misunderstanding in which love proves to be not only blind but suspicious. J. A. Howe directed. The cast includes Blanche Mahaffey, Lyle Tayo and Westcott B. Clarke.

Also prominent on this program is the Will Rogers two-reeler, "Two Wagons, Both Covered," in which he burlesques the roles portrayed by both J. Warren Kerrigan and Ernest Torrence in "The Covered Wagon." It received great praise from critics at a pre-view in Ocean Park, Cal.

Mack Sennett is represented by "Ten Dollars or Ten Days," starring Ben Turpin, in which the cross-eyed comedian indulges in mock heroics in attempting to save the beautiful heroine. It is filled with gags and laughable situations. The cast also included Irene Lentz, Harry Gribbon, Jack Richardson and Bud Ross.

The Ruth Roland serial, "Ruth of the Range," is nearing the end with the thirteenth episode, "The Molten Menace," released this week. The current Aesop Film Fable bears the reminiscent and intriguing title, "The Good Old Days."

Pathe Review No. 1, the first of a new series, presents a pictorial study, "The Dogs of Yesterday," a section showing the manufacture of flour, a transportation novelty showing an aerial ferry in England, and a section in Pathecolor showing Abomey, the city of gold and ivory in French West Africa.

One issue of Topics of the Day and two issues of Pathe News complete the schedule for the week.

Hamilton Heads Educational's Eighteen Reels for January

"My Friend," Lloyd Hamilton's first two-reeler since his return to the Coast from New York, where he worked in a black-face feature comedy, will be the outstanding picture on Educational's January program. In addition there will be four other two reelers and six single reel subjects.

There are two Christie comedies, "Ride 'Em Cowboy," released the second week, fast comedy of the West bordering on slapstick and starring Bobby Vernon, supported by Charlotte Stevens, and "Stay Single," scheduled for January 27, in which Dorothy Devore has the role of a girl who tries to play two wives at the same time. Jimmie Harrison and Felix Valle are in the support.

The Mermaid for the month will be "Flying Finance," featuring Neeley Edwards and Lillian Hackett, with Mack Swain in the cast, scheduled for January 6. A feature of this picture is a unique comedy cyclone. The Tuxedo Comedy for the month is of a polite type with a mystery element. Harry Tighe and Ned Sparks, two vaudeville stars, have the leading roles. It is titled "One Night It Rained."

The single reel subjects are "Jean of Hecata Head," the first of the new Robert C. Bruce series. It is a tale of the sea like "Women Must Weep" and distinguished by beautiful backgrounds. "Don't Hesitate" is a Cameo comedy dealing with a sheriff who finds the West getting too tame for him, so he tries to start something.

January 13 sees "The Spider," the third of the Louis H. Tolhurst "Secrets of Life" series produced by Principal Pictures Corporation. On January 20 is the second Cameo Comedy, "Paris Lights," which introduces Sid Smith as a Cameo player, in addition to Cliff Bowes and Virginia Vance. It deals with the adventures of two Yankees in Paris.

"Lest We Forget" is the fifth of the "Sing Them Again" series, introducing old favorite songs for audience singing. A Lyman H. Howe Hodge Podge, as yet untitled, completes the single reel subjects for the month.

Five for Century

For January, Universal will release five Century comedies, each with a different star or group of comedians. They are "Obey the Law" with Jack Earle, "The Rich Pup" with Pal the dog, a picture listed by the National Board of Review as an exceptional one.

Then follows "The Caddy" with Buddy Messinger, "Own a Lot" with the Follies Girls and Harry Sweet, and a Baby Peggy comedy, "Such Is Life." This list represents the work of five directors, Al Herman, Bob Kerr, Noel Smith, Arvid Gillstrom and Charles Lamont.

Centurys in Making

Three comedies are now in production at the Century studios. Al Herman is making "Wilder and Woolier," starring Buddy Messinger, while Noel Smith is directing Pal the dog in "Checking In," with Harry Sweet in a prominent role; and Bob Kerr is producing a unique two-reeler, "Past and Present," with Jack Earle and Harry McCoy in prominent roles. In addition, several other stories are being put in shape for production.

Moran to Direct

Cameo Comedies, But Will Not Act in Them

Lee Moran, one of the best known comedians of the screen, has been signed by Cameo Comedies as director for that popular brand of single reel comedies. His engagement closely follows his appearance in two Educational Mermaid Comedies, "The Busher" and "Uncle Sam."

Mr. Moran has previously directed comedies, but always in make-up, when he acted the comedy lead. The first comedy he will direct, in which he does not play the leading part, will be "Here and There," with Cliff Bowes, Virginia Vance and Sid Smith in the leading roles.

Rogers in New Role

Comedian Impersonates Ford Sterling in Latest Release

Will Rogers' next two-reel comedy for Pathe, "Great Moments from Little Pictures," traces the development of the motion picture from the days of the Keystone cops to the present. Rogers again has an impersonation role and this time he impersonates Ford Sterling. J. A. Howe is directing the production.

This is the third comedy in which Rogers has impersonated other players.

New Dan Mason Series

Plans have been completed for the new series of two reel comedies which Grand Asher Distributing Corporation will release starring Dan Mason. They will be directed by Jack Nelson under the direction of Paul Gerson. Mason is a screen pioneer and is well known for his character-comedy roles, and recently appeared in a series of "Pop Tuttle" characterizations.

"Spat Family" at Strand

"Heavy Seas," one of the Hal Roach series of two reel comedies released by Pathe, dealing with the adventures of the "Spat Family," was the pre-holiday attraction at the New York Strand. The comedy shows the discordant family in a lot of diverting and ludicrous situations on the briny deep.

Books "Secrets of Life"

The Paramount Empress Theatre, Salt Lake City's beautiful first-run house, has booked the entire series of "Secrets of Life," released by Educational. These are single reel subjects produced by Louis H. Tolhurst for Principal Pictures Corporation, and comprise interesting microscopic studies of insect life.

Signs for Entire Output

The Missouri Theatre, a first-run house in St. Louis, has booked the entire series of Hal Roach single reel comedies, including the Snub Pollard series and the new Charley Chase group, the "Dippy-Do-Dads" enacted by all-animal casts.



"Two Wagons—Both Covered"

(Pathe—Comedy—Two Reels)

A dual characterization by Will Rogers and the titles in this comedy are the outstanding features. The action is not as compact with good comedy as the usual Will Rogers subject. There are, however, some highly amusing touches. The titles, written by the star, bring many laughs in themselves. His impersonations of the two prominent roles in "The Covered Wagon" are excellent. As there have been a number of burlesques on this big feature, the interest is apt to weaken at times except when something exceptionally clever takes place. Such touches are not lacking but are hardly sufficient to place this comedy in the class of the "decided hits."—M. K.

"My Friend"

(Educational—Comedy—Two Reels)

Signalizing his return to two-reelers following his work in a black-face feature production, Lloyd Hamilton's latest picture for Educational release is one of the very best in which he has appeared. It is filled with situations which are highly amusing and will make anybody laugh. It is of the usual Hamilton type, but even more cleverness than usual has been shown in devising the situations; it is not that they are particularly new but they have been so expertly handled. Where the comedian in a closed auto in the rain is beset by numerous dogs of all kinds is a scream, and equally funny are the scenes where in describing his war experiences a canary gets into his dress shirt and a cat follows with disastrous results. The laughs are hearty and genuine.—C. S. S.

"Ride 'Em Cowboy"

(Educational—Comedy—Two Reels)

This comedy, released by Educational, is much broader in its humor than previous offerings from the Christie studio. It is a burlesque on a western and presents Bobby Vernon in the heroic role of an auto salesman who in a flivver succeeds in capturing a desperado by circling the house in which he has taken refuge, after the manner in which Indians attack a wagon train. There are a number of amusing moments and it should be a popular attraction in the majority of theatres.—C. S. S.

"The Last Outlaw"

(Universal—Western—Two Reels)

With a somewhat different story from the usual two-reel Western, this subject holds the interest exceptionally well. There is a slight mystery regarding the movements of a stranger in a Western town who becomes the confidant of the town bootlegger, learns he is about to elope with the cafe girl without marrying her, abducts the girl himself and proves to be her father. The picture has good suspense and should please. —M. K.

"A Son of Ananias"

(Universal—Comedy—One Reel)

A picturization of some of the brave acts described by the members of the Liars' Club by Hy Mayer fails to be more than fairly entertaining here. One of them tells how he rescued fair ladies in distress, but the action is not sufficiently original or snappy to make any great impression.—M. K.

"SHORTS" REVIEWED IN THIS ISSUE

At First Sight (Pathe)
Johnny's Swordfish (Fox)
Last Outlaw, The (Universal)
My Friend (Educational)
Obey the Law (Pathe)
Ride 'Em Cowboy (Educational)
Riding Master, The (Fox)
Son of Ananias (Universal)
Ten Dollars or Ten Days (Pathe)
That Kid from Madrid (Universal)
Two Wagons, Both Covered (Pathe)

"That Kid From Madrid"

(Universal—Leather Pushers—Two Reels)

The new and fourth series of the "Leather Pushers" introduces Billy Sullivan as the hero, and, judging from the first number, offers splendid entertainment to those who like light pictures. It has three intense fights, two in the ring and one in a restaurant. The opening explains that Kid Roberts has retired to take care of a nine-pound son. His manager, still being played by Hayden Stevenson, looks for a new champion and discovers him in a young lumberjack who fights victoriously for a meal. Billy Sullivan is a very likeable type and promises to hold the interest through the series.—M. K.

"At First Sight"

(Pathe—Comedy—One Reel)

A popular field of comedy somewhat neglected of late is resorted to in the first of Hal Roach's series, which star Charles Chase. The love interest is pre-eminent and the light complications that stir up the action are pleasantly amusing. It has been exceptionally well directed and capably acted. There are no obvious or broad touches. The idea and the personality of the players carries the interest. Charles Chase is well suited to this type of romantic comedy and Blanche Mehaffey is charming as the maid who poses as her mistress. This comedy will satisfy especially in houses where patrons do not care particularly for slapstick, and will please all women.—M. K.

"The Rivals"

(Universal—Comedy—One Reel)

As Caesar and Marc Antony in the movies, the rivals fail and after various other crimes they land in the home of their mutual sweetheart. Father appears with a gun, but they escape by borrowing the girl's clothes. It is good, lively amusement for the majority.—M. K.

"Obey the Law"

(Universal—Comedy—Two Reels)

While this is a rather unrelated train of funny stunts, it has a good number of laughs and will provide at least average amusement. Jack Cooper and Harry McCoy, with the physical contrast of Mutt and Jeff, are in the moving business and make a terrible mistake in cleaning out the wrong house. It is a Century.—M. K.

More Reviews on Page 58

PROJECTION

EDITED BY F. H. RICHARDSON

Why a New Lens?

A Chicago Projectionist, who asks that his name be withheld, writes at some length concerning several matters which I have replied to by mail. He says:

I have very old projection lenses, one of which gives a three-inch wider picture than the other. They are both one-and-a-half-inch diameter, and both work at four-and-a-half-inch working distance.

The manager kicks because I don't get enough light on the screen. He refuses to buy new lenses though I am certain the ones I have have not sufficient diameter. My amperage is eighty, D. C.

Can you beat it? This manager (???) insists upon his projectionist using inch-and-a-half-diameter lenses, with an eighty ampere crater and a four-and-a-half-inch working distance.

I'm going to ask our readers to tell us, preferably with illustrative drawing, just what the situation is, and what the man ought to have. I think it will be more helpful to let you get practice thus than for me to set the matter forth. I will publish the best answer. Get busy. I think we may assume his crater to have at least 30/64-inch diameter.

An Able Man

A correspondent, in a private letter, mentions Jack Griffith, Chief Projectionist of the Chicago Theatre, Chicago, remarking that he is an able man and a competent projection engineer.

I know all that. Griffith has amply demonstrated his ability and energy and deserves much credit for his able work in Chicago's Temple of the Photoplay. Wish we had more like him.

Optical Line-up

A Massachusetts projectionist requests me to check up his optical line-up, which he sets forth as follows:

Projection lens free diameter 1¾ inches; projection lens working distance 5¼ inches; crater diameter 36/64 of an inch.

The "Y" distance I figure by lens chart should be 16 inches, the condenser a 6½-11½ plano convex combination and the crater distance 5 1/16 inches. I will be glad to have your approval of this, or suggestions for change, if such be necessary.

Before going into the correct line-up as per the lens chart, let me explain to you all how you may readily ascertain exactly what the condition will be when using a plano convex combination, with any "Y" distance—distance from face of converging condenser lens to aperture—from six to twenty inches.

Get a very smooth, flat board and, using a pencil and a perfectly straight straight-edge, lay out the diagram shown, except for broken lines "D," "E," which should be left off. To do this, first draw a straight line through the center of the board, which will represent the axis of your optical system. Then lay an aperture plate over this line, about eight inches from its right hand end, with the aperture opening exactly centered on the line its wide way. Press a knife point into the wood at each edge of the opening. Remove the plate and drive a needle into each mark. This will represent the projector aperture opening. Next draw lines "A A," "B B" and "C C," to represent the diameters of lenses with 2⅛, 2 and 1½-inch free opening. Then draw two lines, 2 1/8 inches from the center line, to represent a 4¼-inch free opening of the condenser at any point from six to twenty inches, as shown.

You now have but to stretch a thread from the lines at a point equal to your "Y" distance, past and JUST touching the needles and the distance between the two threads at your working distance and it will tell you precisely what the condition is as regards your projection lens.

In your case, while the drawing is not exactly accurate, broken lines "E" "D" represent the threads, and show that at 5¼ inch working distance the light beam would have a 2½-inch diameter its widest way, hence your lens is totally inadequate to do the work demanded of it.

And now to the lens chart, which really will give you all this dope without the drawing—though I personally like to have such a thing, and thus be able to myself "check up" on my conditions.

Therefore in order to accomplish this in the most expeditious way the first requirement is to take cognizance of the free diameter in the fifth column to the right of Distance "Y" column. In the column under this we do not find your working distance at all, but do find that such a lens would only accommodate the entire beam at a 3.9-inch working distance, with a 21-inch Distance "Y." From this we immediately conclude that your lens is totally unsuited to the work it is trying to do, and the discrepancy is obviously so great that any possible compromise would be far from being efficient.

Examining the 6½-6½ condenser column in Chart "A" we find that in order to get the best possible crater distance for your crater diameter distance "Y" must be 11 inches, which also is obviously out of the question, since a 2½ inch diameter lens would only accommodate the beam at 3.5-inch working distance.

If you are determined to use such lenses, or if you must use them, then perhaps what you have proposed is as good as you could do. BUT it will be very, VERY bad indeed, though it would be helped very much by large diameter projection lenses.

You have a condition where I would advise Cinephor condensers, by all means. They are comparatively costly, yes, BUT wasted light (current) is costly too, and as matters now stand you do not and cannot get the results on the screen that you should, which means that not only are you wasting money in current, but also you are losing money at the box office.

Take my advice and either get cinephor or reduce your amperage until you can get your light all into a two-and-a-half-inch diameter lens without an excessive crater distance, and then get the 2½-inch lenses. Better try Cinephor first, though.

My Friends

E. J. Rhynes of the Chrystal Theatre, Gonzacles, Tex., says:

Dear Brother Richardson.—I hope you will pardon me for being so friendly. Can't be otherwise, because I've studied the Department so much and so long, and have read what so many good men are doing that I feel as though we were all old time friends.

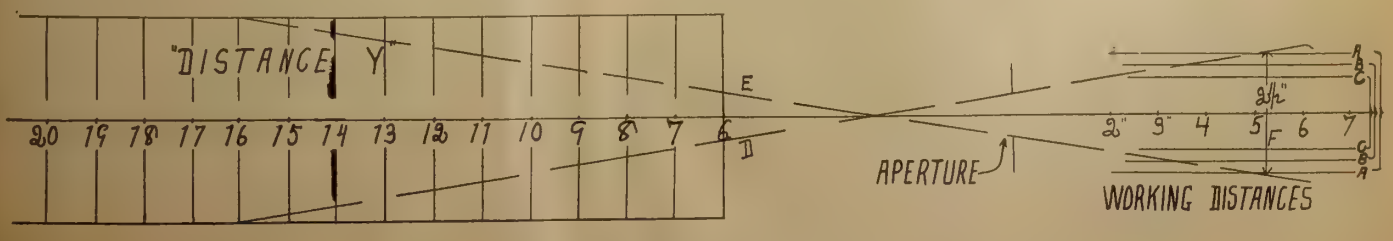
It was the unknown brother from Richmond, Virginia, who stirred me up to grab my pencil and get busy. Shake, Brother! You are the right sort! You have the right spirit and are without doubt delivering the goods. I, for one, like the best in the world to hear from such men!

And now, Brother Richardson—hope you do not object to my hailing you by that title—here is why I have butted in. I am one of those common "operators" who is trying to do all in his power to make good. Gonzales is only a small place —5,000 people—but I'm working my head off to make good and deliver the best possible results on the screen; though it is a fact that high grade work usually meets scant encouragement and recognition.

I have two Powers 6-B projectors and, believe me, they have my personal attention ALL the time they are in operation. Current comes from a Westinghouse motor generator. Am using 45 amperes on a 13' 6"x 10' 4" picture. Distance of projection 100 feet. My carbon set is 5/16 Silvertip negative and ⅝ positive, cored, of course. They are set as per Bluebook direction for A. C., which gives such excellent results that even my employer seems more than satisfied with what he sees on the screen.

When I took over this equipment it was in a more than ordinarially messy mess, the man previously in charge being one of the worst we have to contend with in the field of projection. Have a Bluebook and the lens chart. Make it my business to study them both.

As to objecting to the "Brother" and friendship: Man, I'm fifty-seven years old, and at that age one begins to understand that of all the good things this world has to offer there is none can compare with true friendship. There is no feeling I have ever experienced that gives a tithe of this pleasure I have from my knowledge that all over this wide world I have real, true FRIENDS—friends because I have kept the faith with them and have refused to betray them and their interests under any circum-



stances or conditions. That, above all things, seems to me to have been the one thing above all others which has made life worth the living! Offend me! Heavens, man, it is to me a sacred thing to have men call me friend and brother, when I know they really mean it!

As to lack of encouragement, the worthwhile man finds self-encouragement in doing his work well. To me the most discouraging thing imaginable is to do something and find that it has not been done well. To me it is far more than the money reward to known that I have done something exceptionally well! Of course it is tough to find that others who should know better do not recognize the merit of what I have done, but even so, that fact cannot take from me the exhilaration of MY knowledge that the thing I have done is good. And sooner or later I have found that its excellence WILL be recognized, provided I go on doing other excellent things.

Don't be discouraged, friend. Think more of the reward inherent in work well done, and let the recognition be more in the nature of incidental, instead of making recognition the main thing and the other incidental. Of course in this last I shall expect only high grade men to understand my meaning, because it is only such men who ever have the thrill which comes with the knowledge of a task well done.

Wants to Know

A Missouri projectionist, who asks that his name and location be not divulged, propounds the following query:

Dear Mr. Richardson:—My employer swears by you. He has all your handbooks and made me buy one, too, which I thought an outrage until I had it and got interested in those questions in the back of the book and looking up the answers. I'm just beginning to find out how very, very little I really did know, compared to what I ought to know, so I've quit cussing the boss for making me get the book.

But here is what I want to ask you, and I'm asking because I know if you say it should be done he will do it, without further argument. We have two Powers projectors, latest model. For some time I have tried to get him to purchase an extra mechanism, complete, so that we may send in one of the mechanisms for a general overhauling about every six months. The question I want you to answer is, is this a good plan or is it not?

In my opinion the purchase of an extra projector mechanism is a good investment, particularly where the service is hard, as in a house running eight to twelve hours a day. I have always advised the purchase of an extra intermittent assemblage, complete, but the purchase of a complete mechanism is of course better, if it can be afforded. Take it from me in the end it will pay.

More Good Work

A short while since, using a bit of pasteboard which cost me thirty-five of those cents, I pried myself past the man on guard at Loew's Rio Theatre, Broadway at 159 Street, and watched "Zaza" put on the Silver Sheet by Projectionist Harry Youngswick, who was all alone in his glory in the Rio projection room.

If brother Youngswick isn't receiving at least seventy five of those dollars fifty-two times per each year he should be, for his work was such that the Rio was jammed to the "gunwales." Zaza was good—that night. I'd seen it a few nights before in another large theatre and it was PUNK. Same photoplay and quite possibly the same "print." Verily I say unto you it does pay to have a real projectionist!

Operators vs Operators

Some of you chaps who are so darned proud to be termed "Operators," may observe that at least you are in excellent company. Below is a clipping from the New York Evening Telegram. Operators on moving pictures, silk petticoats and bloomers; zigzag machines, shirts, etc. Umph! At least the bucket shop operator is not mentioned.

OPERATORS,
EXPERIENCED SEWERS ON FABRIC FOR WHOLESALE MILLINERY HOUSE.
H. L. DISTILLATOR & SON,
6 E. 8TH ST.

OPERATORS experienced on silk petticoats, also trimmers. Pritchard & Collins, 3 E. 28th.

OPERATORS (50),
experienced on corsets or brassieres; steady work, good pay. Model Brassiere Co., 782 Wythe av., Brooklyn.

OPERATORS, custom made shirts; steady position; good pay. Gusdane, 25 W. 36th st.

OPERATORS on fine silk underwear; must be thoroughly experienced; good wages and working conditions. E. J. Audi & Co., 20 E. 12th.

OPERATORS on silk and broadcloth custom shirts; must be experts; good wages and working conditions. E. J. Audi & Co., 20 E. 12th.

OPERATORS on petticoats and bloomers; experienced only; trimmers, joiners and hemmers, also overlock. Rose Petticoat, 115 W. 31st st.

OPERATORS, experienced, wanted on custom-made brassieres; steady work. Jenida, 974 Southern blvd., Bronx.

OPERATOR on dresses; must be thoroughly experienced; good wages and working conditions. E. J. Audi & Co., 20 E. 12th.

OPERATORS, experienced on ladies' silk underwear; hemstitcher also. 939 Home st., Bronx, near Freeman station.

OPERATORS on sweaters. Merrow machines; experienced. 90 Oakland av., Jersey City.

OPERATOR, experienced on power Singer machine. Quality Laundry Service, 318 E. 23d st.

OPERATORS on dresses, those who do their own draping; experienced only. Apply Misses Briganti, 162 Madison av.

OPERATORS, experienced high class dresses, also finishers. Beatrice O'Neil, Inc., 124 W. 36th.

OPERATORS, plain sewers, experienced on white goods. Murphy O'Connor & Ross, 160 5th av., northwest corner.

OPERATORS, zigzag machines; experienced only; muslin underwear; steady. A. Scheer, 928 Broadway.

OPERATORS, experienced on flags; good pay; steady work. Joel's 118 Nassau st.

OPERATOR to learn surgical appliance business. Peerless, 42 W. 116th.

OPERATORS, experienced on hat frames. Ben Wertheimer & Co., 63 W. 38th st.

OPERATORS AND BINDERS. STERN SPECIALTY, 40 E. 22D ST.

OPERATORS, experienced trimmers on silk petticoats. Samuel Corn, 104 W. 27th.

Good Work

Orrin Kuether, Projectionist Majestic Theatre, Sheyboygan, Wis., tells me he has the following line-up and asks for comment. Sends a dollar for mail reply, which has been sent, but it is well to let you all know how efficiently some men work with the lens charts.

Crater impressions measure approximately 20/64ths of an inch. He has 6½ collector and 7½ converging plano convex lenses, spaced 1/16" apart, with a 3⅜" crater distance and a 15-inch distance "Y." His projection working distance and free diameter is 3⅞" and 17/8" respectively. He uses ⅝ positive and 9/16 cored negative, with 50 amperes from a Wagner Rotary Converter. Has DeLuxe Motiograph projectors, 1922 model.

He uses a 2-wing rotating shutter, with blades cut down to meet the local condition, shutter is 12½" from film. Projection angle 10 degrees. Projection distance 83 feet. Picture 9½ feet high.

About the only criticism I would make on all this is the matter of the negative carbon, and I won't make any there because I don't know what make the carbons are. Of course the 2-wing shutter will operate to prevent any projection speed much less than seventy five, but that is not much, if any, higher than the camera speed now in general use. The distance "Y" is somewhat shorter than the lens chart calls for. Should be 17 inches. How come?

Sixty Degrees

Thomas Dunlop, St. Paul, Minnesota, is puzzled. He writes as follows:

I have had a dispute and am puzzled. The question is: exactly what does a sixty-degree intermittent movement mean, and what relation is there between the number of degrees in the movement and the degrees of width of the rotating shutter master blade. Will you make this matter clear to us?

The whole thing is very simple; also it is a most important question. I invite our readers to explain this matter to brother Dunlop, and will publish the best answer received together with my own explanation, unless an explanation sufficiently complete to make mine unnecessary is contained in the answer published.

Basson at Criterion

Joe Basson, whom so many of you know, is still projecting "The Covered Wagon" at the Criterion Theatre, Broadway and Forty-Fourth Street, New York. Joe is an old war horse, as you all know, and is delivering the goods, as he always has done.

GET IT NOW!
The Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Fox's Philadelphia Theatre Was Built to House Pictures

THE new sixteen story Fox Theatre building at Sixteenth and Market streets, Philadelphia, which was opened on November 25, towers above all the neighboring buildings in that section of the Quaker City. It is one of the city's as well as the country's finest monuments to the progress of the motion picture industry. The Fox Theatre was built primarily to house motion pictures and while many stories and cubic feet of its vast dimensions will be devoted to offices, they are of secondary consideration.

The theatre was built at an estimated cost of $2,000,000. It is entirely fireproof, constructed of steel, concrete, stone and terra cotta throughout. All of the interior trimmings, doors, etc., are of steel with baked enamel finish. The seating capacity is 3,000 and there are 22 exits from all parts of the theatre which allow it to be emptied in less than five minutes.

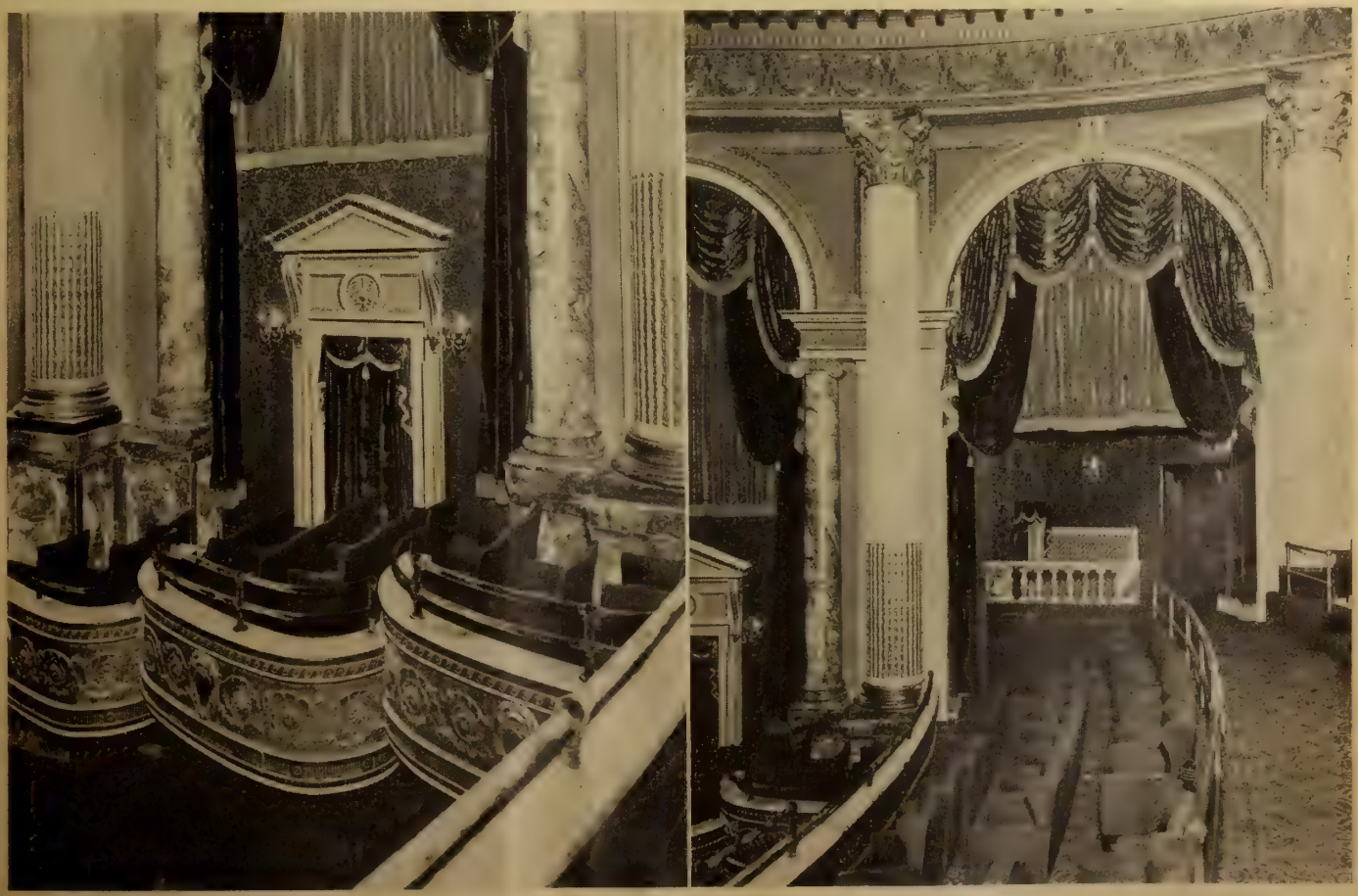
The front of the house is pleasing. Over the base of granite is an imposing facade of cut and cast stone surmounted by a beautiful cornice of ornamented terra cotta. A colonnade treatment has been used on the facade in the Corinthian style of architecture. The lobby entrance is finished with marble tile flooring and marble paneling in the ceiling. The ticket booth, which is set in the center, has marble walls and is bronze trimmed.

Beauty and Comfort Combined

The general auditorium consists of the orchestra and balcony, with three rows of loge boxes and two rows of proscenium boxes, 70 in all, fitted with upholstered divan seats.

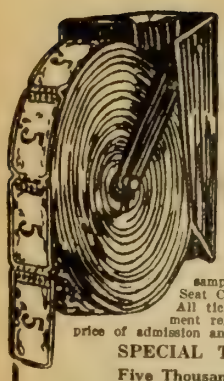
The orchestra pit is modernly spacious and at present more than accommodates an orchestra of thirty-five pieces. The stage is thirty-one feet deep and ninety feet wide with a proscenium opening that is sixty feet wide and twenty-eight feet high. The mezzanine floor is trimmed in mahogany with bronze fixtures. Telephone booths are set at convenient spots. The rest rooms and lounge are found on this level. The latter is one of the beauty and comfort spots of the theatre. It is furnished in quartered oak with upholstered and other types of comfily stuffed chairs. A beautiful collection of oriental vases gives the mezzanine promenade an artistic touch, without interfering with its atmosphere of homelike comfort.

Much thought and artistic attention has been given to the ladies' rest room. The walls are finished in blue with white silk



ATTRACTIVE FEATURES OF THE NEW FOX THEATRE

At left, the handsomely furnished boxes. At right, view of the balcony and a section of the loge seats



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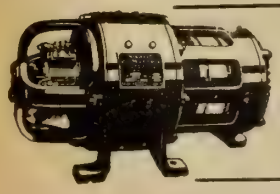
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crepe and the room is furnished with odd pieces of Chippendale furniture, upholstered in blue and gold damask. Comfortable chaise longues finish off the furnishings.

The main smoking room, or men's room, in the basement, is laid out in oval form with a decorated tile and marble floor and is furnished in quartered oak.

Color Scheme of Dark Red and Blue

The general color scheme of the house is carried in the carpets and chairs, which are dark blue and red. The predominating color effect throughout the auditorium is deep red. Wall panels are of silk damask and the wall lights, arranged in sconces, are covered with hand decorated parchment shades. The draperies are of brown, with cream facings, and the box curtains and other draws of red plush velour.

The single giant dome covering the entire ceiling with the cove lighting scheme is an outstanding feature of the interior architecture.

Travertine marble, which comes from the vicinity of Rome, is used on the floors, stairs and wainscoting of the interior. It is of the same type as used in the Vatican and at St. Peter's. There are two main stairways from the entrance foyer, leading up to each side of the balcony level and into the mezzanine. Two entrances lead from the mezzanine into the center of the balcony proper with many tiers of seats above and below its opening in the balcony. A spacious aisle runs the entire width of the balcony at this level.

Powers Projection Equipment

The projection room is said to be one of the finest and most modernly equipped of any theatre in the country. The over all dimensions of the room are forty-four feet by ten feet. The actual working projection space is twenty-eight feet long by ten feet wide. The remainder of the space is used as a washroom and restroom for the projectionists. Power's projecting equipment is used throughout. There are three projectors, two spotlights and one stereopticon, all equipped with the newest model 100 ampere G. E. high intensity arc lamps. The projection room proper is ventilated on all sides with cooled air from the refrigeration plant that supplies the ventilation for the rest of the house. The Johnson system of regulation controls the temperature of the entire house.

Besides the Power's projectors with which the booth is equipped there is also a radio installation over which daily and nightly programs are broadcasted.

The chairs in the theatre were furnished by the American Seating Company of New York City. The asbestos curtain is said to be a novelty of its kind, being ninety-five per cent. asbestos.

A splendid high pressure organ with fifty-five stops will supplement the orchestra of thirty-five pieces, under the direction of Erno Rapee. The organ is the three manual type, with disappearing console, and the theatre publicity man assures us that it cost $50,000, but, as the builder of the instrument has called us down on several previous occasions for quoting such high installation figures, we are playing safe by reluctantly omitting the latter's name.

The Week's Record of Albany Incorporations

In the hustle and bustle incidental to the holiday season, five motion picture companies incorporated in New York during the week ending December 22, the five showing principal office located in New York City.

The five were: Civic Opera Association, of New York, Inc., capitalized at $10,000, with Maurice Frank, E. B. Lewin, William Dronsick, New York City; Prime Pictures Corporation, $20,000, I. E. Schlesinger, D. R. Ehrlich, Elsa Alper, Brooklyn; Churchill-Tait Enterprises of America, Inc., $10,000. F. A. Churchill William J. Lovatt, Sylvia Schwartzman, New York; Roycroft Pictures, Inc., Ernest, Irving and Lester Maas, New York; Evans Laboratories, Jean Altzman, New York; Ennis VanDuyn, Brooklyn; Grant VanDuyn, Leonia, N. J., the capitalization of this company not appearing in the papers filed.

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is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

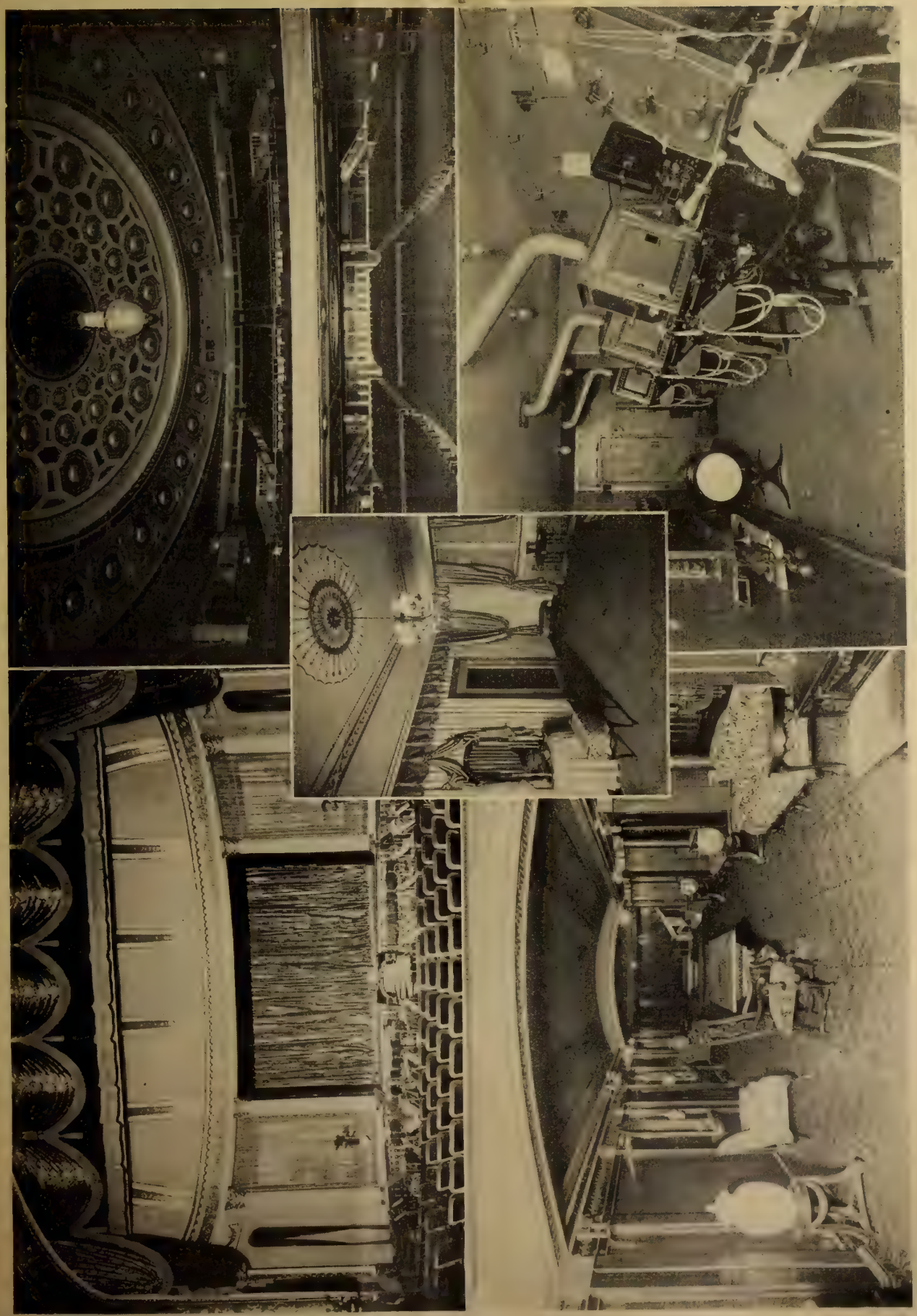
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INTERIOR VIEWS OF THE NEW FOX THEATRE OF PHILADELPHIA

Above, at left, a portion of the orchestra seating, looking towards the screen. At right, the house, viewed from the stage. Below, at left, the mezzanine lounge. At right, the Power's equipped projection room. Centre, the women's rest room

Many of the Northwestern Theatres Are Now Purchasing New Equipment

THE Theatre Equipment Co. has the contract for complete equipment and chairs for the new Dolan & Ripley house in Aberdeen, Wash., which is now under roof and well on the way to its opening, the date of which has not yet been announced. The house is equipped with a stage 30x66, completely equipped to care for road shows. 1,800 chairs will be used. The building occupies a lot 78x150, and is of steel and concrete construction.

Power's projection will be used. The fireproof projection room will be equipped with two of the 6-B type E, improved, a stereo and spot, also a motor generator and double arc control.

Velour drapes will be in soft tones of lavender, and rest rooms will be furnished in wicker, with upholstery. No detail is being neglected to achieve the last word in comfort and luxury. George B. Purvis is the architect.

The Goose Hangs High

Barrows & Lavigne have shaped up many of the details of their new Gray Goose Theatre on Beacon Hlil, Seattle. The house will be of concrete and brick construction and will seat about five hundred.

Color scheme will be in old blue and old rose. Contracts for projection have been let to the Theatre Equipment Co. Two 6-B Power's projectors, Mazda equipment, one spot, a stereo and a screen are included. Opening is scheduled for January 15.

J. P. Kiggins has installed a new Foto-player organ in his Liberty Theatre, Vancouver, Wash.

A Non-Interruption Installation

L. L. Goldsmith of the Society Theatre, Seattle, has just completed an installation of 416 new spring seat upholstered chairs, purchased through the Theatre Equipment Company of Seattle. The house was not closed during the installation, which was completed in two days.

J. H. Almos of the Poulsbo Movies, Poulsbo, Wash., has purchased 400 theatre chairs from the Theatre Equipment Co.

George Reizner's new Tokay Theatre in South Bend, Wash., is rapidly nearing completion. An early January opening is planned. The house is of concrete and steel construction, with a seating capacity of 900. Interior decoration is of the Adams Period Renaissance. The house will be one of the finest in this territory.

George B. Purvis of Seattle was the architect. Projection and equipment is being installed by the Theatre Equipment Co. and consists of two 6-B type E Power's improved projectors, a motor generator, a spotlight and a stereopticon.



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UNION PROJECTIONIST, 25 years of age, 7 years of experience operating and repairing Simplex, Powers and Motiograph machines. Understands operating, care and repairing motor-generator sets and mercury arc rectifiers. Have had one year's experience as manager. Desires position in chain of theatres. John Williams, Box 437, Buckner, Illinois.

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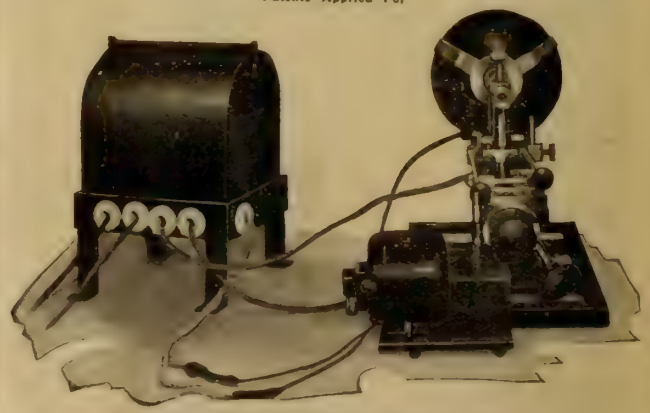
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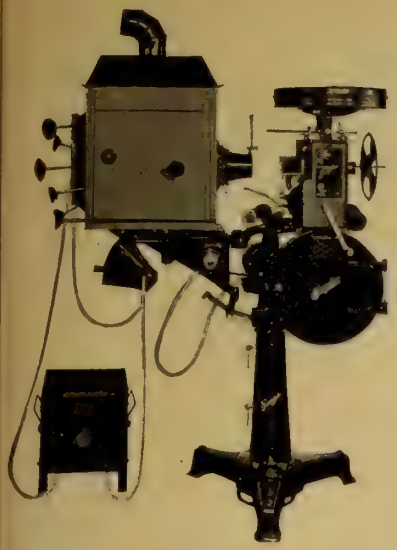
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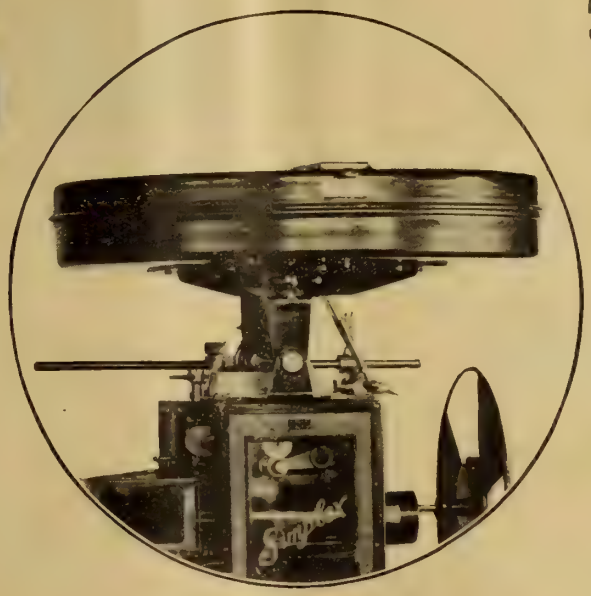
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24 MILK STREET, BOSTON, MASS.



Simplex projector equipped with Feaster Non-rewind Machines.

Feaster machines are readily adapted to all standard American projectors.





Power's projectors equipped with Feaster Non-rewind Machines.

New Perfected Model Feaster Non-rewind Machine

WE take great pride in presenting to the motion picture industry our new Perfected Model Feaster Non-rewind Machine—a result of years of study and practical experience by our engineering staff. This latest design is built in 1,200 and 2,400 foot sizes to accommodate the requirements of every theatre.

Feaster Machines eliminate rewinding the film after each reel is run through the projector.

Furthermore, these machines are one of the surest safeguards against fire hazard to the theatre. It has been thoroughly demonstrated that no fire can reach the film in the Feaster Machine. This feature has secured the strongest endorsement by the Underwriters Laboratories of the National Board of Fire Underwriters, and also by the New York Board of Fire Underwriters.

The fire safeguard, along with the tremendous saving of time and care permitted the projectionist, and the elimination of wear and tear on the film itself, earns for the Feaster Machine the distinction of being among the greatest developments in theatre equipment in recent years. Hundreds of installations have proven our New Model a success in perfect mechanical design. The hearty reception and endorsement accorded by exhibitors and projectionists in whose theatres these installations have been made is conclusive evidence that the Feaster Non-rewind Machine fulfills a decided need of the modern theatre.

It is to the advantage of each exhibitor and projectionist to investigate the advisability of installing Feaster Non-rewind Machines. No progressive theatre can afford to delay installation.

If your supply dealer does not handle Feaster Machines, write direct to our General Offices for detailed information.

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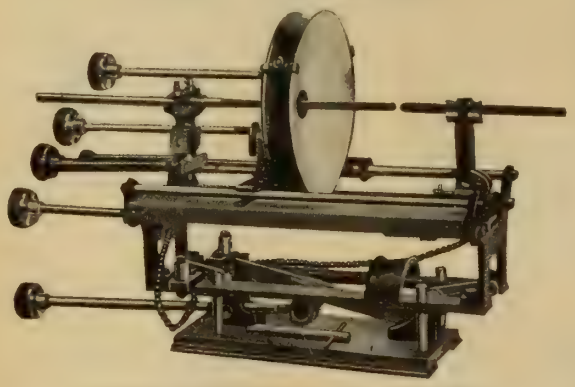
We guarantee the New Perfected Model Feaster Non-rewind Machine to give absolute satisfaction. Numerous installations of this latest design have been operating in theatres for a sufficient time to give conclusive proof of their entire perfection of mechanical design and practicability. The Feaster Manufacturing Company stands back of every claim made for its New Model.

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FOR BETTER PROJECTION
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WITH AUTOMATIC ARC CONTROL

You Save { 100% on CONDENSERS
70-80% in CURRENT
70% in CARBONS

AND

OBTAIN SHARPER DEFINITION TO THE PICTURE, MAKING THE OBJECTS STAND OUT MORE CLEARLY

May be utilized for slide projection. Cooling Device, permitting holding films, may be attached.

DEALERS write for our proposition

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Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

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PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

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The Model Seating for the Model Theatre

THE CHAIR THAT'S ON THE SQUARE

The Seating that Your Patrons Want
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OUR QUANTITY PRODUCTION
REDUCES THE FIRST COST
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The producer's care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

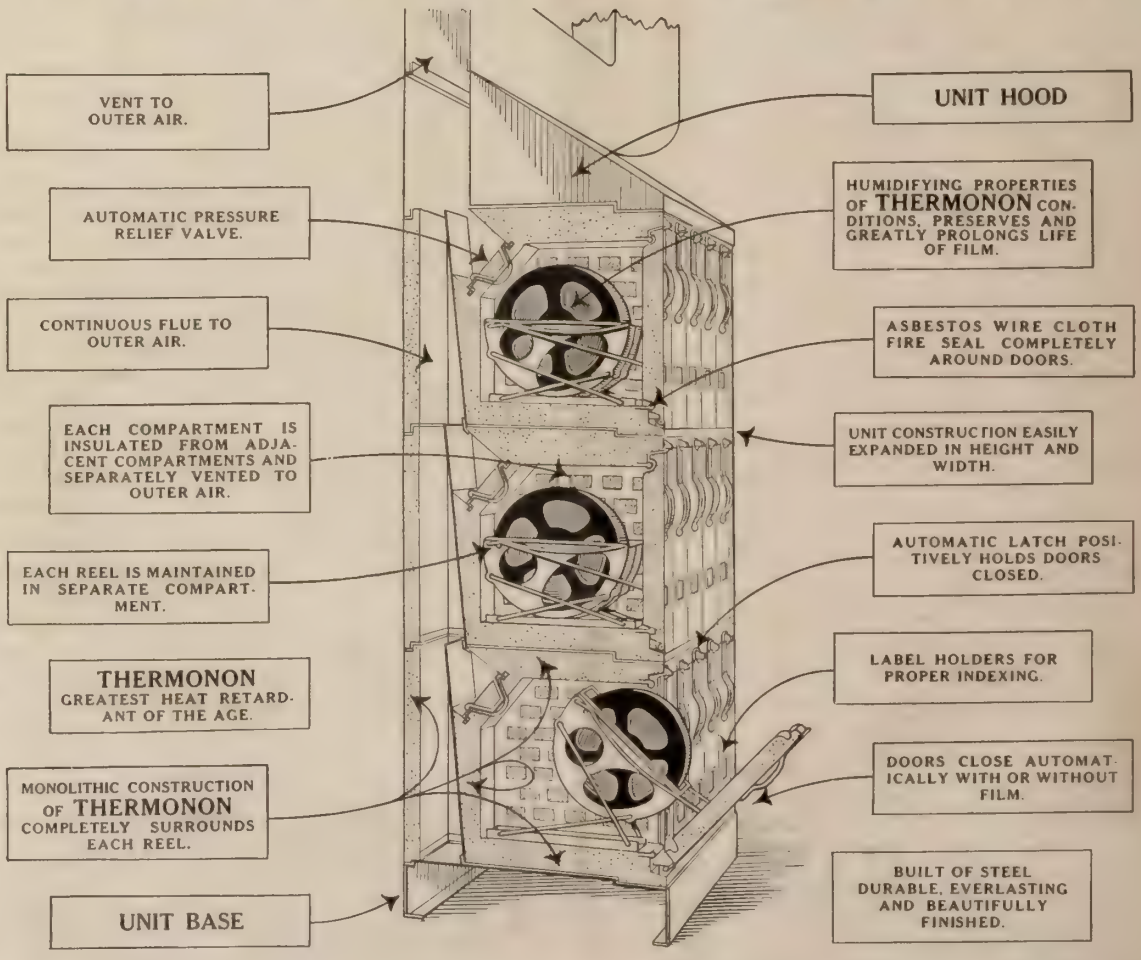
Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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SYNONYMOUS WITH
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THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

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Moving Picture WORLD

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RUPERT HUGHES'

latest popular success featuring

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A GOLDWYN PICTURE *Distributed by Goldwyn-Cosmopolitan*

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

We told you So!

FILM DAILY

"That Kid From Madrid, Michigan—Universal

One of New Witwer Stories

Type of production — Story of Pugilism

This is the first of the new series of "Leather Pusher," stories being released by Universal, and judging from this one they will probably be as popular as the preceding series. The hero of these new tales, however, is Billy Sullivan, and not Reginald Denny, who, as Kid Roberts, supposedly the world's champion, has retired from the ring. His manager, played by Hayden Stevenson, is looking for a new protege and finds him in the person of a young kid from a lumber camp, who knocks out a restaurant bouncer in a fight. There are two actual ring battles besides this fight and plenty of "kick" for excitment lovers. There is no girl in this episode. The titles have the H. C. Witwer flavor, and the direction is by Edward Laemmle.

EXHIBITORS TRADE REVIEW

'That Kid From Madrid'—Universal

New Witwer — 2 reels

Judging from this new "Leather Pusher" series they will be as popular as the preceding series. The hero of these new tales, Billy Sullivan, combines a likeable screen personality, good looks, and an excellent carriage in the ring. His glove work before the camera has the ear-marks of an honest-to-goodness prize fighter. He is like lightning on his feet, and the blocks, feints, and punches are all there. It starts with the announcement that Reginald Denny, as Kid Roberts, has retired from the ring and then the subsequent discovery of a champion is revealed, in the person of a young kid from a lumber camp, who knocks out a restaurant bouncer in a fight. The only girl appearing in the film is not featured and is shown for but a moment when a contender for the title is knocked through the ropes and prefers resting in her lap to getting back in the ring.

CARL LAEMMLE presents

The 4th Series

The Leather Pushers

Starring
BILLY SULLIVAN
FROM THE INIMITABLE COLLIER'S WEEKLY STORIES BY H.C. WITWER
Directed by EDWARD LAEMMLE
UNIVERSAL JEWEL SERIES

Advertised in The SATURDAY EVENING POST

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH
1884 1924



Romance! *Adventure!*

THE MAN FROM BRODNEY'S

Adapted from the Famous Novel b
GEORGE BARR McCUTCHEON

A Superb Cast

J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DuPONT
PAT O'MALLEY
KATHLEEN KEY

Scenes of Splendor

THE most thrilling hand to hand battle against overwhelming odds ever screened!

A RICH, warm romance of India Seas—breathing the pungent fragrance of the Orient—mysterious, inexplicable!

A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!

A STRANGE will bequeathing millions, sinister menace to the happiness of those who would benefit.



A David Smith Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Never before suc



HERE'S proof not only that the greatest box-office attractions of 1923-24 are all Paramount Pictures—here's proof that Paramount is offering right now the finest line-up of money-making productions ever released in any season. Never before, even from Paramount, such pictures!

Reader Interest

READER INTEREST: The editor's only problem and the advertiser's most important purchase.

Yet the one thing the advertiser finds most difficult to measure.

He can count Circulation; he can appreciate Co-operation; but when it comes to READER INTEREST he must guess—because he is attempting to put himself in the shoes of many thousands of men over the country.

"This publication *looks* the livest;" "that paper *shouts* the most about reader interest;" "the other one would appeal *to me*;" "there's one with the *bulk* circulation."

All guesses.

There is one test that can be applied to gauge READER INTEREST.

How do the readers themselves RESPOND? All classes of readers—not merely one class appealed to by one department; but how do all classes of possible buyers of the advertiser's product react to the publication as a whole?

Put that test to this week's Moving Picture World.

It is typical—no stronger than usual, no weaker. Take page 103. The letter on the Admission Tax work of Moving Picture World—from Exhibitor L. O. Davis, of Hazard, Ky.—is only one of hundreds received and many dozens printed in the past few weeks.

Note the "between the lines" attitude of READER INTEREST—and reader CONFIDENCE in Moving Picture World.

Turn to another page. Exhibitor Arthur Hancock, of Columbia, Indiana, and Exhibitor J. A. McGill, of Port Orchard, Washington—discussing "Prints," another subject that has been alive in the pages of Moving Picture World.

What about the deeply respected FIRST RUN? Read what Jensen and Von Herberg have to say on page 132 about publicity photographs—again a letter prompted by a Moving Picture World editorial feature.

These are just a few of the highlights. And they don't tell a part of the story that was told by Exhibitor C. C. Johnson, of Melville, Louisiana, who, in writing for advice concerning a new house he is building, added:

"We are asking you for this information because Moving Picture World seems to be more interested in subscribers than just merely mailing the magazine each week."

There's a lot in that letter. You can be certain that we have earned it. And will continue to do so.

* * *

READER INTEREST?

The only important purchase an advertiser makes.

Without it—he is paying money for the privilege of occupying white space. Costly and problematical.

With it—he is being introduced to a possible customer by a valued, trusted, well-liked FRIEND.

There's a big difference. In results.

Robert E. Welsh

Versatile Program of January Releases Announced by Fox

TWO special productions, two star series attractions, one Al St. John comedy, one Imperial comedy, two Sunshine comedies, three Educational Entertainments and the regular twice-weekly issue of Fox News are announced for release during the month of February by Fox Film Corporation.

The first of the special features to be released during the 1924 season will be "The Shadow of the East," which will go to exhibitors on January 20. A well selected cast will be seen in the screen version of Edith M. Hull's novel, which has just been completed at the William Fox West Coast studios. Frank Mayo, who will also be seen in the forthcoming William Fox production of "The Plunderer," has the leading male role. Mildred Harris has the chief feminine part. Norman Kerry, Evelyn Brent and Bertram Grassby will also be seen.

"The Arizona Express," the old stage melodrama by Lincoln J. Carter, which is now practically completed, is scheduled for release on January 27. Carter assisted in transferring his stage success to the screen.

Tom Buckingham is directing the screen version of "The Arizona Express" from the scenario prepared by Fred Jackson and Robert N. Lee. In the picture are Pauline Starke, Evelyn Brent, Anne Cornwall, Harold Goodwin, David Butler, Francis MacDonald, Frank Beal and William Humphrey.

"Just Off Broadway," starring John Gilbert, will be released on January 13. The Charles Jones feature which will be released January 20 is "Not a Drum Was Heard." The first Al St. John comedy of the new year will be "Highly Recommended," which is scheduled for release on January 6. The two Sunshine comedies are "The Weakling" and "Jazz News Reel," and the Imperial comedy is titled "School Pals." These features and short subjects together with three Educational reels, "Sons of Swat," "Rock Bound Brittany" and "Frogland," comprise the January releases of Fox Film Corporation.

World's Biggest Sign

"Ten Commandments" Board on White Way an Electrical Fantasy

The "Ten Commandments" sign on the face of the Putnam Building, Broadway, New York, erected by the Norden Electric Sign Company under the supervision of Mortimer Norden, is the largest theatrical electric sign ever erected and in the amount of current consumed exceeds any other electric sign in the world, Paramount reports.

The sign runs the full breadth of the building, 200 feet, with the main part 18 feet deep with wings at each end 28 feet deep. It is lighted by 4,600 50-watt lamps and 350 250-watt flood lights. The floods are thrown by 350 imported Mangin mirrors.

Twenty-seven miles of electric wire were used in the construction of the sign, which is dimmed and accelerated by motors of 150 horsepower capacity. This dimming equipment is equivalent to three times that of the largest theatrical stage and causes the illumination to completely disappear every twenty seconds, gradually coming back to full light.



Harrison Ford, Who Has the Leading Masculine Role in "Maytime," B. P. Schulberg's Latest Preferred Picture. The Production Was Adapted from the Famous Stage Play by Rida Johnson Young.

Extends Run of "The Virginian"

B. P. Schulberg's screen version of "The Virginian," a recent Preferred release, continues to establish itself as a big box-office attraction. The Mission Theatre in Los Angeles where the feature was originally booked for a week, has been doing such big business since the first day, that the management has decided to give "The Virginian" a six week's run.

The film, adapted from Owen Wister's famous novel, features Kenneth Harlan and Florence Vidor.

Filming Service Poem

Metro's "The Shooting of Dan McGrew" Started on Coast

According to an announcement from the Metro offices, photographing on "The Shooting of Dan McGrew" began December 27 at the Metro Hollywood studios. The selection of Barbara La Marr to portray the role of "The Lady Known as Lou" was decided on for that part almost as soon as the picture was projected.

"The Shooting of Dan McGrew" was adapted to the screen by Winifred Dunn. During the past months when production plans for this picture were under consideration, several experts traveled up and down the West Coast in search of locations. It has been finally decided that the opening sequences will be filmed at Catalina Island.

The production will be released by Metro late in April. It is a Sawyer-Lubin production. It is being produced under the direction of Clarence Badger, who has selected Charles Hunt to assist him and Rudolph Berquist as chief cameraman. All technical direction has been intrusted to the Metro studio staff.

Universal Seeks Player

Looking for Actor to Play "The Throwback"

"The Throwback," the psychological adventure drama written by William Elwell Oliver, University of California student, which won the Carl Laemmle scholarship prize in an inter-collegite competition, will be produced by the Universal Pictures Corporation within the next few weeks.

The right sort of a man to play the peculiar leading role of the story is now being sought by Fred Datig, casting director at Universal City.

Fox Starts "Plunderer"

Pioneer days of gold mining in Colorado will be shown in the screen version of the novel by Roy Norton, "The Plunderer," which has just been started at the William Fox West Coast Studios. George Archainbaud is directing the production. Frank Mayo has the lead. The supporting cast: Evelyn Brent, Tom Santschi, James Mason, Peggy Shaw, Edward Phillips and Don Mason.

Two Sides of the Print Question

Editor, Moving Picture World:

Your editorial in issue of December 8 on poor condition of film is more than timely and is a subject of great importance to all small-town exhibitors. Both Mr. Van Buren Powell and yourself deserve our heartfelt gratitude for your remarks on this subject. A small-town exhibitor has more than the weather to contend with. Local doings, lodge shows, church shows, etc., keep him jumping to keep up with his film invoices. He works up a reputation for having good shows, and then some salesman will come along and lie about the condition of certain films, offer the trusting exhibitor a cut-rate price, get his signature on a contract, and depart for his next victim. The film arrives perhaps an hour ahead of show time, and the exhibitor grinds his teeth while fixing the breaks and listening to the whoops of his country audience.

The exhibitor complains to the exchange and, of course, they are surprised. They ask, "How's your machine? Who's your operator?" I have had a city of Seattle first class license since 1914. Get it renewed every year. Most times do my own projecting. And when the exchange pulls this stuff, I feel like cutting loose.

Outside of the damage done the motion picture business at large by this dishonest rental of bad film to small towns, the damage to the exhibitor is often fatal as far as his business is concerned. Will give one instance of what happened to myself one evening.

I was running a picture and at the end of the first reel I had about 300 feet of torn film thrown in a corner. I lost track of the stops after the sixteenth. Sometimes the sprocket holes were stripped for 20 feet and I was holding the film in position and pulling it down to the take-up. My audience was wild by this time and was giving fine imitations of noises heard at the world series. I got half way through the second reel and then, for safety's sake, stopped. It was worse than the first. Gave the crowd back its money ($45) and next day paid a carpenter $17.50 for labor and material to fix the broken chairs. The town marshal arrested five young men for breaking them, and naturally the boys' parents had no love for the theatre after that.

The film company offered me "a free picture" to make up for the damage. I had to take the film back in two suitcases. My estimate of the damage caused me by this incident is $500. My crowds fell off more than half for about three months. The decent people would not risk being placed again with that noisy bunch.

And the film company offered me a free picture. That company has never had a picture on my screen since, nor will they ever again as long as I am in the business.

The Uniform Contract protects the distributor in every possible way. But the exhibitor is not protected against having his business ruined by rotten film. It is being done every day and I am so glad that you are helping us out by your publicity.

With best regards,

J. A. McGILL,
Liberty Theatre, Port Orchard, Wash.

Editor, Moving Picture World:

I notice in your editorial on prints that most of the blame for bad prints is laid onto the exchange. That's not quite fair. It is true that eternal vigilance is the price of good prints for we country houses, and the exchange does not have much conscience when it comes to a print, but how many small exhibitors are not partly to blame for the condition the prints are in—yes, and some of the city houses?

Recently we had almost a new print circuited here from a first-run house in a close-by city. They had knocked out the sprocket holes for 50 feet, due to the print being new and needing watching for a run or so.

Many of the small-town houses have neglected their equipment either through ignorance or lack of money (I'd say the latter) until they will sprocket-run every print they run, without exception. I loaned a short subject from one of our equitable exchanges to a neighbor some time ago because he had a miss-out of his short. Knowing the condition of his machines I cautioned him especially to be careful and have his operator stand by on the running of this particular print. It came back with a run of about 400 feet, which was not there when my man inspected it.

This is a matter that needs the co-operation of both the exhibitor and the exchange. However contrary to what I have written we do not accept any excuses if a poor print is furnished us. We are inexcusable if we show our patrons a print that has bad cut-outs and short titles, accepting their money and then not fulfilling our part of the bargain.

Sincerely,
ARTHUR HANCOCK,
Columbia Theatre, Columbia City, Ind.

Title of Rockett Film Changed to "Abraham Lincoln"

AL. AND RAY ROCKETT announce that the title of their twelve-reel picturization of the life of Abraham Lincoln will be changed from "The Dramatic Life of Abraham Lincoln" to "Abraham Lincoln," the former title being too cumbersome for use in advertisements and electric lights.

Their use of the former title during production of the Lincoln picture was for the purpose of preventing confusion in the public mind of the motion picture with the stage play, "Abraham Lincoln," produced by the English playwright, John Drinkwater, and which toured the United States during the period of production of the Rockett work.

But the Drinkwater play having long since retired from the stage in America and there being no longer any danger of the identity of these two widely different works being confounded, Messrs. Rockett feel justified in eliminating the unnecessary part of their title and as simple "Abraham Lincoln" the motion picture will be released.

The Rocketts further announce that "Abraham Lincoln" will in all probability be given its world premiere in a legitimate theatre in New York City in January and that after the metropolitan run is established it will be sent into the country as a road show to exhibit in legitimate theatres.

Harry Kline has been retained by the Rockett organization to act as general manager of "Abraham Lincoln" and he will have active charge and direction both of the New York show and of the organization and operation of the road shows.

Mr. Kline has been prominently identified with the New York theatrical world and for many years he was associated with the interests of Charles Dillingham, John Golden and others. Mr. Kline also is well acquainted with motion picture production and exhibition, having been but a few years ago general manager of one of the biggest West Coast studios.

Messrs. Rockett have opened offices for their New York organization at Suite 806, S. W. Straus & Co. Building, Forty-sixth street and Fifth Avenue, but they will continue to maintain their West Coast offices in the Security Building, Hollywood, and between the two they will divide their time.

General Manager Kline has retained Bernard Sobel, of New York, who but recently did such fine work with Metro in the exploitation of "Scaramouche," as special press representative for "Abraham Lincoln" in New York City and vicinity.

"Abraham Lincoln" has not been shown in the East except on Christmas night when, at the request of President Coolidge, the picture was shown to the disabled veterans of the World's War at Walter Reed Hospital, Washington, D. C., President and Mrs. Coolidge being the hosts and attending with their boys, Calvin, Jr. and John. It was the original intention of the President to view this picture at the White House, but after consideration of its peculiar entertainment and patriotic value, he ordered the showing at Walter Reed Hospital as his Christmas remembrance to the veterans.

Silas E. Snyder, director of publicity of the Rockett Lincoln Film Company, producer of "Abraham Lincoln," and for several years press representative of Al. and Ray Rockett, has accompanied his chiefs from the West Coast and will remain with the New York organization until production is resumed at Hollywood.



CENE FROM METRO'S "THE HEART BANDIT," STARRING VIOLA DANA.

Big Universal Booking

Prominent Jewels on U. B. O. Circuit in January

New York is to see the greatest Universal Jewel month in its history. The U. B. O. Circuit, consisting of 18 Keith, Moss and Proctor theatres, has been booked for three of Carl Laemmle's biggest pictures, for January release. These are: "The Acquittal," "A Lady of Quality" and "The Darling of New York."

"The Acquittal" played two weeks at the Cameo and a third record week at B. S. Moss' Broadway Theatre. "A Lady of Quality" comes fresh from two packed weeks at the Cameo. "The Darling of New York" is Baby Peggy's first big picture and was given a demonstration run before being booked over the circuit.

The big Universal month was brought about through a series of conferences between A. G. Whyte, motion picture manager of the U. B. O., and W. C. Herrmann, general manager of Big U. Whyte signed up for the three Jewels in close succession for the opening of his 1924 campaign.

Big exploitation campaigns are now being prepared for each of the above releases. The Keith, Moss and Proctor forces are working in close co-operation with the Universal staff and have already accepted and put into effect many of the practical stunts outlined in the campaign books.

Capacity Tax Lingers

No Provision in Mellon Plan for Its Repeal

Washington, D. C.—The entire repeal of the admission tax is provided for in the Mellon plan to lighten the tax burden of the country, according to details of the revenue bill which is now before the House Ways and Means Committee, just made public, but the moving picture industry will be required to continue to bear the burden of the capacity tax, it appears.

No changes are contemplated in Section 1001 (5) of the bill, which provides that proprietors, museums and concert halls, where a charge for admission is made, seating not more than 250, shall pay $50; seating more than 250 and not exceeding 500, shall pay $100; seating more than 500 and not exceeding 800, shall pay $150; seating more than 800, shall pay $200. The new bill, however, retains the provisions of the section quoted above providing that in cities, towns or villages of 5,000 inhabitants or less, the amount of the tax is to be one-half of the above figures.

Accordingly, while the industry will be relieved of taxes ranging more than $70,000,000 on admissions, which were collected from the public, exhibitors will have to continue to pay the special tax from which, during the fiscal year ended June 30, last, $1,711,782 was collected.

Additions to Cast

B. P. Schulberg has added the names of George Beranger and Michael Varconi to the cast of his next Gasnier production, "Poisoned Paradise," which will be a forthcoming release by Preferred Pictures. The story, adapted by Waldemar Young from Robert W. Service's novel of Monte Carlo, will be enacted by a cast headed by Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith.

pictures as these!



COMPARE these splendid entertainments, picture by picture, with the other product in the field. See the announcement, coming in a few weeks, of the Paramount Pictures to follow these. You'll be absolutely convinced that now, as always, the really big pictures are Paramounts.





Goldwyn *presents*

W

(Above) The raging fire downstairs could be heard above the tumult of their battling.

(Left) She crept into his lonely heart and nestled there.

Directed by KING VIDOR

JUNE MATHIS, *Editorial Director*

When the author saw "Wild Oranges" he said: "I am speechless with delight. Not an inch of bunk in it. It is fine and stirring." When you see "Wild Oranges" you will agree with Joseph Hergesheimer. You will recognize in this great attraction the kind of box-office draw upon which the wealth of this industry is based—a screen drama that's packed with entertainment, real thrills, tender love, chilling suspense, intelligently handled. They will talk about this production after they leave the theatre. That means profits. It will pay you and repay you to get after "Wild Oranges" *In the Cast:*



Was her life to be wasted in this terror-infested wilderness?

Frank Mayo, Virginia Valli, Ford Sterling,
Nigel de Brulier, Buddy Post

KING VIDOR'S
production of the story by
Joseph Hergesheimer

ild Oranges

Distributed by
Goldwyn-Cosmopolitan



The Longest Laugh in Pictures

GIVE your patrons Jack Earle and they'll have the longest, heartiest laugh they've ever had. A human giant, over eight feel tall, he sets a fast and furious pace through a series of the funniest, most uproarious comedies ever filmed. They are the "something different" that you've been looking for!

And for variety and spice, be sure to book a few of the subjects featuring:

THE CENTURY FOLLIES GIRLS
BUDDY MESSINGER
PAL, THE DOG HARRY McCOY
WILLIAM IRVING

—each in his own series of TWO-REEL Comedies.

CENTURY COMEDIES

RELEASED THRU UNIVERSAL

Educational Pictures
THE SPICE OF THE PROGRAM

Motion Pictures of
PROVEN WORTH

The Educational Pictures trade-mark is your guarantee of always securing pictures of proven worth, judged from a national, American audience standpoint of approval.

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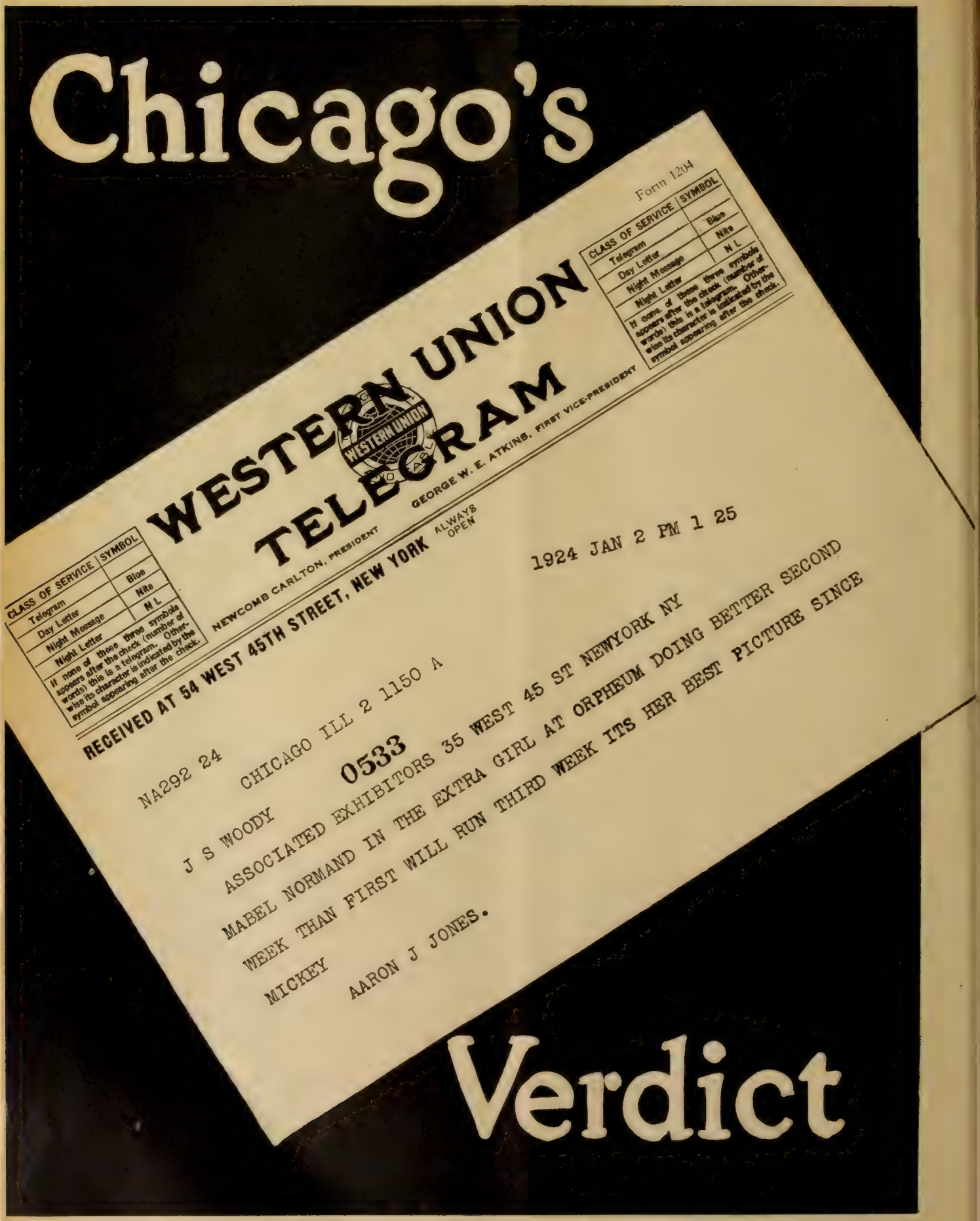
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HAVE *you* ever heard of a producer or Distributor underwriting and guaranteeing your show?

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Because "LIGHTS OUT" is the biggest novelty of the season. Al Santell's greatest picture. F. B. O. will check up for you and you will be able to refund to any and every person who pays admission to see this picture and who doesn't like it.

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WEEKLY FILM REVIEW says: "'LIGHTS OUT' is a cracker-jack. . . . One picture in a hundred. . . . Certainly ought to make money for exhibitors." . . .

EXHIBITORS HERALD says: "If you want something new in screen entertainment hop out and grab 'LIGHTS OUT,' it's something different."

HARRISON'S REPORTS says: "'LIGHTS OUT' IS GOOD STUFF."

LOS ANGELES TIMES says: "'LIGHTS OUT' really superb, most delightful screen entertainment we've seen in months."

MOTION PICTURE NEWS says: "You'll be able to please any audience with this one. . . . Out of the beaten path." . . .



EXHIBITORS HERALD said: "Average audience constitutes the vast majority of fans. . . . 'LIGHTS OUT' will delight this vast majority."

AMUSEMENTS said: "They seldom make 'em any better than this one—you can practically guarantee this picture to please the large majority." . . .

We could fill ten pages with the other wonderful criticisms on this knockout box office cleanup.



See the press sheet on this big Broadway success by Paul Dickey and Mann Page. See the screaming posters, ads, lobbies and other material.

See the picture at your nearest F. B. O. exchange. To look positively means to book.

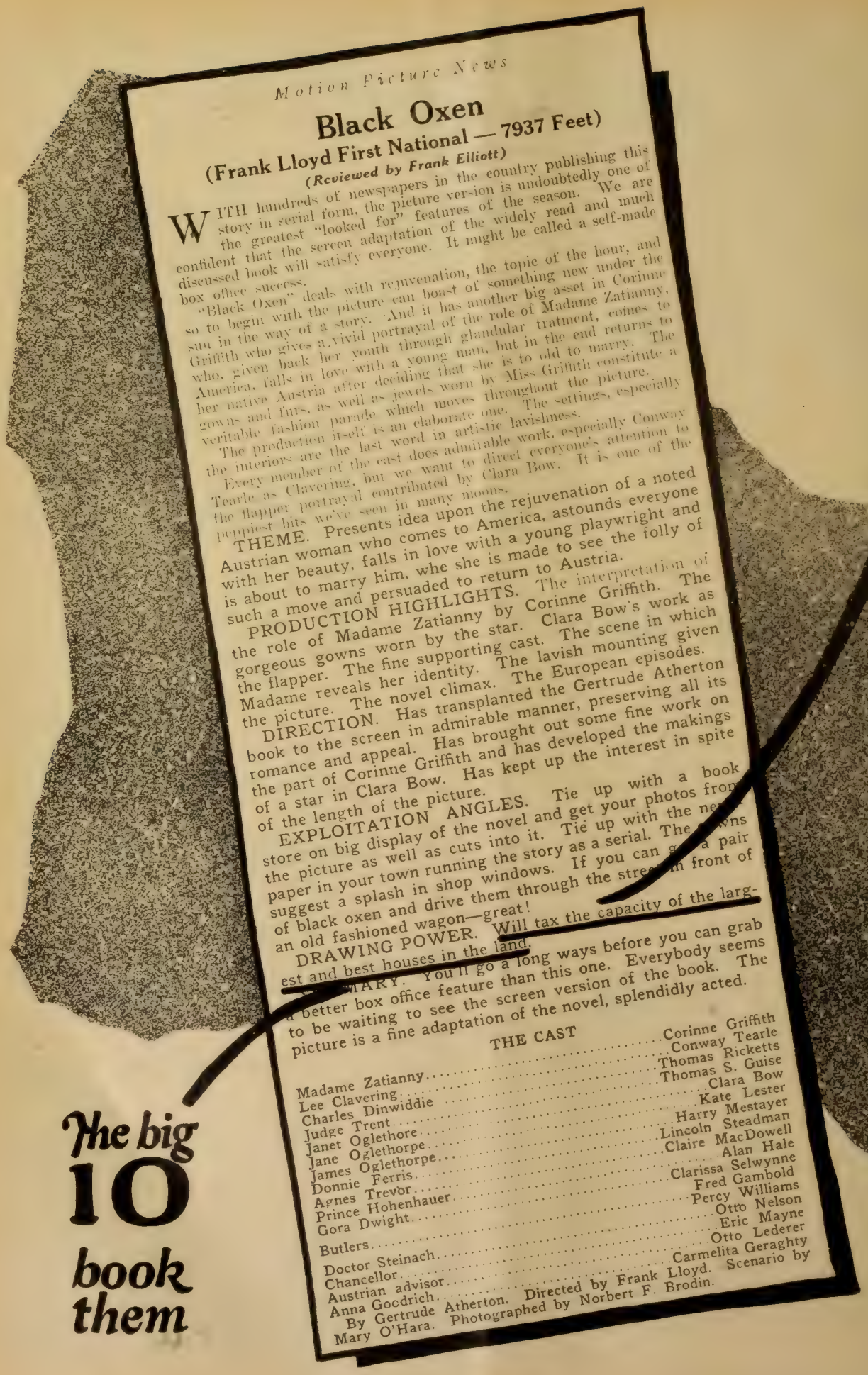
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Motion Picture News

Black Oxen

(Frank Lloyd First National — 7937 Feet)

(Reviewed by Frank Elliott)

WITH hundreds of newspapers in the country publishing this story in serial form, the picture version is undoubtedly one of the greatest "looked for" features of the season. We are confident that the screen adaptation of the widely read and much discussed book will satisfy everyone. It might be called a self-made box office success.

"Black Oxen" deals with rejuvenation, the topic of the hour, and so to begin with the picture can boast of something new under the sun in the way of a story. And it has another big asset in Corinne Griffith who gives a vivid portrayal of the role of Madame Zatianny, who, given back her youth through glandular tratment, comes to America, falls in love with a young man, but in the end returns to her native Austria after deciding that she is to old to marry. The gowns and furs, as well as jewels worn by Miss Griffith constitute a veritable fashion parade which moves throughout the picture.

The production itself is an elaborate one. The settings, especially the interiors are the last word in artistic lavishness.

Every member of the cast does admirable work, especially Conway Tearle as Clavering, but we want to direct everyone's attention to the flapper portrayal contributed by Clara Bow. It is one of the peppiest bits we've seen in many moons.

THEME. Presents idea upon the rejuvenation of a noted Austrian woman who comes to America, astounds everyone with her beauty, falls in love with a young playwright and is about to marry him, whe she is made to see the folly of such a move and persuaded to return to Austria.

PRODUCTION HIGHLIGHTS. The interpretation of the role of Madame Zatianny by Corinne Griffith. The gorgeous gowns worn by the star. Clara Bow's work as the flapper. The fine supporting cast. The scene in which Madame reveals her identity. The lavish mounting given the picture. The novel climax. The European episodes.

DIRECTION. Has transplanted the Gertrude Atherton book to the screen in admirable manner, preserving all its romance and appeal. Has brought out some fine work on the part of Corinne Griffith and has developed the makings of a star in Clara Bow. Has kept up the interest in spite of the length of the picture.

EXPLOITATION ANGLES. Tie up with a book store on big display of the novel and get your photos from the picture as well as cuts into it. Tie up with the newspaper in your town running the story as a serial. The owns suggest a splash in shop windows. If you can get a pair of black oxen and drive them through the streets in front of an old fashioned wagon—great!

DRAWING POWER. Will tax the capacity of the largest and best houses in the land.

SUMMARY. You'll go a long ways before you can grab a better box office feature than this one. Everybody seems to be waiting to see the screen version of the book. The picture is a fine adaptation of the novel, splendidly acted.

THE CAST

Madame Zatianny	Corinne Griffith
Lee Clavering	Conway Tearle
Charles Dinwiddie	Thomas Ricketts
Judge Trent	Thomas S. Guise
Janet Oglethore	Clara Bow
Jane Oglethorpe	Kate Lester
James Oglethorpe	Harry Mestayer
Donnie Ferris	Lincoln Steadman
Agnes Trevor	Claire MacDowell
Prince Hohenhauer	Alan Hale
Gora Dwight	Clarissa Selwynne
Butlers	Fred Gambold
	Percy Williams
	Otto Nelson
Doctor Steinach	Eric Mayne
Chancellor	Otto Lederer
Austrian advisor	Carmelita Geraghty
Anna Goodrich	

By Gertrude Atherton. Directed by Frank Lloyd. Scenario by Mary O'Hara. Photographed by Norbert F. Brodin.

The big 10 book them

get this!

Oh! What a clean up this one is going to be.

The critics were right when they said it was a knockout.

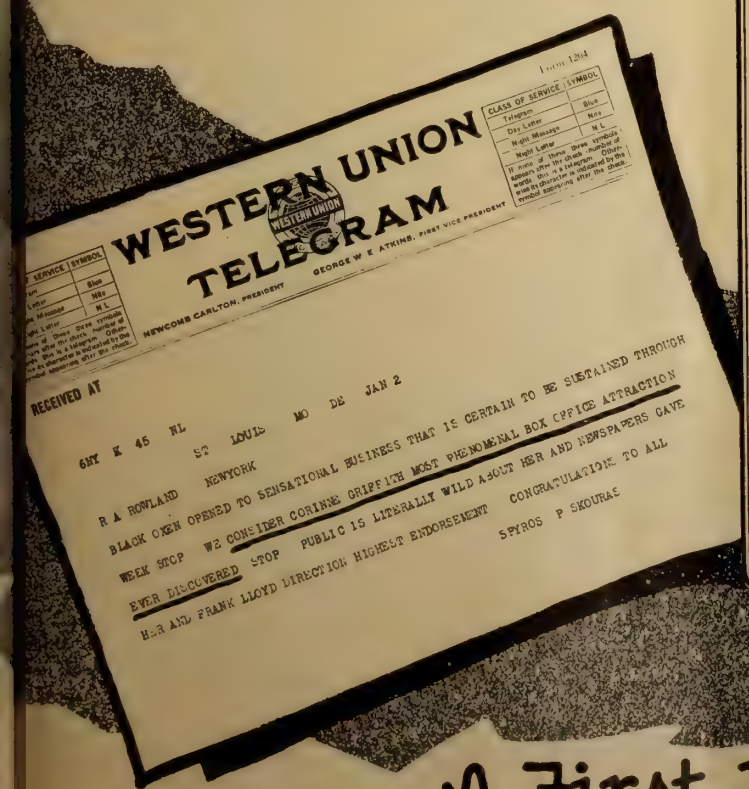
In San Francisco—"Black Oxen" broke all records on opening day for any theatre in San Francisco and the second day was larger than first day. In St. Louis it crashed through to phenomenal business.

When Exhibitors Herald said it was "A 'Best Seller' made into a best seller," they certainly hit the nail right on the head.

"Black Oxen" will be the biggest hit of the year.

Opens at Mark Strand
N. Y.—January 7th

Hit No. 7



FRANK LLOYD PRODUCTIONS INC. OFFERS

"BLACK OXEN"

by GERTRUDE ATHERTON

featuring

Corinne Griffith
and
Conway Tearle

Directed by

FRANK LLOYD

FIRST NATIONAL PICTURES

A First National Picture



His words had driven her to success and hate of him.

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Here is a fascinating story of the stage that will please all.

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KATHERINE MacDONALD

in

"CHASTITY"

By Ernest Pascal
Directed by Victor Schertzinger ...



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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

WE heard an exhibitor grumbling in the corridor of the Film Building the other day. His plaint was this:

"What do you know about it? The Whoozis Company is asking as much money for pictures this year as the Whatzis and the Wherezis companies! Ain't that nerve?"

We passed the incident by until we heard a salesman for the Whoozis Company complaining the next day. His wail was in the same key:

"How do they expect me to show results? Why, they are actually asking me to get prices as big as the Wherezis and Whatzis companies! And sometimes more. It can't be done. They are losing the exhibitors' good will."

OF course the salesman quoted above was merely reflecting the attitude encountered among exhibitors. But in the words of salesman and exhibitor there is an indication of one of the most unfair twists of this muchly-twisted business.

Suppose we had said to the exhibitor, "Yes, but aren't the Whoozis pictures WORTH AS MUCH —or more—this year? Haven't I heard you complaining that the Whatzis and Wherezis productions fell down?"

You know his answer as well as we do. "That has nothing to do with it, I NEVER HAVE paid that money for Whoozis pictures and I'm not going to start."

This attitude is directly unfair to many organizations, but eventually most unfair to the exhibitor.

Any picture is worth its individual value at the moment to the exhibitor, regardless of his past habits with the organization offering it. When he fails to pay that price he is penalizing the ambitious "comer."

And the discouragement of "up and coming" competition eventually wreaks its greatest harm on the customer.

PATHE has scored a clever business stroke—and, incidentally, performed a good turn for the industry—in linking the Pathe News to the nation-wide balloting on the Bok Peace Award.

Few subjects have received more first-page publicity in recent months than the Bok prize offer. That's the narrow-gauge view of it. The broader aspect is this: The Bok contest and the winning plan are certain to constitute a permanent page in history.

That it has been found possible to tie the motion picture tangibly into this event is something for congratulation.

Here is the sort of appeal that the exhibitor must weigh well and carefully. The yearning for international peace is deep—and universal. It isn't the sort of thing that is expressed visibly, and audibly.

But it is there—in the hearts of the mothers, and the fathers. It is good to have the industry a part of anything that strives to answer that groping.

UNIVERSAL has purchased the rights to a story by one of America's most prominent novelists, scheduled to appear next fall in a leading magazine.

P. D. Cochrane was discussing the story with the author a few weeks ago. "Your title is very good for the story," he said, "but there are a number of reasons why it won't be the best possible for the picture." And he told him why.

Did the author rear on his hind legs and belch denunciation against the commercial fillum men who would even suggest that his title wasn't THE only one?

He did not. He replied: "Well, you give it a lot of thought from your angle and let me know the title you choose. We can get together."

It's a shame to give you this incident in film history without due credit to the author involved. But he isn't within reach at the moment and we hesitate to use his name without permission.

Some of the literary reviewers might spot these paragraphs and place the novelist's name on the black list as a spineless tool of those devastating motion pictures.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

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ROBERT E. WELSH—EDITOR

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This Week

First week of the new year. What sort of a year? Who shall say?

There is a false note in the merely bombastic outpourings of those who indulge in "forecasts"; and yet, it is rather hard to find even a chronic pessimist who doesn't feel that the outlook is "p-r-e-t-t-y good."

So, when you sum it up, there is food for cheer in the prospect. For the industry's attitude can well be termed "sober, staid, modest, self-confident."

We've had a few lessons. Time was when we gloried in shouting "The outlook for the coming year is wonderful. See all the BIG pictures that are being made."

Then we found that the mere pouring of millions into production gave no guarantee of receiving oodles in income. At the same time we learned that a REAL "million dollar picture" will always come home on the right side of the ledger we also discovered that there are many stop-overs on the trip from One Hundred Thousand Town to Million Dollar City.

This year we have decided to use the stop-over privileges. And reserve the long distance trips for the holidays.

Lots of good signs in the skies for the ambitious weather prophet.

Up at FIRST NATIONAL, for example, they have been developing a production policy under R. A. ROWLAND that holds out a lot of promise. We don't know just how "R. A." would define the plan in a few words, but our own lame effort would be to call it a "common sense policy." Perhaps we can illustrate better. It is a policy that is expected to give to the industry many more "built-for-the-box-office" pictures like "PONJOLA" and "FLAMING YOUTH"; a policy that shies at a false million dollar quota as it would from the plague.

There is a lot of encouragement in that idea. And don't forget it.

By the way, there's going to be an item of real news at First National during the coming week.

Over at HODKINSON—more encouragement. For the independent producer—and that means for the industry. We talked on this topic last week so we won't repeat our words. Except to extend a verbal handshake to F. C. MUNROE, PAUL MOONEY, and JOHN FLINN on the assumption of their new duties this week.

Up at UNIVERSAL. We wish we could translate into words the ebullient spirit of pep and confidence around 1,600 these days. Something in the air. Compounded of a tumblerful of "HUNCHBACK," a taste of coming JEWELS labelled "SPORTING YOUTH," and a dash of AL LICHTMAN.

Shake well—and serve for CARL LAEMMLE MONTH.

Speaking of UNIVERSAL: The other day we read someone—think it was DON ALLEN in THE EVENING WORLD—who said, "In the past twelve months UNIVERSAL has shown a greater increase in quality than any other company."

Five years or so ago we used those self-same words in an Annual Review in Motion Picture News. Referring to UNIVERSAL. Someone else probably said it a year before we did—and beyond that. Each year since has heard it from the lips of another discoverer.

Problem for the mathematicians: Starting from scratch, where is UNIVERSAL today?

FAMOUS PLAYERS. We need the services of a crystal gazer. To even uncover Tomorrow's mysteries. And a Miracle Man to carry us very far into the future.

Lots of activity, though. The wheels humming on Long Island; preparing to whirl in Los Angeles; TOM GERAGHTY and others scurrying back and forth across the country on important tasks; BOB KANE smiling broadly; SYDNEY KENT ditto, knowingly; and the "TEN COMMANDMENTS" commanding Broadway.

All of which calls for the Eleventh Commandment: "Stop, Look and Listen."

GOLDWYN. "NAME THE MAN." Among other things. The first SEASTROM picture must be a whale. We haven't seen it; but there is that "something in the air." That never fails.

"BEN HUR" stepping along. STROHEIM wielding the scissors. All in all—perhaps 1924 is THE year.

ASSOCIATED EXHIBITORS. I guess JACK WOODY hasn't got a great hand to draw to in "THE COURTSHIP OF MYLES STANDISH," HAROLD LLOYD, "GOING UP," etc.

VITAGRAPH. BILL KALEM WRIGHT, now with "CHRONICLES OF AMERICA," tells us to keep an eye out for Blackton's "LET NOT MAN PUT ASUNDER." That's Number One. DAVE SMITH'S West Coast aggregation can be counted on to ring the bell with its usual regularity. With A. E. SMITH guiding the reins on a consistent, level-headed policy, and JOHN QUINN'S sales organization delivering grosses that would astonish many of the boys who make more noise. Ask WHITMAN BENNETT. He knows.

WARNER BROTHERS. The pictures all made; now for the selling fireworks. Setting pretty.——F. B. O. Tell you more after JOE SCHNITZER returns from the Coast. Short subjects? PATHE? EDUCATIONAL? Well—you know—"year in and year out." Reliables.

Putting the picture together, MR. OUTLOOK looks pretty darn good, doesn't he? You bet!

He's wearing neither a checkered race-track suit nor a mourner's band. Just "sober, staid, modest self-confidence" in his attitude.

Gol durn good! R. E. W.

Will Celebrate 40th Anniversary of Laemmle's Arrival in America

AN anniversary celebration of unusual interest will be held in February by Universal. It will be the fortieth anniversary of the arrival in this country of Carl Laemmle, then a poor immigrant boy, 17 years old. Today, Laemmle is at the head of an organization which has offices in every part of the globe and does one of the greatest volumes of business in the amusement world.

One of the features of the Laemmle Anniversary will be a sales drive. February will be Laemmle Month in all Universal exchanges. The Universal sales force, headed by Al Lichtman, will make the month outstanding in the history of Universal pictures, as a testimonial to Laemmle's progress. Exhibitors from coast to coast have volunteered to get behind the anniversary drive in appreciation of what the Universal chief has done for the motion picture theatre owner.

The Laemmle Month idea actually originated with an exhibitor, who is one of the best known theatre men in the United States and who has a complete understanding of Laemmle's fair-play attitude towards theatre owners. It was William Brandt, president of the Motion Picture Theatre Owners of the State of New York. He wrote the following letter to Mr. Laemmle recently: "One of the outstanding features in the film business at the present moment is the remarkable percentage of genuine successes which Universal has had, and is having this year. Such marvelous productions as 'The Hunchback of Notre Dame,' 'Merry-Go-Round,' 'The Acquittal,' and 'A Lady of Quality' are jamming the exhibitors' theatres and breaking their box-office records.

"Because you, as a producer, have always been keenly alive to the needs of the theatre owners and the public to whom they cater, and are always ready to take up the cudgels in their behalf, and because I have just learned this morning that February, 1924 will mark the fortieth anniversary of your arrival in this country, I am going to make a suggestion which I hope will meet with your approval.

"Why don't you permit your selling organization to conduct a Laemmle Month? I am positive this would afford the exhibitors of the country an opportunity to show their appreciation of the wonderful productions that Universal has turned out this year."

This letter, coming to the attention of R. H. Cochrane, vice-president of Universal, and Laemmle's co-worker and close confidant since his entry into the film game, resulted in plans being laid for just such a celebration at outlined by Brandt.

Concerning the Laemmle Month anniversary, the Universal vice-president addresses the country's exhibitors as follows: "As a rule I am opposed to anniversaries, special 'weeks' and drives of all sorts, but there is an anniversary coming which I consider of vital significance to every moving picture man, women and child in the United States. I refer to the anniversary of Carl Laemmle's landing in the United States forty years ago next February.

"As one who has been actively associated with Mr. Laemmle during the seventeen years he has been in the moving picture business, as a partner in his various moving picture enterprises, I know, probably better than anyone else, what he and his influence and his policies have meant to the industry.

"I know, for example, that but for his indomitable fighting spirit, there would be no such thing as a free and open market today. On the contrary, the chances are the



CARL LAEMMLE
President Universal Film Corporation

business would be controlled by a trust and every exhibitor would be paying tribute to that trust if permitted to have a theatre at all!

"When Mr. Laemmle in the early years and without aid from any other producer, fought the proposed trust all the way to the United States Supreme Court and there gave them a complete and fearful licking, he knocked down the bars and permitted anyone and everyone to produce pictures and to exhibit them.

"Every producer now in existence in this country, with only two exceptions (Vitagraph and Pathe) owes his very existence as a producer to the fact that Mr. Laemmle's winning fight cleared the way and gave them a legal right to transact business. Even the thousands of exhibitors who were threatened with domination by the trust were freed from paying tribute—and they have been free ever since.

"Through all these years and up to the present day Mr. Laemmle's policy has never varied. It has been a policy of square dealing, frank and open fearlessness. He has exposed more of the evils of the industry than any other man and he has done more to correct them. He has never indulged in the star-stealing business, although stars have been stolen from him year after year. Not one of the wrongs of the business can be traced to him, directly or indirectly.

"That, to my notion, is a rare record. It is the record of a man who landed here forty years ago next February as the greenest kind of a green immigrant. By absorbing American ideals and American customs and then applying them to this great business, he has been an outstanding influence for good and for prosperity."

Carl Laemmle's career is a remarkable example for the inspiration of young Americans. His first job was as an errand boy in a First Avenue drug store in New York. He worked all day, and studied English at night. Then he went to work in a Chicago department store. The grain fields next attracted him and he became a farm hand in South Dakota, for $4 a month and board. After a year of this he became a clerk in a Chicago stockyard firm.

Later he went to Oshkosh as cashier in a retail clothing house. In four years he was its manager. After twelve more years he commenced his motion picture career, starting modestly with a little theatre on Milwaukee avenue, Chicago. A few months later he started an exchange, and within a year had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Des Moines, Portland, Ore., Winnipeg and Montreal.

Two years later saw the birth of the IMP company, a film producing organization, and the beginning of its fight against the General Film Company. The Motion Picture Sales Company followed, and finally in 1912, after the "Moving Picture Trust" had been routed, the Universal Film Manufacturing Company was formed. Universal City was built the same year and the Fort Lee studio plant soon afterwards.

Many innovations stand to the credit of Carl Laemmle since he first guided the destinies of Universal. His was the first company to introduce stage stars to the screen—Ethel Barrymore, Nazimova, Blanche Ring, Billie Burke, Walker Whiteside and Eddie Foy are a few luminaries of the stage who have appeared under the Big U banner. It was Laemmle who made the first two reelers. He conceived the idea of feature films of five reels. He gave the public the first actual battle pictures—scenes filmed during the Balkan War. In his original company, IMP, Laemmle had such stars and directors as Mary Pickford, Owen Moore, King Baggot, George Loane Tucker and Thomas H. Ince.

Virtually every screen star of today has at one time or another been in the employ of Universal. Many of them owe their career to Carl Laemmle's far-sightedness.

Universal's record during the last twelve months is regarded as phenomenal in the film industry. It is a list of one big success after another, culminating in "The Hunchback of Notre Dame."

Universal is building a 1924 release schedule of equal merit, beginning with "A Lady of Quality," which although playing in some key cities, actually will be released in January.

Al Lichtman, Universal sales chief, promises that Laemmle Month will open the eyes of the film industry to the esteem and goodwill felt towards Carl Laemmle by the exhibitors of the country, especially the small exhibitor to whom fair play means a livelihood.

Anti-Tax Propaganda Inundates Country; Big N. Y. Campaign

By TOM WALLER

IF by this time any exhibitor in the entire United States does not know the part he is to take in the fight against the admission tax then it would seem, according to literature on that subject piled up in the World office, that the Christmas rush had delayed the mailman.

Quite obviously, however, the postman has not lost any time in his distribution of two vital anti-tax pamphlets. One is entitled "The Repeal of the Admission Tax." This is gotten out by the Motion Picture Theatre Owners of New York State. The other is "A Book of Facts," credited to the Special Committee of Motion Picture Theatre Owners working in co-operation with the Motion Picture Producers and Distributors of America, Inc.

William Brandt, head of the Empire State organization, says there will be no admission tax this time next year if the rest of the Union rolls up the majority of anti-tax enthusiasts which he is confident New York will. New York has forty-three congressional representatives and the space they occupy in the law-making stadium at Washington is just three times as long and wide as that crowded by the pick of any other three states—and these combined.

New York, according to Brandt, thus takes the lead in the importance of polling a big crushing vote. And Brandt feels sure that forty-one of the forty-three here will vote "aye" for the repeal. Concerning the other two he is a little optimistically dubious. They are, at present, firm bonus advocates, he says, but adds that their mail is glutted with letters from exhibitors and that this may have a great deal to do with unanimity when it comes to the final vote.

As a final persuasive measure, or, as he terms it—one to insure the outcome of New York—Brandt today, January 2, assigned Samuel Berman, secretary of the organization, to Albany. There Berman will open a M. P. T. O. of N. Y. S. branch office in the Albany Chamber of Commerce headquarters. This office will function during the entire legislative session and Berman will be there all of that time.

Brandt announces that the Albany subsidiary has a twofold purpose. The other is that several other important matters, not especially relevant to the tax but germane to the industry, are underfoot. When and how these will be presented to the state lawmakers will be later made known by Brandt.

New York exhibitors for the last ten days have been in possession of their organization's booklet and, Brandt observes, are already carrying out its instructions to the last "T." Among the things they are requested to do are: Wire your Congressman and Senator; then write to them; use your screen to ask your public to help in this fight—they are interested; use all your advertising matter as mediums to enlist your public; have your patrons sign a petition; enlist the co-operation of civic organizations; organize a word-of-mouth squad at your theatre; most important—keep state headquarters' office of M. P. T. O. of N. Y. advised of everything you do and accomplish so it may be used as organized ammunition in the fight.

This booklet also presents statistics and other material aids for the successful execution of the eight ways in which to carry on the fight.

The word at Will Hays' office today, January 2, is that "something" is expected to "break very soon." H. M. Richey, head of the special committee, who came here as the New York representative and adviser in the tax battle several months ago, is expected to be back at 522 Fifth avenue by January 15. Richey's brief period of absence is said to be one of personal business at Detroit, Michigan.

The pamphlet emanating through the special committee carries three classes of instruction to the exhibitor. They are: Write his Congressman and Senators after he has placed into his hands the best arguments and facts why this unjust tax should be lifted; to get ten or more of his friends, not theatre owners, but preferably also acquaintances of the Congressman or Senators to write the legislators advocating the repeal of the tax; to enlist the aid of the newspaper in his community in running editorials, favoring the amusement tax repeal.

Mr. Richey requests that all editorial comment on the tax published in the local press be sent to him. The special committee has divided its territory into districts and over each it has appointed a chairman. To the chairman has been entrusted the responsibility of circulating these booklets among the respective exhibitors of his jurisdiction. The pamphlet, in addition to providing much valuable propaganda, points out that the burden of ridding himself and the public of the tax burden rests largely upon the exhibitor. In this respect, it states: "While the greatest of our weeklies boasts of a circulation of 2,500,000, the movies reach 70,000,000 weekly"

Plays Before Royalty

For the third time Douglas Fairbanks in "Robin Hood" has been shown before royalty in Europe, thus setting a precedent for American-made films, according to a statement recently issued from the Douglas Fairbanks Picture Corporation. In this instance "Robin Hood" was viewed by the King and Queen of Italy in the Royal Palace.

"'Robin Hood' was privately screened before Their Majesties, the King and Queen of Italy, also Prince Humbert and royal family, at the castle. Greatly enjoyed your production," said a cable despatch received last week by Mr. Fairbanks from his representative in Italy.

Other sovereigns who have viewed "Robin Hood" include the King and Queen of England and the King and Queen of Spain.

Belasco Film Finished

"Welcome Stranger" Ready for the Screen

Word has just been received from the West Coast that the task of turning Aaron Hoffman's "Welcome Stranger" into a film is ended, and nothing now remains but to turn "Isidor Solomon" loose on the country's screens and give him a chance to welcome those who have been strangers to a good laugh for a long time.

Reports have it that Edward Belasco, under whose auspices the picture was made, has turned out an exceptionally fine production. The reproduction of a New England street scene in particular is regarded as one of Hollywood's atmospheric marvels of the year.

"Welcome Stranger" is interpreted by such screen luminaries as Florence Vidor, Virginia Brown Faire, Noah Beery, Dore Davidson, Otis Harlan, Robert Edeson, Lloyd Hughes, William V. Mong and Fred Butler.



SCENES FROM "JUST OFF BROADWAY," STARRING JOHN GILBERT. IT IS A FOX PRODUCTION.

New York Governor Opens Fight for Repeal of Film Censorship

THE opening gun in the fight which will be staged at Albany, N. Y., during the next three months in the hope of wiping the motion picture censorship law from the statutes of the Empire State was fired Wednesday noon, January 2, when Governor Alfred E. Smith, in his annual message to the Legislature, recommending the repeal of the law, declared that the power placed in one group of men to prevent the publication or exhibition of anythng which does not transgress the law is a power which of necessity destroys initiative and shackles freedom of expression.

Concerning motion picture censorship, Governor Smith, reading his message, said as follows:

"Censorship out of harmony with our institutions should not be encouraged. I renew my recommendation that the law creating the Commission for the Regulation of Motion Pictures be repealed. The Criminal Law punishes the publication of indecent and obscene literature and the commission of indecent or obscene acts. State interference with literary or artistic production beyond this prohibition of the Criminal Law is contrary to the fundamental principles of democratic government.

"Censorship cannot exist without censors and no purely administrative body should have the right to impose its opinion of what should or should not be published or exhibited, upon any citizen whose conduct does not transgress the law of the land. The power in one group of men to prevent the publication or exhibition of anything which does not transgress the law is a power which of necessity destroys initiative and shackles freedom of expression.

"In operation there has been shown no necessity whatever for the continuance of this commission of censors, and I earnestly invite the attention of your honorable bodies to a careful consideration of this recommendation for its abolition."

This message on the part of Governor Smith leaves no doubt but that the fight will be one of the most spectacular staged in the Legislature during the coming session. Undoubtedly Senator James J. Walker, of New York City, majority leader in the Senate, and long identified with previous fights to prevent the enactment of a censorship law, will lead the fight in the Upper House. In view of the fact that the Senate in New York State continues Democratic, any bill calling for the repeal of censorship in the state will pass at least the Senate.

Just when the first bills calling for the repeal of the law will be introduced, and by whom, remains a question, although it is generally understood that this year such measures will not be left to the closing hours of the Legislature, when there is much confusion and but little consideration of many bills.

Assemblyman Maurice Bloch, of New City, a Democrat, will probably be chosen minority leader of the Lower House, succeeding Charles Donohue, of New York, recently elevated to the bench, and who in past years bitterly denounced censorship in the Assembly and carried the fight in that body. Mr. Bloch is well acquainted with the censorship question, and will handle his end of the fight in excellent shape.

There is talk, however, at the State Capitol, that the censorship bill when introduced and calling for the repeal, will be a non-partisan measure left to stand or fall entirely on its merits. If such is the case, the bill stands more than a fair chance of passage. It is a well known fact that practically every incoming assemblyman, and there are 150 of them, have already asked to vote, without regard to politics, in favor of the repeal should the measure become a non-partisan affair.

There is another important angle which also will be a factor. The Speaker of the Assembly, H. Edmund Machold, is a possible candidate for the Republican nomination for governor next summer. Politically he is regarded as one of the cleverest men in the state, and knows full well the enormous power to be exerted by the screen. Should he let it be known that the bill calling for the repeal of motion picture censorship in New York State is to be regarded as a non-partisan proposition, to win or lose solely on its merits, it would be to his political advantage in the months to come.

Exhibitors Urge Congress to Repeal the Admission Tax

LETTERS urging the immediate repeal of of the admission tax continue to descend upon members of Congress in an ever increasing flood. That the tax is a burden on the small wage earner is the main contention of most of the exhibitors who write their Congressmen, and it also forces them to show inferior pictures.

"It is difficult for the writer to find words adequate enough to lay stress upon the importance of the repeal of the admission tax and other taxes which are borne principally by the class of people that can least afford taxes," declared W. R. Hiller, manager of the Lyceum Theatre at Brainerd, Minn. "This tax is not only forcing theatre owners to show inferior product, but will force many theatres out of business within a short time. I say, and hundreds of local people whom I come in contact with daily, think the amusement and educational value of motion pictures should not be taxed."

Approximately 90 per cent. of the people who patronize his theatre are of the so-called laboring class and farmers, it is pointed out by Charles Perrizo, owner of the Lyric Theatre, Cass Lake, Minn. The tax as it now stands, he points out, is paid directly by an additional charge for general admission, thus falling on the laboring people. "Business conditions are very bad in this locality," writes Mr. Perrizo, "wages are low and farm prices lower, and it is not only depriving a great many of these people of their natural inclination to patronize picture shows, but it is having a very depressing effect on my business, and unless something is done to reduce the admission fee it will have a depressing effect on moving picture business throughout the country. In fact, it will force many theatres either to go out of business entirely or show an inferior grade of pictures which in time will be a detriment rather than an aid in educational work."



Scene from "Tire Trouble," a Two-Reel "Our Gang" Comedy, Produced by Hal Roach for Release Through Pathe Exchange, Inc.

Paramount Picture Will Be Done Completely in Colors

THE first full length Paramount picture to be done completely in color has been announced by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation. It is Zane Grey's story, "Wanderer of the Wasteland," and it will be produced in its original locale, the deserts of Arizona, by Irvin Willat. Jack Holt as the featured player will head a strong cast which Mr. Willat is now assembling at the Lasky studio in Hollywood, and production will start next month, shortly after the reopening of the studio.

"'The Wanderer of the Wasteland'," said Mr. Lasky, "is Zane Grey's favorite story and is the most popular of all the books which he has given to the American public. Because the scenes are laid in the desert, Mr. Grey stipulated in his contract that the picture should be done in colors, as that was the only way to get the full value of the story's remarkable setting.

"In this picture we shall use the Technicolor process—the same process which has proved such a sensational success in the Biblical part of Cecil B. DeMille's 'The Ten Commandments.' To achieve the results we expect, we are going to considerable expense and trouble, so that the coloring of the picture will be as nearly perfect as possible. A special camera staff organized by the Technicolor Company will be sent from Boston. This staff will take with it into the desert all of the intricate paraphernalia necessary to the photographing of color pictures, and as practically all of the picture will be photographed in the desert, the company will spend several weeks in camp.

"Not only because of the color photography but also because of the dramatic story which Zane Grey has written, we expect 'The Wanderer of the Wasteland' to be one of the outstanding pictures of the year."

Play Prominent Roles

Bushman and Carmel Myers in Goldwyn's Production of "Ben Hur"

Francis X. Bushman will play the role of Messala in Goldwyn's picturization of "Ben Hur," and Carmel Myers will act the part of Iras. These additional players were announced at the Goldwyn studios in Culver City., Cal., this week, following the original statement that George Walsh had been cast as Ben Hur, Gertrude Olmsted as Esther and Kathleen Key as Tirzah.

The selection of Bushman is of especial interest, due to the fact that he has never before acted other than the leading male role in any motion picture in which he has appeared, nor has he ever before acted the villain.

Carmel Myers, recently seen in Goldwyn's "Slave of Desire" and in Rupert Hughes' "Reno," was selected to play the part of Iras after a search had been conducted over two continents.

Kunsky in New York

John Kunsky of Detroit has arrived in New York as a member of the rotating committee of Associated First National Pictures, Inc. This is Mr. Kunsky's first visit to New York in this capacity. He will remain two weeks.



Willard Louis, Harry Meyers, Claude Gillingwater and Boyce Combe Have a New Way of Putting Their Orphans to Sleep in "Daddies," a Warner Brothers Classic of the Screen



Lila Lee and Her Husband, James Kirkwood, During His Convalescence After a Serious Accident, Make Plans for the Production of Their First Picture Together to be Directed by Bruce Mitchell and Released by Hodkinson

Lloyd Picks Sills

Frank Lloyd Selects Milton Sills to Star in "The Sea Hawk"

Milton Sills has been selected by Frank Lloyd to play the leading role in Rafael Sabatini's "The Sea Hawk," which is to be produced as one of the biggest and most elaborate First National release of 1924. Lloyd started work on "The Sea Hawk" immediately upon the completion of his "Black Oxen."

Lloyd expects to take several months in the actual filming of the story. "The Sea Hawk" is Sabatini's second full length novel to be published in this country.

This production will be Lloyd's second independent effort for First National. His first was "Black Oxen."

"Rosita" Breaks Records

Mary Pickford Film Drawing Big Los Angeles' Crowds

Mary Pickford's newest photoplay, "Rosita," has broken all records in the history of Grauman's Million Dollar Theatre, Los Angeles, at which house this United Artists Corporation release has been displayed for six weeks, and is still drawing capacity business.

Never before has any motion picture had so long a run at this theatre. It is stated that "Rosita" could run for an indefinite period at the Million Dollar were it not for the fact that Sid Grauman must make room in the next two or three weeks for other attractions already contracted for.

Visugraphic Head Dies

Tarkington Baker, a cousin of Booth Tarkington, author, and president of the Visugraphic Picture Corporation, succumbed to heart disease on January 2 at his home in New York City. He was a newspaperman up to 1917 when he became general manager of the Indianapolis office of the Universal Film Corporation. In 1920 in a similar capacity he went to India for that corporation.

Pathe News to Picturize Peace Plan and Hold Vote on Its Advisability

A MOVEMENT nation-wide in its scope has been launched by Pathe News, which, it is said, is destined to advance the prestige of the screen as a mirror of public opinion and to promote the influence of the individual exhibitor as a leader of thought and action in his community. By arrangements entered into between Edward W. Bok, donor of the $100,000 American Peace Award, and Emanuel Cohen, edtior of Pathe News, the Pathe News will conduct a national referendum, designed to register the reaction of the millions of motion-picture theatre patrons throughout the nation toward the peace plan, adjudged winner of the Bok award. Acting with the approval of Mr. Bok and his committee, Pathe News will present a visualization of the peace plan on the screen and then conduct a ballot to ascertain public sentiment with regard to the prize-winning plan.

The activities of Mr. Bok in organizing the American Peace Award Committee and donating $100,000 for the best plan submitted to insure World Peace, have been commanding international interest for the past several months and have been made the subject of extensive news and editorial comment in over 6,500 newspapers throughout the United States and Canada as well as in the leading dailies of Europe and the Orient. Consequently, it is said in the statement issued this week, Pathe News in conducting this national referendum in cooperation with the theatres of the country is, for the first time in the history of the industry, allying the screen and its theatres with a movement of world-wide import. The statement further emphasizes that the participation of the country's exhibitors in a movement whose influence transcends national barriers and reaches to every corner of the civilized globe, cannot but redound to the lasting benefit of the motion picture theatre in the way of increased prestige, both in its own community and beyond these boundaries.

Following is a brief resume of the Bok Peace Award Movement:

The purpose of the plan is best described by the New York Times in its issue of July 2: "One hundred thousand dollars awaits the American who can conceive the most practicable plan by which the United States may cooperate with other nations to achieve and preserve world peace."

Under the arrangements adopted, the contestants submitted in essay form their ideas on the question of how best to preserve peace between nations. The author of that plan adjudged best by the Jury of Award is to be made the recipient of the $100,000 prize, which will be awarded in two parts. The first $50,000 will be paid upon the selection of the winner by the Jury of Award; the second $50,000 is to be paid when the practicability of the ideas is demonstrated. This latter condition will be fulfilled if the winning plan is substantially adopted by the United States, or if an adequate degree of popular support is registered in favor of the winning plan.

Within the duration of the contest, which opened on July 2 and closed at midnight of November 15, 22,000 plans were submitted for the consideration and judgment of the Jury of Award. The name of the winner will be published in the press all over the world on the morning of Monday, January 7. Simultaneously with the announcement of the winning plan, Pathe News will launch its nation-wide referendum. The plan of action is briefly described as follows:

Beginning January 7, Pathe News will carry a concise, graphic visualization of the prize-winning peace plan. Small, simply designed ballots, requesting the patron to record his or her opinion for or against the peace plan as visualized, will be handed to the patrons on their entry into the theatre. On each ballot will appear a small box, marked "Yes," and another, marked "No." The patron by simply marking an "X" within the enclosure can conveniently record his sentiment regarding the prize-winning plan.

These ballots have been printed in huge quantities by Pathe News and have been shipped to Pathe's thirty-five branch offices for immediate distribution to the theatres. After being collected from the patrons, the ballots will be returned to the Pathe exchanges and immediately shipped to the headquarters of the American Peace Award Committee in New York for tabulation. In this way it is planned to ascertain definitely through the cooperation of the thousands of motion picture theatres throughout the country the actual response of millions of America's citizens to the prize-winning proposal for the achievement and maintenance of peace between nations.

That the movement is one sponsored by individuals prominent in the affairs of the world and the nation, and, therefore, a movement that will lend increased dignity and prestige to the screen's cooperation, is evident from a perusal of the committees allied with the Bok Peace Award. The Policy Committee consists of the following members:

John W. Davis, former Ambassador to Great Britain and now president of the American Bar Association; Learned Hand, judge of the United States Court for the Southern District of New York; William H. Johnston, president of the International Association of Machinists and executive officer of the Conference for Progressive Political Action; Esther Everett Lape, member in charge, and writer; Nathan L. Miller, former governor of New York State; Mrs. Gifford Pinchot, active in political and social welfare movements; Mrs. Ogden Reid, vice-president of the New York Tribune, Inc.; Mrs. Franklin D. Roosevelt, vice-chairman of the New York League of Women Voters; Henry L. Stimson, former Secretary of War; Melville E. Stone, counsellor of the Associated Press; Mrs. Frank A. Vanderlip, regional director of the New York League of Women Voters; and Cornelius N. Bliss, Jr., treasurer.

The Jury of Awards comprises the following members: General James Guthrie Harboard, president of the Radio Corporation of America; Colonel Edward M. House, personal representative of ex-President Wilson in 1914-15-16; Ellen Fitz Pendleton, president Wellesley College; Roscoe Pound, dean of the Harvard Law School; Elihu Root (chairman of the Jury of Award), Secretary of War in President McKinley's Cabinet, Commissioner Plenipotentiary for the United States in the Limitation of Armament Conference at Washington; William Allen White, editor and novelist; and Brand Whitlock, former Ambassador to Belgium.



Scenes from "The Hoosier Schoolmaster," a Whitman Bennett Production for Distribution by the W. W. Hodkinson Corporation. Henry Hull and Jane Thomas are Featured

Varied Films on Program of First National in Early 1924

FOURTEEN productions, touching every phase of entertainment from rapid-fire feature comedy to costume drama, will comprise the First National program for the first quarter of 1924 and will continue First National's big time entertainment into 1924. Starting with January, which has been designated as First National Month, one picture a week will be issued until the end of March, maintaining the schedule which has been in effect for the past year.

Among the stars and featured players who will be presented in the first fourteen of 1924 are Ben Alexander, Corinne Griffith, Conway Tearle, Norma Talmadge, Barbara La Marr, Bert Lytell and Lionel Barrymore, Colleen Moore, Owen Moore, Sidney Chaplin, Louise Fazenda, Milton Sills, Anna Q. Nilsson, and Richard Barthelmess. These players will be presented in the independent productions of Thomas H. Ince, J. K. McDonald, Samuel Goldwyn, Geo. Fitzmaurice, Principal Pictures, Frank Lloyd, Inspiration Pictures, Joseph M. Schenck Productions, Larry Trimble-Jane Murfin, Maurice Tourner, Corinne Griffith Productions, and First National's own producing units.

The January releases start with J. K. McDonald's "Boy of Mine," a Booth Tarkington story with little Ben Alexander in a leading role. Following are "Black Oxen," a Frank Lloyd production adapted from Gertrude Atherton's novel with Corinne Griffith and Conway Tearle; "The Song of Love," starring Norma Talmadge; "The Eternal City," a Samuel Goldwyn-George Fitzmaurice Production filmed in Rome with Barbara La Marr, Bert Lytell, Lionell Barrymore, Montague Love and Richard Bennett; and "Painted People," in which Colleen Moore follows up her success in "Flaming Youth" with a second unique characterization.

In February the Principal Pictures' version of Harold Bell Wright's novel, "When a Man's a Man," will be presented. The cast includes Marguerite de la Mott and John Bowers. The remaining February releases are: "Torment," a Maurice Tourneur production presented by M. C. Levee, with Owen Moore and Bessie Love; "The Love Master," and third Trimble-Murfin picture starring Strongheart, the Belgan police dog; and "Secrets," the next Norma Talmadge production adapted from the play by May Edginton.

March will see the release of "The Galloping Fish," a comedy from the Ince Studios with Sidney Chaplin, Louise Fazenda and Ford Sterling; "Flowing Gold," a Richard Walton Tully picturization of the Rex Beach novel with Milton Sills and Anna Q. Nilsson; "The Enchanted Cottage," starring Richard Barthelmess; "Lilies of the Feld," produced by Corinne Griffith Pictures, Inc., with Corinne Griffith supported by Conway Tearle; and "Sundown," First National's Western epic which will be produced on a gigantic scale under the direction of Laurence Trimble.

This list of pictures continues the "big time" entertainment of 1923 into the new year. In the first quarter's program are society drama, costume drama, Northwest and Western dramas, and rapid-fire comedy.

Fox's "Love Letters"

Feature Starring Shirley Mason Will Be Released February 10

"Love Letters" has been selected as the title of the latest William Fox program feature, starring Shirley Mason, which will be released February 10. This picture has just been completed at the William Fox West Coast Studios under the working title of "The Morocco Box." It was directed by David Solomon from the story by Fred Jackson and the scenario of Doty Hobart.

Edna Flugrath, sister of the William Fox star, has an important character part in this production.

The supporting cast includes: Gordon MacEdward, William Irving, John Miljan and Carl Levinas.

"Covered Wagon" in Paris

Cable advices received by E. E. Shauer, director of the Foreign Department of Famous Players-Lasky Corporation, report that "The Covered Wagon" has begun under the most successful auspices its engagement at the Madeleine Theatre in Paris. There it promises to continue for a long run.

The Paramount special's premiere on the evening of December 21 was the occasion of an elaborate presentation. All indications point to a record-breaking engagement for the great American picture, according to the reports.

"Extra Girl" in Chicago

Sennett Comedy Applauded, Praised in Western Metropolis

The first Chicago run of "The Extra Girl," the latest feature in which Mack Sennett is presenting Mabel Normand, was at Jones, Linick & Schaefer's Orpheum last week. Packed houses applauded the popular comedienne and the newspaper reviewers were enthusiastic.

The Chicago Tribune said: "If you ever liked Mabel Normand, you'll be strong for 'The Extra Girl.' It makes her the Keystone comedy Mabel again—with the edges just a little leveled off. She's the same old Mabel. Funny hats; funny smile; funny walk."

The Chicago Herald and Examiner: "If Will Hays, the czar of movieland, is going to give out the Croix de Guerre I hope he has included Mack Sennett on the list of Christmas decorations. Mr. Sennett is most deserving of such honor. 'The Extra Girl' is one of the best feature length productions."

Henry Hull Has Lead

One of the best-known leading men of Broadway has the title role of "The Hoosier Schoolmaster," the screen version of Edward Eggleston's famous novel, which the W. W. Hodkinson Corporation will distribute in January. He is Henry Hull who at present is achieving a new success in "The Other Rose" with Fay Bainter and has had a long line of stage triumphs.



Scenes from "Through the Dark," Cosmopolitan's Picturization of Jack Boyle's Popular Crook Story, "The Daughter of Mother McGinn." Coleen Moore, Featured as Mary McGinn, is Seen in the Oval.

Seeing for Himself

Sam Warner Getting Intimate Side of Southwestern Distribution

With the aim of getting in direct touch with heads of exchanges handling the Warner Brothers screen productions, and through them with the individual exhibitor, Sam Warner left this week for Dallas, Texas. He will remain there for some time before moving on to the Warner West Coast studios.

Mr. Warner recently spent several months at the home office, performing the executive duties made vacant by the illness which kept Albert Warner away from his desk.

The preferences of exhibitors for particular types of pictures will be noted by Mr. Warner.

Many Vitagraph Bookings

Thirty-two theatres in Toledo have booked "The Midnight Alarm," Vitagraph's great romance based on the life of a fireman, for showing in fourteen consecutive play days. Like bookings are being made on "The Man Next Door," "On the Banks of the Wabash," and "The Man from Brodney's," dates to follow first runs of these pictures.

Pelley Signs Crooker

Willam Dudley Pelley announces that Herbert Crooker, publicity and advertising man, will join the Pelley organization beginning January 1, 1924. Crocker has been identified with the motion picture industry for the past eight years.

Booking "The Love Bandit"

First runs of Charles E. Blaney's "The Love Bandit," are now being booked by Vitagraph. This is a picturization of the famous melodrama of the North wood with Doris Kenyon, Cecil. Spooner and Victor Sutherland in the leading roles.

"Red Roses" Finished

David Smith has finished "Red Roses," the picturization of George Randolph Chester's famous novel of high finance and society and the first assemblage is expected at Vitagraph headquarters in Brooklyn next week. Patsy Ruth Miller and Dustin Farnum play the leading roles in an all-star cast.

Wins Suit for Libel

The Hudson Bay Company has won a suit for libel against the Famous Players-Lasky Service, Ltd., in England, according to an article in the London Times. The Hudson Bay Company alleged in its legal action that the picture, "The Call of the North," which the defendant company circulated, was a defamation of the Hudson Bay Company's business methods.

Swanson Cast Filled

The complete cast for Gloria Swanson's newest Paramount picture which was recently started at the Paramount Long Island studio under the direction of Allan Dwan, includes the following players: Rod LaRocque, Ricardo Cortez, Mrs. Ida Waterman, Allan Simpson, Mrs. Converse, Fraser Coalter, Mrs. Catherine Proctor, Yvonne Hughes, Wilfred Donovan, Cornelius Keefe, Catherine Coleburn, Marie Shelton and Dorothy Stokes.

Convincing Your Congressman

Editor, Moving Picture World:

It seems as though our fight for the repeal of the Admission Tax is practically won, but we exhibitors must keep up the fight until the law has passed. I am giving you here an idea I used in writing my Congressman, getting his opinion on the subject. In answer to my letter he stated positively that he was fully in accord with us and that we certainly were taxed to the limit now, and further when this measure for the repeal of this law came up in the House, I could depend absolutely on him to do his part in abolishing this most unfair tax.

I stated that we were now discriminated against in taxation and that we were paying the following taxes:

Ten per cent. War Tax on gross receipts.
Special Government Licenses (Seat Tax).
Special State License (Seat Tax).
Local Licenses.
Local Taxes on our property and equipment.
State and County Taxes on our property and equipment.
Music Taxes—10 cents per seat per year.
Income Taxes (should there be anything left).

By putting the matter up to him in this way of listing our taxes and what we contributed to the up-keep of our government, he was readily able to see at a glance that we were unduly taxed and that under such handicap we were not being given an equal chance with other lines of business.

If this suggestion could be put before other exhibitors who are writing their Congressmen, I feel sure it would aid, as listing them in this manner is positive proof that we are now too heavily taxed and I am sure their Congressmen will see it this way.

I would further suggest that when this fight is over you publish a list of all Senators and Congressmen who have helped in getting this tax repealed (should it be removed) and also a list of all who fought it, as it is a matter that means more to the exhibitors than any other national question, and I sincerely believe we should know who are our friends in this fight. We wield a powerful weapon in politics with our screens and am sure that no exhibitor would lend any influence he may possess to a man opposing his interests. It is high time we were giving support with our influence where it belongs, and the professional reformer and enemy to the moving picture industry should be known to all exhibitors.

I, as just one exhibitor, certainly appreciate what you have done in helping us get this, the most vital thing to the exhibitor today, the Admission Tax, removed.

Trusting that there might be some little information or suggestion in here you might put before the other exhibitors, I am

Very truly yours,

L. O. DAVIS,
Virginia Amusement Co.,
Hazard, Ky.

Warner's "Daddies" Is Ready

Cutting and titling of "Daddies," the screen version of the David Belasco stage production, is now completed, according to word received this week at the Warner Brothers' home office. The print will go forward immediately.

Upon its arrival here, David Belasco will be accorded the privilege of being the first to view the picture, which may be modified if in his opinion any changes are necessary. The cast is headed by Mae Marsh and Harry Myers.

New Barry for February

Youngster in Adolescent Role in Next Warner Release

The release of "George Washington, Jr.," the Warner Bros. screen adaptation of George M. Cohan's stage success, is scheduled for February, according to word from Warner Brothers' home office.

Wesley Barry, for the first time, is introduced to the public as a full-fledged adolescent of seventeen, whose brains and pluck win a desperate situation.

A wire to the home office from the West Coast studio reports "'George Washington, Jr., previewed at the Granada Theatre, Hollywood—howling success—picture is another knockout and you can go the limit on it." Supporting Wesley Barry are: Gertrude Olmstead, Leon Barry, Charles Conklin, Otis Harlan, William Courtwright and Edward Phillips.

Star Back to Coast

Herman Starr returned last week to the West Coast studios after a short stay in New York. Mr. Starr has been connected with the Warner Brothers organization since its origin. The trip was made for the purpose of conferring with Mr. H. M. Warner.

Will Show It in Chicago

The Randolph Theatre, Chicago, has booked "The Unknown Purple" for a first-run engagement to be played during the latter part of January.

"Sherlock, Jr.," to Be Next Keaton Comedy for Metro

"SHERLOCK, JR.," has been definitely decided on as the title of Buster Keaton's third and next Metro feature length comedy, according to an announcement from the Metro offices.

As announced some time ago Keaton has selected Kathryn McGuire to be his leading lady in this new picture. The process of selecting the remaining members of the cast is now under way and, it is reported, will comprise well known players, recognized alike for their ability in comedy and in serious plays.

With this new feature picture Keaton again enters virgin fields. Buster has chosen the comic possibilities of the projectionist's trade as his underlying theme and on that he is said to have built a story that is great, not only in comic values, but in heart interest and in numberless real thrills. With "Three Ages" and "Our Hospitality" as samples of what Keaton has set out to do in his feature length Metro comedies, "Sherlock, Jr.," showing life in a projectionist's booth, should be exceptionally funny, Metro says.

In the meantime, "Our Hospitality," Keaton's second Metro feature length comedy, is one of the great successes of the current season. It was directed by Keaton and Jack Blystone and is a Joseph M. Schenck presentation through Metro.

"The Yankee Counsel"

MacLean's Latest Wins Approval of Associated's Executives

"Douglas MacLean's best, by all odds," was the verdict passed by executives and other members of the staff of Associated Exhibitors on "The Yankee Consul," when this picture, the second of Mr. MacLean's independent starring productions, was shown at the home offices for the first time, a few days ago. J. S. Woody, general manager, expressed the opinion that in wiring from Hollywood that this comedy was an inducer of "wild, riotous laughter," and that "Douglas has rung the bell again," President Arthur S. Kane had been unduly conservative.

"The Yankee Consul" caused the secretary of the Writers' Club of Hollywood to wire to Douglas MacLean: "Congratulations on 'The Yankee Consul.' It broke the laugh record for the Writers' Club, previously held by your 'Going Up.' Be sure to let us see your next, too."

Viola Dana's Latest

Tentatively "The Good Bad Girl," to Be Released Soon as "The Heart Bandit"

Viola Dana's latest Metro starring picture which has been in production these last several months under the tentative title of "The Good Bad Girl," will be called "The Heart Bandit." It is scheduled for release the middle of January.

Supporting Miss Dana are: Milton Sills, Wallace MacDonald, Gertrude Claire, Bertram Grassby, De Witt Jennings, Nelson McDowell, Mathew Betta and Edward Wade. The story was written by Fred Kennedy Myton and adapted for Miss Dana by Thomas J. Hopkins. It was produced under the direction of Oscar Apfel and photographed by John Arnold.

"The Heart Bandit" is the fourth picture Miss Dana has starred in for the Metro 1923-1924 schedule.

Truart Film to Chicago

"The Unknown Purple," the Truart special production, adapted from the stage play by Roland West and Carlyle Moore, is scheduled to play an extended engagement at the Randolph Theatre, Chicago, sometime late in January.

Seed Made Manager

In recognition of his ability, the Film Booking Offices announces that Harry A. Seed, the popular salesman of the Albany exchange, has been promoted to the managership.



SCENES FROM "TIRE TROUBLE," A TWO-REEL OUR GANG COMEDY, PRODUCED BY HAL ROACH FOR RELEASE BY PATHE

Schlesinger Sees Great Future for Warner Bros. Films Abroad

WITH six Warner Brothers Classics of the Screen successfully launched upon the British film market, and interest paved in the "eighteen" soon to be released abroad, Gus Schlesinger, foreign manager for Warner Brothers, believes his recent stay in England to have been both rich in realization and filled with the seeds of future achievement.

Mr. Schlesinger has returned after a stay of several months duration in England, where he placed the Warner 1923-24 output with F. B. O. of London. In addition, he worked hand in hand with the F. B. O. exploitation department in putting over new publicity and advertising heretofore unattempted in that territory.

"I went abroad half believing that it was impossible to use good old American methods of exploitation in pictures," he said. "Everybody in the game had some story or other to confirm the general impression that what went over here, wouldn't over there. But I found the dopesters all wrong. I introduced American pep and push, and found that my methods worked. They worked because they were well liked. The result is that Warner Brother pictures are definitely established abroad, as pictures that have quality and entertainment value."

In regard to the general picture situation in England, Mr. Schlesinger reports prices having gone to pieces there, due to the limited number of theatres there—England has 3,500 to America's 20,000—the large number of American-made, Swedish, French and German pictures, and the underbidding prevalent. Renters, following the line of least resistance, prefer to buy pictures that are fair in quality in preference to buying above-the-average pictures that not only cost high, but that necessitate the spending of money for exploitation.

He further reports that "Tiger Rose," the Warner Brothers adaptation of the David Belasco stage success, had a trade showing on December 18 last, attended by two thousand persons connected with the trade, including people in society and art circles. In connection with this a special broadside was issued, with star and scene cuts on one side and synopsis and production facts on the other.

Warner Brothers pictures launched to date in England are "Heroes of the Street," "Main Street," "Brass" and "Tiger Rose." "Where the North Begins," the picture featuring the trained dog Rin-tin-tin, will have an advance showing in February.

Announces Two Leads

Cleo Madison and Grace Darmond Support Kirkwood

The two female leads in support of James Kirkwood in the newest Columbia Pictures' production which C. B. C. Film Sales Corporation is distributing on its special series, are announced this week by Producer Harry Cohn.

Cleo Madison has been cast as the wife of the "discontented husband." Miss Madison is one of the most dependable screen actresses there are, Mr. Cohn says.

Grace Darmond has been cast in the role of "the other woman." Mr. Cohn says Miss Madison and Miss Darmond are excellent foils for eachother. With Mr. Kirkwood, they make an excellent trio, he says.

Leeves Is Supervisor

Henry Ginsberg, Preferred's sales manager, announces that E. C. Leeves has been appointed supervisor of the company's exchanges in Atlanta and New Orleans. Mr. Leeves will continue as manager of Preferred's Dallas office in addition to his new duties, a post he has held for some time.

J. Stuart Blackton Goes West to Head His Producing Unit

J. STUART BLACKTON with his family will leave January 6 for Hollywood where he will take up his residence and head his producing unit, Blackton Productions, at Vitagraph Studios.

Lou Tellegen, who plays the leading role in "Let Not Man Put Asunder," which he just finished, will accompany Mr. Blackton West. It is likely that Mr. Tellegen will appear in the next Blackton production.

This is Mr. Blackton's first visit to the West Coast since 1917 when he began to produce independently. Since renewing his association with Vitagraph Mr. Blackton has produced two special features, "Let Not Man Put Asunder," and "On the Banks of the Wabash." The former he has just finished editing. Pauline Frederick, Mr. Tellegen, Leslie Austen and Helena D'Algy have the leading roles.

"Advancement in the production of motion pictures in which I may say that I have taken no little part has solved the problem of location," Mr. Blackton said in his offices at the studio in Brooklyn last week. "Motion pictures may be taken any place in the world today. For many years I believed that the best productions were made in the East. That was because I found greater facilities in New York than there were in Hollywood. Today the two cities which are the centers of motion picture industry are equal in all respects. Vitagraph's plant in Hollywood provides for every possible contingency and emergency. I think I can safely predict that, with the co-operation of Mr. Smith, my coming productions will be bigger box-office winners than ever before."



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BOOK THESE ALSO
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"THE MARRIAGE MARKET"
"INNOCENCE"
"DISCONTENTED HUSBANDS"



Harry Carey Shows Raymond Pawley, Treasurer of the W. W. Hodkinson Corporation, Where Hunt Stromberg Will Produce the New Carey Series which Hodkinson Will Distribute

"Name the Man!" Will Be Shown Simultaneously in 16 Cities

"NAME THE MAN!," Goldwyn's first Victor Seastrom picture, made from Sir Hall Caine's novel, "The Master of Man," will have its first showing simultaneously in sixteen or more of the most important key cities in the country. The play date will be late in January.

The schedule now runs: New York, Capitol Theatre; Chicago, Chicago Theatre; Milwaukee, Aschers' Merrill Theatre; San Francisco, Imperial Theatre; Portland, Ore., Blue Mouse Theatre; Seattle, Blue Mouse Theatre; St. Louis, New Grand Central Theatre; Omaha, Rialto Theatre; Des Moines, Des Moines Theatre; Washington, D. C., Tom Moore's Rialto Theatre; Oklahoma City, Empress Theatre; Reading, Pa.; Dallas, Tex., Capitol Theatre; Atlanta, Metropolitan Theatre; Los Angeles, California Theatre; Ogden, Utah, Ogden Theatre.

Goldwyn Pictures Corporation regards "Name the Man!" as one of its greatest pictures and one that is bound to take high rank in the history of the development of motion pictures. It is being given direct to the exhibitors of the country and this wide, simultaneous showing will bring it before a large share of the picture-going public of the country at the same time. The production aroused the intense enthusiasm of the exhibitors who attended the recent trade showing in Philadelphia.

"Eternal City" Booked

"The Eternal City," the Samuel Goldwyn-George Fitzmaurice production distributed by First National, will open on Sunday, January 7th, at the Roosevelt Theatre in Chicago for a minimum of four weeks. This is its first big first run.

Unique Exploitation

"The Old Fool" Given a Good Boost

A unique exploitation plan has been put across by Ralph W. Peckham, branch manager of the Hodkinson Detroit office, for lining up the key towns of Michigan for "The Old Fool."

One of the first exhibitors to put Mr. Peckham's plan into operation was Mr. Wehle for the Isis Theatre at Grand Rapids. A prologue was staged with a local celebrity. This old man is the one whom Henry Ford took to Thomas Edison's studio to make records of his violin playing, and who secured much newspaper publicity at the time that Mr. Ford sent his private car to take the old fellow from Paris, Michigan, to the Edison studio in New Jersey. As "The Old Fool" has an old man for the hero, the prologue was a most apt as well as interesting one.

Joins Theatre Magazine

Howard Irving Young, for many years identified with motion pictures as scenario writer, editor and production manager, has joined the staff of Theatre Magazine in the capacity of motion picture editor.

Black Leaves $1,000,000

An estate of approximately $1,000,000 is left by the late John H. Black. Mr. Black, who was head of the Black New England Theatre Company, Inc., died recently at his home in South Orange, New Jersey. The widow is the chief beneficiary.

Mexico Bars Films

The Post Office Department, Washington, D. C., has been advised by the Mexican Postal Administration that films produced by the American Releasing Corporation under the supervision of the United States Studios, Inc., and films produced by the Rolin Film Company are prohibited importation into Mexico.



A Scene from the New Universal-Jewel Production, "Sporting Youth," Starring Reginald Denny Supported by Laura La Plante. The Picture Was Directed by Harry A. Pollard.

Eleven Big Productions to Follow "After the Ball"

FOLLOWING the Renco production of Charles K. Harris' "After the Ball," which will be released by Anderson Pictures for Theatre Owners Distributing Corporation, through the F. B. O. exchanges on January 27, eleven more pictures of more than ordinary importance are promised by Carl Anderson for release during the balance of the year.

That the Theatre Owners product will be made up of a wide variety of subjects, each depending upon its own merit for popularity and each the work of a different well known director, using stars and players of his own particular choice, is proven by the names that are known to be identified with coming releases.

"After the Ball" is the work of Dallas Fitzgerald with Gaston Glass, Miriam Cooper and Robert Frazer among the players. The February release will be an entirely different style of drama with Christy Cabanne's forceful direction and an entirely different cast of players. W. C. Graves has directed another of the set, while among the stars and featured players of some of the coming Theatre Owners productions are William Faversham, Wallace Beery, Charlotte Walker, Marc McDermitt, Edmund Breese, Cleo Madison, Kathlyn Martyn and Anne Forrest. Other popular players found in the casts are John Bohn, Neil Hamilton, Joe Dowling, Edna Murphy, Sara Wood, Consuelo Filowerton and Coit Albertson.

Chronicles Only for Showmen Emphasizes Pathe Statement

AN official statement from the Pathe Home Office this week assures exhibitors everywhere that "no arrangements have been consummated for the non-theatrical distribution of 'The Chronicles of America.'"

The pathe statement gives emphatc denial to these reports and shows how the demand for the "Chronicles" subjects among non-theatrical accounts is actually being turned into increased box-office patronage for the exhibitor. The Pathe statement, quoting Arthur H. Brook for the Yale University Press, follows:

"Certain independent exchanges in various localities are implying to non-theatrical accounts that they will shortly be handling the Yale University Press series of productions, 'The Chronicles of America.' There is absolutely no basis of truth in any such assertion. Yale University Press definitely reassures all exhibitors showing the Chronicles that non-theatrical distribution will not be permitted to interfere to the slightest degree with the success of the theatrical exhibition of these historical dramas.

"Naturally, the news of the Yale University Press entering motion picture work has aroused a tremendous interest on the part of non-theatrical organizations of all kinds. We are receiving—literally—hundreds of urgent requests for information as to play dates and prices. But instead of serving this enormous demand, we are carefully indicating that the opportunity now exists to see the features in the motion picture theatres. In fact, we are devoting a special clerical force to the work of turning this tremendous flood of interest to the exhibitor's box-office. This is in line with an established policy of exhibitor service, greater perhaps in scope than is extended by any other producing organization. For by serving the exhibitor at this time we achieve the ideals made possible by the creation, in outstanding dramatic high lghts, of the heart-stirring story of America."

On Advisory Board

H. Aldinger, manager of the Opera House, Primghar, Iowa, has accepted a place on the "Exhibitors Advisory Board," established by the Film Booking Offices to pass on all stories and production possibilities before actual production is started.

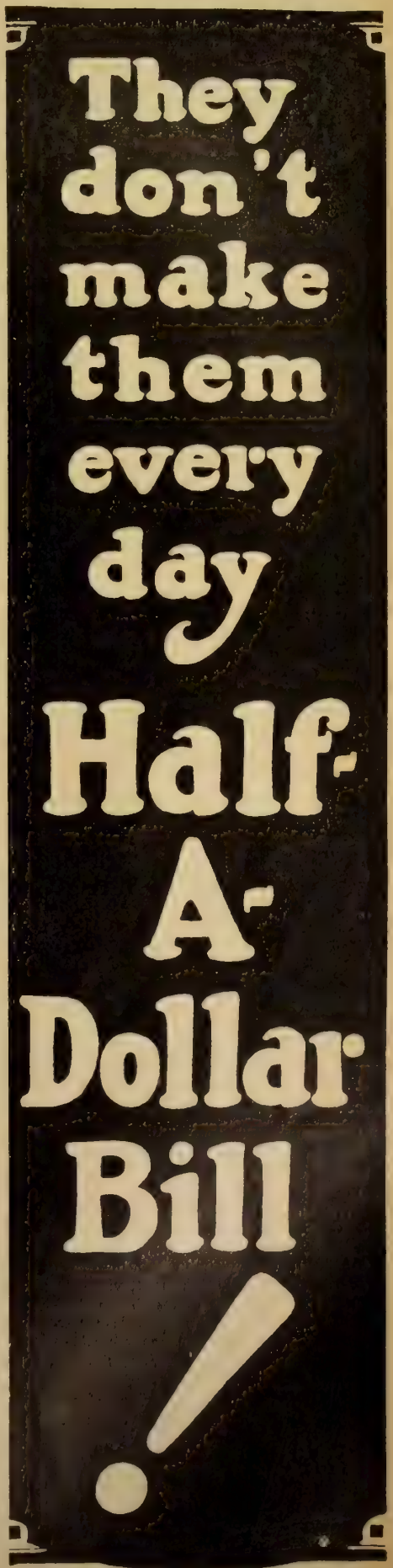
Mr. Aldinger is one of the best known exhibitors in Iowa and one of the leading small town exhibitors throughout the country. F. B. O. is pleased to announce Mr. Aldinger's acceptance of the position on the board because his business judgment and foresight have long been recognized throughout the Central West. In addition to managing the Opera House in Primghar, Mr. Aldinger is assistant cashier of the Primghar Savings Bank and has many other business connections which have given him a broad and varied experience.

Big Business Reported

Exhibitors Get Beneficial Effects from Tie-up

The Kiwanis tie-up for "Michael O'Halloran," Gene Stratton Porter's picturization of her novel, is a whale of an exploitation help, if the results reported by exhibitors are any criterion, Hodkinson states. Showmen from all parts of the country are reporting big business as a result of taking advantage of Kiwanis co-operation.

Hodkinson has prepared a broadside of exploitation stunts which will be sent to ten thousand exhibitors. The latest and one of the greatest advertising stunts for the picture is a feature story which will be run by seven hundred newspapers throughout the country.



Kellog in Charge

Mark Kellog assumed his duties as the advertising and publicity director of Associated First National Pictures, Inc. on Wednesday, January 2. Mr. Kellog succeeds Bob Dexter, who has occupied the post since the resignation of Mr. Yearsley on September 1. Mr. Dexter is leaving First National to return to the field of fiction writing, having accepted a contract to contribute regularly to a group of magazines.

Mr. Kellog comes to New York and First National from Detroit and the Burroughs Adding Machine Company, where he served as advertising manager.

Producing "Cytherea"

With the casting of the principal roles complete, George Fitzmaurice and Samuel Goldwyn began production of Joseph Hergesheimer's "Cytherea" at the Biograph studios in New York last week. "Cytherea" will be the third independently produced offering of Mr. Goldwyn through First National. Alma Rubens, Constance Bennett, Lewis Stone and Mary Alden are in the cast.

Film Breaks Records

"On the Banks of the Wabash," the J. Stuart Blackton production based on Paul Dresser's famous song, is winning high praise from exhibitors. L. H. Cox of the Pythian Theatre in Marshall, Ill., has wired Vitagraph that it broke all records at his house.

New Independent Association Perfects Its Organization

THAT good progress has been made during the past week in perfecting the organization of the Independent Motion Picture Producers and Distributors Association was proven by the reports of various special committees, presented at a meeting of the association held at the Hotel Astor Thursday, December 27, and which was presided over by President I. E. Chadwick.

A special committee consisting of Jos. Brandt, Whitman Bennett, Dr. W. E. Shallenberger, Oscar A. Price, and President Chadwick filed a report recommending the constitution and by-laws as drafted by the committee and which, with a few minor additions were unanimously adopted with the thanks of the association.

Treasurer Bobby North, chairman of the finance committee, reported that all of the companies which had originally subscribed to the membership roll had paid their dues and had thereby, so far as known, established a precedent among film organizations.

Jack Cohn, chairman, Nathan Hirsh and Executive Secretary Charles B. Hoy, comprising the membership committee, reported that fifteen companies have signified their intention to join the association and requested application blanks be sent to them. This committee plans an immediate drive for new members and expects to increase the membership to fifty companies during the month of January. Harry Cohn of the C. B. C. Films Sales Corp., who attended the meeting, promised to send in at least a dozen applications upon his return to the Coast within a fortnight.

President Chadwick asked for the unanimous consent of the association to add to the charter membership list the Tri-Stone Pictures, Inc., and Monogram Pictures, Inc.

A Committee on Standard Uniform Contract was appointed by President Chadwick composed of the following: Chairman, John Lowell Russell, Blazed Trails Productions Co.; Bobby North, Weber & North; Jos. Brandt, C. B. Films Sales, Inc.; Andrew J. Callaghan, Monogram Pictures Corp.; Nathan Hirsh, Aywon Film Corp., and the association's president, ex-officio. The committee will meet during the week to consider the following suggestions relative to a standard form of contract for the independent market: A contract between distributors and state right exchanges; a contract between producers and primary distributors; a contract between distributors and foreign buyers as follows: (a) for general foreign distributors, (b) for distributors in a specific country.

The association plans to meet regularly each week, the next meeting being scheduled for Thursday, January 3, at the Hotel Astor.

Cast Named for Film

Vitagraph received by telegraph from Charles E. Blaney in Hollywood the cast of "One Law for the Woman," the second of the Blaney pictures which will be offered to Vitagraph for release. Cullen Landis and Mildred Harris head the cast. Cecil Spooner, Otis Harlan, Bertram Grassby, Joe Ray, George Kurra, Stanton Heck and William H. Turner complete the cast.

1924 to Be Biggest Productive Year in the History of F. B. O.

THE tremendous forward strides made by the Film Booking Offices in the past year are clearly reflected in the vast difference paid in bonuses this year and last.

F. B. O. distributed about $70,000 in bonus money and prizes to salesmen and branch managers during 1923, and acted as Santa Claus to home office employees by giving checks to each one for a full week's salary.

"We indeed look forward to 1924," Major H. C. S. Thomson, managing director of F. B. O., said. "It is going to be the biggest productive year in the history of the organization. J. I. Schnitzer, vice-president, is now on the West Coast to see that every available foot of studio space is put to work at once. Mal St. Clair has already started work on the new H. C. Witwer series, 'The Telephone Girl.' Emory Johnson is now at work filming exterior scenes on 'Swords and Plowshares,' in which Mary Carr, long known as 'the greatest mother on the screen,' will appear with Johnnie Walker to re-enact the histrionic triumph they achieved together in 'Over the Hill.'

"January will see the release of one of the biggest if not the best box-office attraction of the coming year in 'Judgment of the Storm,' the first of the Palmer photoplays, backed by the largest advertising campaign in the entire history of the industry. This will be followed by other features which will help to make 1924 a prosperous year for exhibitors and a happy one for F. B. O.

"Nothing pleased the executives of this company more than to be able to distribute $20,000 in prizes and $50,000 in bonuses among our employees this past year," declared Harry M. Berman, general manager of exchanges. "Last year at this time the company still was struggling up the hill and we gave our employees a five dollar gold piece to express our appreciation of their efforts, enthusiasm and loyalty. This year we have given them a total of $70,000, which clearly indicates the vast strides forward F. B. O. has made in the past year, and also our desire to share with our employees a part of our profits."



Scene from the Forthcoming Universal-Jewel, "Fools' Highway," featuring Mary Philbin. Pat O'Malley Plays the Leading Male Role. It is Directed by Irving Cummings, adapted from Owen Kildare's Romance, "My Mamie Rose"

"Let Not Man Put Asunder"

Truart's "On Time" Ready

Second of Richard Talmadge Thrill-Drama Series on Way to New York

The second of the series of thrill-dramas being produced by Carlos Productions, starring Richard Talmadge, for Truart release has been completed by Director Henry Lehrman and he is now busily engaged in cutting and assembling the picture.

It will be forwarded to the New York office of Truart untitled, as it has been arranged for Ralph Spence, who titled the first Richard Talmadge production, "Let's Go!" to title "On Time," which is the name of the second production.

An exceptional cast has been assembled in support of the star, including: Stuart Holmes, George Siegman, Billie Dove, Tom Wilson, Charles Clary and Charles Gerrard.

Accorded High Place

Shipman Pictures on Program With Celebrities

One of the interesting echoes of Ernest Shipman's tour of the Southern States is the booking of Ralph Connor's "The Man From Glengarry" for January 8, and "The Critical Age" for January 29, at the Daytona Auditorium, Daytona Beach, Florida. A place on the Assembly Program is considered a recognition of unusual merit in a photoplay, as other features of the season will include Galli-Curci, John Philip Sousa and his band, the Ukranian National Chorus, Edwin Markham, Tony Sarg, the Tooley Opera Company, and a long list of other celebrities.

Crowded the Capitol

Distinctive's "The Steadfast Heart," which was the Christmas week attraction at the Capitol Theatre, New York, grossed between $48,000 and $49,000 at Rothafel's famous picture house. Sheridan Hall directed the taking of "The Steadfast Heart," with Miriam Battista, Joseph Depew, Mary Alden, Marguerite Courtot and Joseph Striker in the leads. Mr. Rothafel arranged a wonderful Christmas week program.



SCENE FROM "HIGHLY RECOMMENDED," A FOX PRODUCTION STARRING AL ST. JOHN

Samuel Goldwyn Announces West Coast Producing Plans

FOLLOWING his arrival in Los Angeles from New York, Samuel Goldwyn announced his plans involving production activities in Hollywood which will soon be under way on a large scale.

"My trip to Los Angeles is for the purpose of establishing producing headquarters here and within the next few months I will have under way my first Los Angeles made picture in years," said Mr. Goldwyn.

"My first picture, for First National release, will be 'Potash and Perlmutter in Hollywood.' For this production I will bring on from New York, Alexander Carr and Barney Bernard, the celebrated stage stars who have made the Montague Glass stories famous via the spoken stage. In addition to this film I propose producing others in Los Angeles.

"Frances Marion will adapt the new Potash and Perlmutter story to the screen and I will close arrangements with her while in Los Angeles and confer with both Miss Marion and Mr. Glass on the new production.

"It is my purpose to select a Los Angeles director to produce this photoplay and I expect to close negotiations with one of the foremost directors here before I return East."

In Chicago, on his way to the Coast, Mr. Goldwyn was tendered a dinner by Sam Katz at which local exhibitors and members of the press were present.

Mr. Goldwyn brought West with him a print of "The Eternal City," which he will preview here for the benefit of western producers, exhibitors and critics.

LUDWIG G.B. ERB,
PRESIDENT



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Sales Drive Will Be a Big Feature of Laemmle Month

As a phase of the Laemmle Month (February) to be celebrated by Universal in commemoration of Carl Laemmle's arrival in the United States forty years ago, the sales department of the corporation will hold a sales drive to be participated in by the various Universal exchanges, it is announced by Al Lichtman, general manager of exchanges.

The Universal sales chief plans to have Universal pictures on every screen each week during Laemmle month. Lichtman reports that exhibitors all over the country are signifying their intention of giving Universal an exceptional break in bookings during February. Many of them are pledging as many as fifteen days of the month to Universal pictures.

A special exploitation campaign for Laemmle Month is being waged throughout the country. One of the features of the Universal Laemmle Month contest, which opens January 15 and closes April 15, is a ruling whereby the money award to be distributed among the three leading exchanges must be distributed among all the employes of the respective exchanges, in proportion to the salary received by each employe. This is expected to make every Universal exchange worker keenly interested in the contest and to keep them on their toes. It is pointed out that there are many ways every employe can advance the interests of Universal and add to the good-will between Universal and its exhibitor patrons. Courtesy, promptness and efficiency in the handling of prints, paper and other accessories will help just as surely as film selling. Thus, besides being a sales drive, Laemmle Month is expected to build up the exchange service and increase good-will.

The bulk of the Laemmle Month bookings will be on Universal's Jewel releases during the last four months.

Judges for the Universal Exchange contest will be Carl Laemmle, R. H. Cochrane, E. H. Goldstein, P. D. Cochrane and Al Lichtman, the five heads of the big corporation.

Production Back to Normal

Activities at Paramount Studio on Average Basis

With three pictures in production and a fourth in preparation the New Year finds production activities at the Paramount Long Island studio back to normal. William de Mille's production, "Icebound," with Lois Wilson and Richard Dix in the featured roles; Gloria Swanson in an adaptation of Alfred Sutro's play, "The Laughing Lady," directed by Allan Dwan, and Thomas Meighan in a new picture which has not yet been titled will be the three pictures in production within the next few days. The first two, in fact, are already started. Preliminary preparations also are under way for the return of Rudolph Valentino to the screen in "Monsieur Beaucaire," under the direction of Sidney Olcott.

Work of editing and titling two recently completed pictures, "The Humming Bird," starring Gloria Swanson, and "Pied Piper Malone," starring Thomas Meighan, is now being done at the studio by the respective directors, Sidney Olcott and A. E. Green.



Hays Visiting Coast

Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., has left for one of his regular visits to the coast. While in Los Angeles he will particularly discuss with the local producers' association their activities for the coming year.

T. F. Whitmarsh Resigns

Theodore F. Whitmarsh, president of Francis H. Leggett & Co., has resigned as a member of the finance committee of the Famous Players- Lasky Corporation, and William H. English, vice-president of the Empire Trust Company, has been elected to fill the vacancy caused by his resignation.

Brush Busy on Coast

William B. Brush Productions, Inc., is busy during the holidays producing its first West Coast picture, "The Great Struggle." Among the cast at work at the Hollywood studios are: Renee Adores, Joseph Swickard, Charles E. (Buddy) Post and Dick Sutherland. Brush left his Florida studio to produce four features on the West Coast.

In Memory of Dr. Holley

It is with deep regret we note the passing of Dr. Francis Holley, who died recently after a long illness at Dr. Mayo's Sanitarium at Rochester, Minn.

He was in every respect a great man, admired and respected by all for his endeavors in behalf of mankind, and his death comes as a great shock to all who knew him.

His loss will be felt by exhibitors throughout the country whose friend he ever was.

SYDNEY S. COHEN,
President M. P. T. O. A.

Barthelmess Ill

Production on "The Enchanted Cottage," which will be the next Inspiration Picture starring Richard Barthelmess to be released by First National, has been delayed approximately ten days due to the illness of the star. Mr. Barthelmess was forced to undergo a minor operation but will resume work on the picture next week.

Pathe Promotes Hunter

H. E. Hunter has been appointed special serial representative for Pathe, it is announced this week in a statement from the Pathe Home Office. Mr. Hunter will first cover the Eastern territory, starting active work in Boston on January 7. Mr. Hunter for the past three years has been a Pathe salesman operating from the Washington branch office.

Firm Honors Dexter

Bob Dexter, retiring advertising manager of First National, was tendered a luncheon by his First National associates on December 28 at the Maisonnette Restaurant, New York. H. O. Schwalbe, R. A. Rowland, and all the department heads were among those who assembled.

Friend Resigns as Head of Distinctive

DISTINCTIVE PICTURES CORPORATION announces that Arthur S. Friend, for the last year its president, has retired as active executive head of the corporation in order to devote his full time to his large law practice. Mr. Friend, who is the largest individual stockholder in Distinctive, will retain his holdings and will remain as a member of the board of directors, co-operating with the officers in the development of the company's policies and plans. Mr. Friend's resignation goes into effect with the new year.

In addition to the announcement of Distinctive Pictures, Mr. Friend issued the following statement:

"When I assumed the presidency of Distinctive Pictures Corporation a little more than a year ago I believed that I would be able to adequately handle the affairs of my law firm, in addition to my duties as a motion picture executive. I have found, however, that the demands on my time have prohibited this, and as the law is my chosen profession I have decided that I must now devote a greater degree of my efforts to continuation and expansion of my practice.

"I will retain my stock holdings in Distinctive Pictures and as a member of the board of directors will continue to co-operate with the executive officers in all ways possible. For the time being I shall retain my offices at my present address."

Much Film Exported

Nearly 20,000,000 feet of moving picture film were exported from the United States during the month of October, according to figures just compiled by the division of statistics of the Department of Commerce, Washington, D. C. Our exports during that month included 11,825,509 feet of positive film, valued at $459,427; 474,825 feet of negative, valued at $54,318, and 6,636,786 feet of raw stock, with a value of $79,699.

The statistics compiled by the department show that more than 2,000,000 feet of positive film were exported to Canada during the month, the largest total recorded for many months, while Australia was our next largest market with more than 1,250,000 feet. The only countries to import negatives were Belgium, France, Germany, Italy, Sweden, Cuba and Japan, but the reports show that more markets are open to American raw stock than ever before. Of the raw stock exported, more than 4,750,000 feet were imported by France.

Hold Conferences

othacker Enterprise Men Meet for Business Talks

East and West met at the Rothacker Chigo laboratory during the holidays. Edrd O. Blackburn, sales and service manger of the Rothacker-Aller laboratory, came from the Coast and William S. Gill, stern sales representative, came from New ork—for conferences with the head of the othacker Enterprises.

After seeing the infant year safely arrived ackburn accompanied Gill East and after week there will return to Hollywood.

Douglas D. Rothacker, industrial division ad, celebrated the holiday season by rening to his desk after two months' absence llowing an operation. Watterson R. othacker leaves January 8 for several eeks in Los Angeles. He will be at the mbassador Hotel.

MacLean Film Acclaimed

udience Enthusiastic at Preview of "Yankee Consul"

"The Yankee Consul," second of Douglas acLean's independent starring productns for Associated Exhibitors, was ven a preview before the Writers Club in ollywood recently and created a lively sention, according to reports from the west ast. Arthur S. Kane, president of Assoated, was in the gathering and was thorghly sold on the feature.

A telegram from Mr. Kane to J. S. Woody, neral manager, said in part: "Wild, riots laughter and breathless suspense greeted uglas MacLean's melodramatic comedy, he Yankee Consul,' at the Writers Club, ollywood, preview Thursday evening. Four fferent times the roaring continued for nutes at a stretch. Douglas has rung the ll again."

"Courtship of Myles Standish" Wins Plaudits on Broadway

CHARLES RAY in "The Courtship of Myles Standish" made his Broadway debut at the Central Theatre Sunday night and won the enthusiastic approval of the metropolitan critics. Mr. Ray himself has made a personal appearance at every showing this week, and invariably has been accorded a most hearty reception.

The New York Times said: "Charles Ray's greatest film effort was presented last night before a brilliant gathering in the Central Theatre. Mr. Ray deserves many plaudits for the faithful manner in which the sequences are pictured, and for putting forth an effort which great throngs will love to see.

"Enid Bennett, fair and graceful, is inspiring as Priscilla."

The Tribune: "Charles Ray has made a splendid picture. To us its freedom from all movie hokum is its real charm. Mr. Ray gives a gorgeous performance as the reticent John Alden. Enid Bennett is pretty and sweet and coy as Priscilla."

The World: "The most commending and the most worth while picture in which Charles Ray has ever appeared. Stripped almost clear of irrelevant side-play, combining an exciting and at times gripping picture story of the momentous voyage of the Mayflower across the Atlantic, together with a tender and moving love story, this new story stands high up among the dramas of the past in every way.

"Enid Bennett is exquisite and capable in the second most important role."

The Morning Telegraph: "'The Courtship of Myles Standish' is a great American chronicle done in pictures. Every man, woman and child of America should see this picture. Patient, sincere and intelligent effort went into the making. The impression left is of historical fidelity in every detail."

Fox Film in England

"If Winter Comes" Success in Britain, Largely Due to Its "Englishness"

The William Fox screen version of "If Winter Comes" by A. S. M. Hutchinson, is now being shown throughout Great Britain following its record run at the Palace Theatre in London. This picture, adapted from an English novel, filmed in and around some beautiful English villages, and portrayed by English actors, has lots of appeal for English movie fans.

Special motion picture editions of the book and the song were issued during the London run of "If Winter Comes." An intensive advertising campaign in all the daily and weekly papers and in many of the weekly reviews brought the title of the picture into the limelight.

The prologue at the Palace Theatre consisted of a beautiful stage setting of an English landscape. As the vocalist, who was invisible, sang the song "If Winter Comes," the scene gradually changed from summer to autumn then to winter and finally to spring. This was accomplished by means of transparent screens, cleverly illuminated by special lighting.

Fischer's Views on Footage

Milwaukee, Wis., Dec. 29.

Editor, Moving Picture World:

It has been a great pleasure to read the announcements of the larger film producing companies that it is their intention to release features only in five and six thousand foot lengths, once and for always eliminating the so-called "padding." I have always been and always will be a great believer in a well balanced and diversified program. I attribute 75 per cent. of my success at the New Milwaukee Theatre to the so-called "short subjects."

My playing features second run does not always make it necessary for me to see each and every feature, as I can usually get the general comments of a picture either through the general public or through various criticisms. I do, however, make it a business to see every short subject that is released. Being familiar with the type of story, cast, etc., of the feature, gives me an opportunity to arrange my short subjects on the program accordingly. I might say that many and many a time the short subjects have saved our program, turning it from a supposedly bad entertainment to one of 100 per cent.

I am sure that I am only one of the hundreds of exhibitors that will look forward to feature productions of shorter length, as there are many really wonderful short subjects that should be given a prominent position on any program, and this could not be accomplished with features of 10,000 to 12,000 foot lengths.

Wishing you the season's greetings, I am

Sincerely yours,

GEORGE FISCHER, Manager, Milwaukee Theatre.

Metro's January Schedule Includes Three Big Pictures

METRO will release the following pictures through the month of January: First, "Half-a-Dollar Bill," Max Graf's recently completed production of Curtis Benton's story. The cast: Anna Q. Nilsson, William T. Carleton, Raymond Hatton, Mitchell Lewis, Alec Francis, George MacQuarrie and Frankie Darro, six years old. It was adapted to the screen and personally supervised in production by Max Graf himself and directed by W. S. Van Dycke.

Second will come Viola Dana's latest Metro starring picture, "The Heart Bandit," which, while in production, was announced tentatively as "The Good Bad Girl." Supporting Miss Dana are: Milton Sills, Wallace MacDonald, Bertram Grassby, Gertrude Claire, DeWitt Jennings, Nelson McDowell, Mathew Betts and Edward Wade. It was written by Fred Kennedy Myton and adapted to the screen by Thomas J. Hopkins. It was made under the direction of Oscar Apfel and photographed by John Arnold.

Metro will next release either Fred Niblo's latest production, "Thy Name Is Woman" or "The Fool's Awakening," the picture version of William J. Locke's famous novel, "The Tale of Triona." These two are at present set for the last release in January and the first release in February, respectively, but are subject to a change of position.

"Thy Name Is Woman" was adapted by Bess Meredyth. Mr. Niblo produced it under Metro-Louis B. Mayer auspices with the following cast: Ramon Novarro, Barbara La Marr, William V. Mong, Wallace MacDonald, Robert Edeson, Claire MacDowell and Edith Roberts. It was photographed by Alvin Wyckoff.

"The Fool's Awakening" has been in production these last several months under the direction of Harold Shaw, with the following cast: Harrison Ford, Enid Bennett, Alec Francis, Mary Alden, Lionel Belmore, Harry Northrup, Evelyn Sherman, John Sainpolis, Pauline French, Edward Connelly, D. R. O. Hatswell, Mark Fenton, Arline Pretty, and Lorimer Johnston. It was adapted to the screen by Thomas J. Hopkins and photographed by Allan Siegler. J. J. Hughes was art director.

Special Holiday Showing

Preferred's "The Virginian" Fills Big Philadelphia House

Preferred Pictures' screen version of the American classic, "The Virginian," which B. P. Schulberg presents, has just closed a successful run at the Karlton Theatre in Philadelphia where it played to exceptional business during the holiday week.

The North American said: "The photography is beautiful and there are many unusual shots of gorgeous country which must have required a great deal of nerve on the part of the cameraman." The reviewer on The Record commented: "Harlan is the personification of Wister's hero. The narrative unfolds with directness and simplicity which results in heightening the dramatic force." The Inquirer said: "Full of Western drama, there is not one moment from the time 'The Virginian' rescues the charming school mistress that the picture is not full of action."

The critic on The Ledger wrote: "A good picture that stands well up in front with leading Western pictures which seem to be returning to favor." The Evening Bulletin said: "Nobody leaves until they see 'The End' flashed on the screen. Harlan plays the part of the drawling and lovable Southerner as the creator, Owen Wister, intended."

Finishes Two Adaptations

Eve Unsell has completed the adaptation of "The First Year" by Frank Craven and "The Boomerang," the Belasco stage success by Victor Mapes and Winchell Smith. These two valuable properties will soon be transferred to the screen as part of B. P. Schulberg's current program of fifteen Preferred Pictures to be released this season. Victor L. Schertzinger has been named as director of both "The First Year" and "The Boomerang."

Hunter in Title Roll

"Merton of the Movies," George Kaufman and Marc Connolly's sensational comedy success, in which Glenn Hunter has been starring on the stage for the last two years, is to be produced as a Paramount picture by James Cruze with Mr. Hunter in the title role, according to an announcement by Jesse L. Lasky.

The picture will be made in Hollywood and production will start after the close of the play's present run in Chicago.

"Because of the tremendous publicity given to 'Merton of the Movies'," said Mr. Lasky, "we expect this to be one of the most popular successes we have ever made."

Hold 'em Down

William Dudley Pelley Wants All H Stories Kept Down to 5,400 Feet

It is announced that every story by W liam Dudley Pelley will be sold with t emphatic request that it be held down at least six reels of 900 feet each, making total of 5,400 feet for each production.

Before making this request Pelley ma a careful survey of the motion picture fie He made a trip to the Coast and back, sto ping along the way to talk to exhibitors a get their viewpoint. From the knowled gained from this trip he realized the i portance of shorter feature subjects.

In this manner Pelley hopes to assure e hibitors booking a Pelley story that they w receive an entertaining photoplay free fro all unnecessary "hokum" and "padding."

Chaney Films in Demand

Henry Ginsberg, sales manager for Pr ferred Pictures' Corporation, back from tour of the company's exchanges, says th an unprecedented number of repeat boo ings are being recorded on Tom Forman production, "Shadows," which stars Le Chaney. Mr. Ginsberg explains this by t fact that Chaney's triumph in "The Hunch back of Notre Dame" has not only ma him one of the biggest box-office stars i has created a revival of interest in his pr vious work.



Scenes from "The Shadow of the East," a Big Fox Production With Frank Mayo, Mildred Harris, Norman Kerry and Evelyn Brent. The Picture Was Directed by George Archainbaud from a Story by E. M. Hull.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

San Francisco Showmen Plan to Refuse Wage Increases

Demands for an increased wage scale of rom 7 to 10 per cent. have been presented o the Allied Amusement Industries of Cal-fornia by members of the Musicians' Union, tagehands, projectionists and theatre jani-ors, all of whom are affiliated with the heatrical Federation. The present wage cale expires January 6, after which time conference will be arranged by representa-ives of employers and employes in case he proposed scale is not accepted. Musi-ians are asking an increase of $7.50 a week, rojectionists are asking for an increase of rom $7.50 to $12 a week, stagehands want 10 per cent. boost in salary, and janitors emand a minimum wage of $7.50 a day.

A questionnaire has been sent to all thea-re owners in the Greater San Francisco eld and the answer of the Allied Amuse-ent Industries to the demands of the work-rs will be based upon the results of this. A at refusal of the demands is expected and ome of the directors of the organization of heatre owners declare that the only consid-ration for a joint conference will be the iscussion for a reduction in the present age scale.

The demand of theatre workers for higher ages is termed highly ill-timed by Secre-ary-Manager Thomas D. Van Osten, of the llied Amusement Industries, coming on the eels of efforts of producers to reduce pro-uction costs and in the midst of the cam-aign to repeal the tax on admission to re-eve the public of this burden.

"The general public is quite ignorant of he wages that musicians, projectionists and tagehands are receiving," he said. "Musi-ians in many Market street houses are get-ng from $75 to $150 a week and the min-mum wage for the residential theatres is 49 a week of seven performances and $3 or each additional performance.

"It is not the liberal wage alone that rinds on the theatre manager but the auto-ratic union laws of the musicians. Several f the modern residential theatres have or-ans which cost more than $25,000, but the wners of these are not permitted to have a and organist unless a certain number of usicians are employed. This results in a umber of theatres making use of mechan-al theatre rolls only."

The New Portola Theatre, which recently dopted the policy of making a change of ill every other day, has gone on a daily hange policy.

Wins Race Issue

The right of a theatre owner to draw the race and color line has been upheld in the Superior Court in a decision handed down at Santa Ana, Cal., when Judge Drumm decided in favor of the defendant in a suit for damages brought by Mr. and Mrs. Lloyd Carr against G. E. Walker, manager of the Princess Theatre. This house has a rule against Mexicans sitting in the orchestra section and when Mr. and Mrs. Carr appeared at the theatre recently they were refused admission unless they would go into the balcony. Judge Drumm decided that it was Walker's privilege to make such a rule if he desired.

The T. & D. Jr. Enterprises, San Francisco, has taken over the Tulare Theatre at Tulare, Cal., and has placed Robert Hazel in charge.

The Chin Lain Theatre on Grant avenue, between Pacific and Jackson streets, San Francisco, will be opened at an early date.

Among the out-of-town exhibitors who came to San Francisco for the New Year's Eve celebration were Mr. and Mrs. C. O. Davies, Reno, Nev.; E. B. Buckwalter, of the Liberty Theatre, Susanville, Cal., and W. B. Loughead, of the Westwood Theatre, Westwood, Cal.

D. Hulen, owner of the Strand Theatre, Los Gatos, Cal., has purchased a fine sedan.

The Lurie Theatre, Oakland, Cal., featured tickets to "Scaramouche" as ideal Christmas gifts. Quite a few gift orders were also disposed of, redeemable at any time.

Fred Hamilton, formerly of Australia, has taken a position with Leslie Hables at King City, Cal.

A theatre is being erected by Charles Michaels and associates on Green street, near Stockton, San Francisco, Cal., and will be opened at an early date.

Y. Takeda has given up his old house at Walnut Grove, Cal., and has moved into a new and larger one.

Los Angeles

Sid Grauman is highly enthused over the way in which the "The Ten Commandments" at his Hollywood Egyptian Theatre is getting over. This playhouse stands unique in the history of the world in the establishment of long runs. Although it has been in operation for more than a year, only three features have been shown there. These are "Robin Hood," which opened the theatre, "The Covered Wagon," which recently closed after the longest run in the history of pictures, and "The Ten Commandments," which seems destined to surpass the phenomenal records of the first named features. Sid is staging "The Ten Commandments" with a very elaborate prologue.

Fred Miller opened his California with Marshall Neilan's "Rendezvous." He also brought back Cosmopolitan's "Little Old New York" to his Main street house after this had had two successful showings at the California.

Rex Beach's "Big Brother" opened at Grauman's Rialto and is getting over very well. Grauman is staging a very elaborate prologue and a big holiday concert in connection with the film.

Jack Root, manager of the Mission Theatre, staged a big midnight show on New Year's with Sennett's new bathing beauties appearing on the stage in person with Harry Langdon, star of "Picking Peaches," Sennett's new comedy star, acting as master of ceremony. "The Virginian" is scoring one of the biggest hits of the season and there is a never ending line at the Mission even though it has gone for four weeks.

Cleveland

"Scaramouche" has folded up its tent after seven successive weeks at the Stillman Theatre, and "The Covered Wagon" rolled in on January 30. It looks like the new policy at that house, that of reserving seats and giving two performances a day, is going over. If "Scaramouche" can stay that long, no doubt "The Covered Wagon" will do it, and probably remain a little longer. The Stillman management has announced that after the "wagon" rolls on its way, "The White Sister" will get a run, and after that the bookings are "The Hunchback of Notre Dame" and "The Ten Commandments."

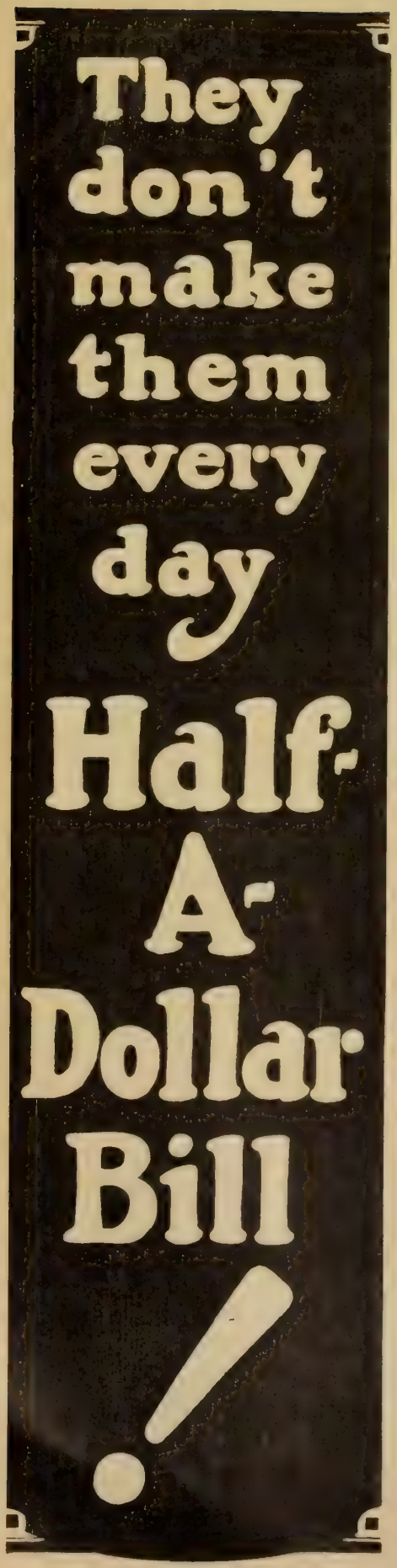
But—while the Stillman, downtown, is getting away with it, the Circle, uptown, at Euclid avenue and East 105th street, did a flip-flop back to continuous performances, after one week of reserved seat policy, showing "If Winter Comes." Not that the picture didn't do business. The Circle was open only evenings, except on Saturdays, Sundays and holidays, playing one show a day at $1 for seats. So it was quite impossible to make much money that way, even if it played to capacity. But with continuous performances, at 50 cents admission, it can gross more, and Manager Martin Printz lost no time in changing back to continuous performances. He now will have matinee performances daily, as well as evening shows, the matinees being 25 cents. So "If Winter Comes" started at $1 and finishes at 50 and 25 cents in the same house.

New Jersey

George B. Ten Eyck, of Ten Eyck's Orpheum Theatre, Trenton, N. J., put one over on his competitors during the holiday season by running a midnight performance on Christmas Eve. Although practically all of Mr. Ten Eyck's friends and business associates were of the opinion that a midnight show the night before Christmas would not go over, it was with great confidence and without the slightest hesitation that he decided upon this novel innovation in motion picture annals in Trenton. That Ten Eyck's Orpheum was nearly full at the performance is ample proof of Mr. Ten Eyck's foresight. Theatre fans flocked to Mr. Ten Eyck's house to see "Slave of Desire."

George B. Ten Eyck claims to be the only theatre owner to put over midnight performances during the past year, January 1 being the first anniversary of Ten Eyck's Orpheum Theatre midnight shows. Due to the Vice and Immorality Act in effect in the state, a law which prohibits Sunday performances, it has been the policy of Ten Eyck's Orpheum for the past year to begin the week's bill with a showing of the feature attraction, including comedies and short features, at 12:01 Sunday night. In this manner many persons who have no other opportunity to see motion pictures are afforded a chance to do so at this time and regular Sunday night patronage has developed.

"Let Not Man Put Asunder"



Toronto Picture Fraternity Bids Chas. Branham Farewel

There was a noted gathering of the moving picture fraternity of Canada at Toronto, Ontario, on December 27 for the farewell banquet to Charles Branham, who was resigning on January 1 as director of theatres for the Famous Players Canadian Corporation, Ltd., controlling and operating 64 theatres in the Dominion. Announcement was made that Mr. Branham was going to Boston, Mass., where he would join the headquarters of the Gordon chain of theatres in New England to direct the operation of these houses. There were laudatory addresses and speeches of regret, while Mr. Branham was made the recipient of several tokens of esteem.

Paul R. Vincent, manager of the New Empire Theatre, Edmonton, Alberta, for some years, has gone to Montreal, where he is now with the head office of Trans-Canada Theatres, Ltd.

Mayor Frank H. Plant and Mrs. Plant of Ottawa headed a surprise party which waylaid Oral Cloakey, manager of the Regent Theatre, Ottawa, on the night before Christmas in the theatre. Personal friends, as well as the entire staff, gathered for the celebration, during which a handsome club bag was presented to Mr. Cloakey and a pretty leather purse was given to Mrs. Cloakey : gifts from the theatre employes. The a dress was delivered by Sam Roy, assista manager, who was followed by the Mayo Bouquets of roses were presented to Mr Plant and to Mrs. Rudolph Pelisek, the la ter being the wife of the orchestra co ductor.

A little theatre that is a veritable go mine is the Fern Theatre, Ottawa, a neigl borhood house in the Canadian Capital whi has been specializing in good second ru features and frequently a first run attra tion. Week in and week out, this theatr which seats about 400, packs them in and has its own family patronage coming in manner that is inspiring. Herb C. Benso is the proprietor of this theatre and it located at 413 Bank street, a short distan from the downtown section of the city.

For years the Imperial Theatre, Ottaw traveled along without an orchestra, musici accompaniment being provided by Jac Neville, organist. Recently, Harry Brous owner of the Imperial and well known as First National franchise holder, installed high class orchestra and it has literall worked charms in the way of adding speci delight to performances and in increasin patronage.

Liberty, Mo., Picture Fans Seeing First Movie in Yea

After almost a year without a movie, Liberty, Mo., picture fans can once more enjoy their screen favorites without leaving their home town. On December 18 the beautiful new Liberty Theatre was opened by Mr. and Mrs. C. R. Wilson. It represents an investment of $25,000. The former theatre was destroyed by fire on February 2, 1923.

L. L. Lewis of Walnut Ridge, Ark., opened his new Swan Theatre in that city on December 27. The house cost $30,000. A capacity audience attended the opening.

A wire received December 29 from Mrs. A. D. Follis, owner of the Gadsten Theatre, Gadsten, Tenn., stated that the house was destroyed by fire the night of December 28. An overheated furnace is believed to have been the cause.

Reports from Memphis, Tenn., are that the alliance between the Rex, American and DeSoto theatres has been broken up. In the future Clark Porter will conduct the Rex, while Tony Ballas and associates will operate the DeSoto and American.

The Pendleton Theatre, Finney and Pendleton avenues, St. Louis, is under new management. M. Chinosky is the new owner. The house formerly was operated by Ben Austin.

Friends of Joe Hewitt, of Robinson, Ill., will be pleased to learn that his wife is convalescent after undergoing an operation at St. John's Hospital, St. Louis, a few days ago. Mrs. Hewitt has frequently accompanied her husband on his trips to St. Louis and is very well known to the local film colony. All are hoping that she will quickly recover her former health and strength.

Fayetteville, Ark., is to get a new $40,000 picture house during 1924. Ratliffe & Bird, Fayetteville, Ark., architects, have been retained by E. C. Robertson to draw plans for the show house and supervise its construction.

Phil Cohen, owner of the Lyric Theatre, East St. Louis, with the assistance of Morris Engel, publicity director for the St. Louis Universal Exchange, staged a successfu Baby Peggy contest in conjunction with th showing of "The Darling of New York" a the Lyric on December 24. The East S Louis Daily Journal, a very conservativ paper, devoted considerable space to th contest.

The Southeast

The Metropolitan Theatre Company, own ing and operating the Metropolitan Thea tre, Atlanta, under the management of "Pat Patterson, declared a dividend of 2 per cen at a quarterly meeting held last week. Thi is the third such dividend paid during th present year. The meeting was preside over by James F. Floyd, president of th company and vice-president of the Atlant National Bank.

S. S. Stevenson, owner of the Princes Theatre, Henderson, N. C., heads a newl chartered corporation, the purpose of whic is set forth in the charter as "to build, leas own and operate an extensive chain of t cent theatres within and without the Stat of North Carolina."

The Columbia Theatre, Bristol, Tenn completely remodeled and refurnished, ha its official opening week before last.. Th Bristol Herald-Courier devoted two pages t the event, making very special mention o the many excellent features. Leo G. Garne is manager. The theatre has been complete ly renovated, redecorated inside and out new double leather opera chairs, a new or gan and complete new projection equipmen installed. The policy will be a combinatio of pictures, vaudeville and road shows.

Raleigh, N. C., opened its new State Thea tre on Christmas Day. Ralph DeBruler, for merly of Craver's Broadway, Charlotte, wil be managing director.

Cornelius Hall, of Fort Valley, Ga., ha sold his interest in the Franklin Theatre t his partner, Alfred Humer.

Harry Sample, of Fort Pierce, Fla., was i Atlanta the past week booking for his Air dome and Sunset theatres.

Santa Claus Host to Tots at Several Albany Houses

Several exhibitors in the Albany, N. Y., section played Santa Claus to the children of their respective communities during the recent holidays. In Schenectady, William Shirley, managing director of the State and other theatres, gave a free show one morning to the children of the entire city, with the only stipulation that each child attending should bring a choice of an orange, or two apples, four potatoes or two carrots, or four potatoes and two turnips. While Mr. Shirley originally intended to put on his show at 10 o'clock, the theatre was so jammed by 9:30 o'clock that he was forced to start the entertainment, which consisted of pictures previously furnished without expense by the Fox exchange in Albany.

The contributions by the children were turned over to the Salvation Army and helped to fill 250 baskets which were distributed on Christmas Day. One little girl appeared with a head of cabbage and requested a loge seat. Mr. Shirley also entertained the newsboys of the city one night, following a dinner which had been tendered them by the Schenectady Gazette.

At the Barcli Theatre in Schenectady, R. V. Erk, the owner, assisted by Frank Breymaier, manager, entertained the boys and girls on the Monday before Christmas with an excellent program, the audience being so large that in nearly every instance two occupied the same seat. In Watertown, Nathan Robbins, of Utica, controlling the theatres of that city, entertained the crippled children of the city as well as the inmates of both orphanages at a matinee at the Olympic.

The Albany Theatre in Schenectady, now managed by Michael Friedman, who is a brother of Mr. Friedman connected with the Fox laboratory in New York City, announces a drop in admission prices from 30 to 25 cents, the house running a straight picture program, changing twice a week. Mr. Friedman is already demonstrating that he is a most efficient showman, putting on a prologue with his feature, enlarging his orchestra and changing the stage settings.

The Rialto, in Schenectady, which has been owned by Abe Stone, changed hands during the past week when Simon Eisenberg of that city acquired the house for a consideration said to be about $17,000. The theatre is located in the residential section, and the new owner will assume possession February 1.

Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, was pleasantly surprised on Christmas Eve when he entered his office and found a handsome umbrella on his desk, the gift of the employes.

In all probability there will be a change of policy soon announced at both the State and Strand theatres in Schenectady, Manager William Shirley believing that the city is not large enough, except in a few instances, to support week runs. Some time the fore part of January two changes a week will begin to prevail at each house, the Strand opening its week on Friday and running the same picture to Monday night inclusive, while the State will open on Saturday and run to Tuesday night inclusive.

In three years' time, Ben Apple, owner of the American Theatre in Troy, has had occasion to pull but two pictures. Mr. Apple takes plenty of time booking his pictures and believes that it is poor policy to withdraw a picture after it has been advertised for a certain definite run.

The lawsuit between Jake Rosenthal and "Al" Bothner, both well known exhibitors of Troy, petered out when the presiding judge threw it out of court.

Owing to failure on the part of seats to arrive in time, the opening of the Cameo Theatre in Schenectady did not take place until last Friday, when the owner of the house, Abe Devore, opened to a crowd that jammed the place almost to the point of suffocation. "The Common Law" was the feature.

Exhibitors in town during the past week included George Roberts and William Berinstein of Elmira; R. V. Erk, of Ilion, and Morris Silverman, of Schenectady.

Frank Breymaire, manager of the Barcli in Schenectady, received a handsome watch as a Christmas present from the employes of the house, the presentation taking place after the last show on Christmas Eve. The gift was handed Mr. Breymaier by Miss Eva Hoffman, assistant cashier, who has been connected with the theatre since its opening.

Uly Hill, manager of the Mark Strand in Albany, was most thoughtful one day during the past week when he screened "Circus Days" and "The Blacksmith" at the Albany County Tuberculosis Hospital. A severe snowstorm had prevented the inmates of the hospital from attending the theatre where a special performance had been arranged. Mr. Hill at once arranged for a machine and a screen to be taken to the hospital.

Buffalo, N. Y.

Manager Al Beckerich of Loew's State Theatre was presented with an Elks' ring at the annual New Year's party given for employes by Marcus Loew. Assistant Manager Sydney Gates made the presentation in behalf of the house employes.

Elmer C. Winegar, formerly manager of several local community houses, and also at one time associated with the exchange end of the business, has opened an office in the Lockwood building to engage in industrial film work.

The New Year's party given for the Victoria employes was a huge success. Mrs. Mitchell H. Mark and Walter Hays were the hosts. Eugene Falk, Mrs. Henry Brock and Mrs. Arthur L. Skinner were guests. Arthur L. Skinner, manager, responded to talks by Messrs. Hays and Falk. The entire house staff was present and enjoyed the elaborate menu served in the foyer of the theatre.

"The Dance of the James Boys!" That's the way exhibitors label the ball to be given January 19 by the Film Board of Trade of Buffalo.

Dolores Cassinelli, film star, is attracting huge throngs to the Lafayette Square this week, where she is making the first of a series of personal appearances.

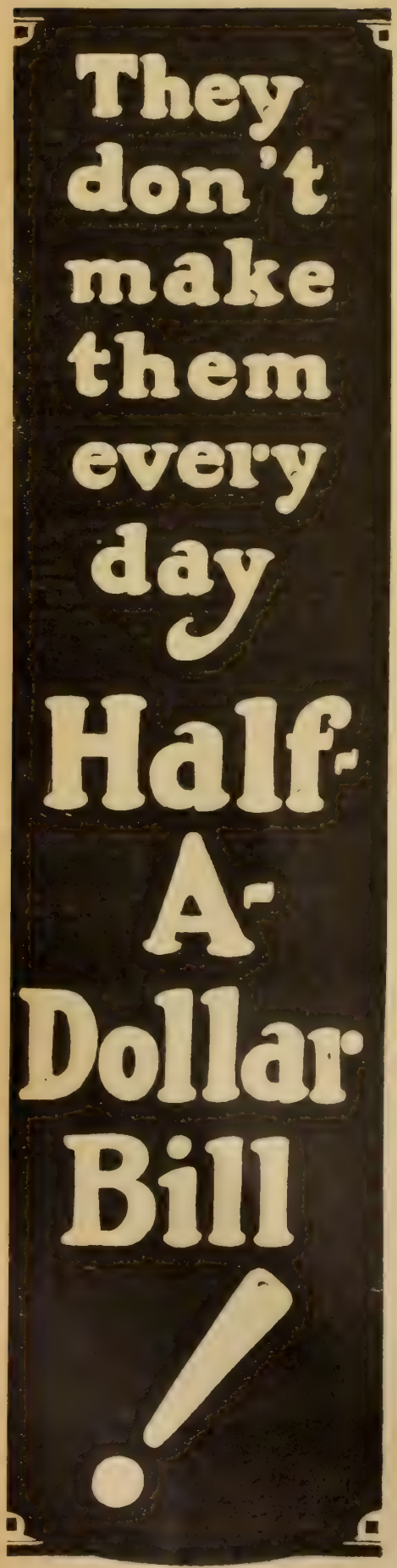
A new organ has been installed in the recently reopened Opera House at Fredonia, N. Y.

A new picture theatre will soon be erected on the east side. It will be built by east side business men and will be located at Jefferson and Woodlawn avenues.



STARTING THE NEW YEAR EARLY—AND RIGHT

The Liberty Theatre, Kansas City, entertained its employes with a party Monday night, December 17. This was the first time the employes had been together at one time since Lee D. Balsly became manager five months ago. He formerly managed a large theatre in Wichita, Kan., and more recently was exploitation manager for the Kansas City branch of Universal. The party was so successful that the employes decided to have another, they to be hosts to friends and relatives. This shows that they are anxious to work in greater harmony, in order that they may push the theatre to the top. Manager Balsly is holding his two daughters, first row, center. Jean Belasco, exploitation man, has a cigar in his mouth. Fred Kurth, orchestra director, is third from the right in the middle row.



Industrial Situation Around Toledo Is Greatly Improved

While the 1923 season has been a financial failure for Toledo picture playhouses, with the exception of the Rivoli and the Princess theatres, all the Toledo managers are jubilant over the bright prospects for the coming season now at hand. With the Willys Overland factory ready to resume both day and night shifts at full force on Jan. 1, and all the other large industrial factories going at full speed, Toledo will be in a fine position to again witness capacity audiences at all of its picture theatres.

H. C. Horater, manager of the Temple Theatre, declares that while the outlook for 1924 is most encouraging it would be better, in his opinion, if the producers of big pictures would cut their production down to six or not over seven reels. He took over the Temple from the receivers four months ago. Horater places his loss for the past four months at $26,000. This loss, he claims, was due to the heavy advertising and publicity expense he was put to, owing to the run-down condition of the Temple before he assumed control of the house. Now, however, Toledo people are talking the Temple and are coming out in fine fashion so that Horater expects soon to have his house operating on a paying basis. He has booked some wonderful productions for an early showing, including the latest films of Charles Ray, Mabel Normand, "Name the Man," "Why Worry," "Reno," "The Driving Fool" and "The Hunchback of Notre Dame."

The biggest film success in Toledo the past season was "If Winter Comes." This broke the attendance record at the Temple for two weeks. So great has been the demand for the film that Horater has booked it for a return engagement beginning Jan. 7. Jackie Coogan in "Circus Days," "The Spoilers" and "St. Elmo" also proved big money-makers here.

Langdon Kumler's Christmas gift card plan at the Pantheon proved a decided success. Several thousand cards were disposed of. Two kinds of gift cards were offered the fans. One called for twenty admissions which sold for $5, while the other was for ten admissions and sold for $2.50. The regular price of the $5 card was $6 and the $2.50 card was $3. Several manufacturing plans became interested in Mr. Kumler's plan and bought large blocks of the gift cards as Xmas presents for their employes. Mr. Kumler is so pleased at the success of the plan that it will be made an annual affair.

The new policy at the Alhambra, inaugurated two months ago, of showing the second run of the leading film down town at a 25-cent admission has proven a great success and will be continued during 1924.

A new effort to have the supreme court decide whether the law prohibiting Sunday theatrical performances is applicable legally to all picture shows was made this week when Walker K. Richards of Findlay filed appeal for review of his conviction and fine under this law.

Emile H. Gerstle, manager of Loew's Valentine for almost seven years, will be succeeded on New Year's day by E. A. Lake, manager for Loew in Baltimore, Md. This is in the nature of an advancement for Mr. Gerstle. For almost a year he has requested the Loew office in New York to transfer him to a climate more healthful for him. The Lake Erie regions seemingly does not agree with him and his physicians prescribe a change of clime.

For months the Loew officials have cast about their circuit of over 150 theatres for a berth for Gerstle. When he leaves here he goes to the metropolis to assume the management of one of the big Loew palaces. During his Toledo stay Gerstle has made many friends for himself and the Valentine. His aggressive methods and initiative built up a clientele that made his theatre one of the most profitable in the Middle West. Some of the managerial friends have arranged several social affairs for him during the holiday week.

"Buster" Gerstle, the famous Boston bull whose companionship with Emil has been likened to that of Damon and Pythias, will of course accompany his master to New York.

Ned Hastings of Cincinnati Gives Newsboys Film Treat

Manager Ned Hastings, of Keith's Theatre, Cincinnati, Ohio, turned the house over to the Working and Newsboys' Home on Thursday of Christmas week, in order that all accredited newsboys of Cincinnati and immediately contiguous territory might enjoy a special movie show. Several thousand newsies formed in line at the home at 8 A. M. and, headed by the Newsboys' band, members of the official board and a police detail in the front ranks, started for the theatre where, in addition to speeches by prominent men, two films were shown, Wesley Barry in "The Printer's Devil" and "Adventures of the Far North." The first mentioned picture was donated by Manager Allen in charge of the local Warner Bros. office, and the latter by the Skirboll-Goldfield Productions.

Charles Weigel, manager of the Madison Theatre, has notified Chief Deputy U. S. Revenue Collector Edward F. Weidner that he would give the entire receipts of his theatre for any night selected as his donation to the Harding Memorial fund. The night will be designated as "Harding Remembrance Night." Pictures of the late president made towards the close of his life will be shown.

Charles Houser, owner of the Miami Theatre, Franklin, Ohio, has leased the house to B. A. Brown, Jr., and Samuel Spicer, who have formed the Miami Amusement Co. and will operate both the Miami and New Franklin theatres. The lease on the Miami runs for 10 years at an annual rental of $5,100.

Roy H. Beattie, who has been ill for nearly four months, has recovered sufficiently to resume his managerial duties at the Palace Theatre. He is apparently none the worse for his long confinement.

The performers at Keith's had a special Yuletide celebration at Hotel Metropole after the show on Christmas night. I. Libson, manager of the first-run houses, gave an interesting address. Libson is not given to making speeches and when he consents to do so it means something.

Damaged Film

In what condition does film reach your projection room and in what shape is it when it goes off C. O. D. to your brother exhibitor? What can you tell the industry about this evil of damaged film? See page 95.

DuPage County Theatre Co. Organized at Aurora, Ill.

The DuPage County Theatre Company has been organized at Aurora, Ill., and is considering plans for a string of movie houses in the towns between 8,000 and 10,000 population in Kane, Will and DuPage counties. V. T. Lynch of Chicago is president. A picture house that will cost more than $150,000 when completed is now being built at Elmhurst, Ill. The house will seat 1,500 and have a $20,000 pipe organ. The Lynch Kappas interests own the New Tiffin Theatre and other Chicago movie houses.

W. S. Butterfield plans a new movie theatre for Ionia and plans are being drawn for the structure now.

Blair McElroy of Fitzpatrick & McElroy, operators of thirty houses in Illinois and Michigan, reports that business is good and the holiday business has been above expectations.

Manager Lou Weil of the Bryn Mawr Theatre put over a big holiday business at his cosy house and topped off the week with a bang-up New Year's Eve show that broke house records.

Harry E. Lerner is putting finishing touches on his new movie house at Elkhart, Ind. It will be known as the Bucklen Theatre.

The Bowen Theatre at Bowen, Ill., will show pictures in the future and L. L. Bowen will have charge of the house.

The Farmington Theatre at Farmington, Ill., has been taken over by Arch Orton.

Harry J. Wallace has been named manager of the Lincoln Square Theatre at Decatur, Ill., to succeed Harry E. Grampp, who sold his interest in the house.

The many friends of A. Gumbiner, owner of the Bryn Mawr, Argmore, Temple and other movie theatres, will be sorry to hear of the death of his wife, Selina Gumbiner, after an operation. The husband and two children survive and the sympathy of the trade goes out to them in their bereavement.

Baker and Dodge, managers of the Grand Theatre at Keokuk, Iowa, which was destroyed by fire last week, announce they will rebuild and the bookings of the house will be handled by the Regent and Colonial theatres, controlled by this firm. The Colonial will be remodeled and fixed up to house the feature attractions that will show in the city.

The Central Park Theatre Corporation has certified to the Secretary of State its dissolution.

Employes of Marks Brothers, owners of the Broadway Strand and other theatres, received policies for $1,000 or more from the firm for Christmas gifts, the firm paying the first year's premiums for the boys.

Many of the movie houses held midnight performances on New Year's Eve and quite a few had vaudeville acts to keep the crowds interested. It was one large night for the amusement public, not only in the Loop theatres but in a large number of the neighborhood houses.

Lubliner & Trinz held open house all week and the boys and girls were admitted free during the matinees throughout the holidays. Several very nifty Christmas trees were on display in the various houses and extras shows were put on for the New Year's Eve parties.

One of the best bills of the year was on at McVickers Theatre during Christmas week and the feature film, "The Big Brother," with appropriate holiday presentations, kept the house filled throughout the week, despite the many counter attractions.

The Randolph Theatre opened the holiday week with Baby Peggy in "The Darling of New York" and Manager McCurdy reported a fine business. The house is all spic and span in its new ivory and old gold decorations, and Mac takes a lot of pride in showing the boys what a dandy movie house he has now.

S. J. Ross will build a new movie theatre at Downing, Ill. He has bought the property.

Almost 9,000 people saw "The White Sister," now playing at the Great Northern Theatre, according to Manager C. S. Primrose. The run will close on January 5, when the picture will be released through Metro. Manager Primrose expects then to handle another big feature.

The Chicago American got out a four-page supplement in colors last week telling about the Balaban and Katz theatres. It was stated that the organs in the five theatres of the circuit were worth over $250,000 and that $800,000 is spent each year for music. There are seven directors of music for the houses headed by Nathaniel Finston and eight organists. Presentations are a big feature of the programs of the houses and the tryouts and rehearsals are staged in the Little Chicago Theatre atop of the big Chicago Theatre. This little playhouse seats about 200. Tryouts go on under the supervision of A. J. Balaban and Frank Cambria. Sunday concerts have been made a big feature of the Chicago Theatre morning programs under the direction of Nathaniel Finston. More than 97 per cent. of the employes have bought stock in the new corporation, and the Balaban and Katz theatres have become a co-operative institution including the executives, employes and public.

Call Consolidated Creditors to Indianapolis for Meeting

All creditors of the Consolidated Realty and Theatres Corporation, which operates picture theatres and leases valuable business properties in several Indiana cities, have been called to meet at the Claypool hotel, on February 7, to consider proposals from the receiver, Fred A. Sims.

Those invited include stockholders, bondholders and all general creditors. The creditors control stock of about $2,800,000 par value, the bond holders have possession of securities valued at about $800,000, and the creditors have claims amounting to about $250,000. The meeting was tentatively set for January 4, but attorneys for the larger creditors later decided on a later date.

The Circle Theatre, Indianapolis, never held a merrier throng than that which taxed the theatre's capacity Christmas morning when the Elks, in conjunction with the Circle management, gave their annual holiday party for the children of the city's institutions and community centers.

The Yuletide spirit was artistically reflected in the lobby decorations of a number of the picture theatres in Terre Haute during the Christmas holidays. Herbert Palmer, of the Hippodrome, was responsible for the decorations there, Harry Allen, exploitation man at the Liberty, designed the greetings for that theatre and practically every member of the staff had a part in arranging the holiday dress of the American.

Owing to the Christmas party for the poor children on Christmas day, Santa Claus was forced to make a belated visit to the Circle Theatre in Indianapolis. He didn't arrive until Thursday after Christmas. On that night, Ace Berry, manager, gave his annual holiday party for the theatre staff. There was a big Christmas tree, presents, eats and music.

Despite the overflowing audiences at the Liberty Theatre in Terre Haute on Christmas day, Fred E. LeComte, manager, found seats for seven little children from the Rose Orphans' Home, who were his guests at the evening performance.

Joseph Otten, manager of the American Theatre, Terre Haute, is wearing a broader smile than ever these days. The Mutual Operating Corporation, which operates the American, has placed a table, reading lamp and two comfortable chairs in the inner lobby of the theatre. "Why, my patrons are pleased, I am doubly pleased," said the cheery manager.

Shannon Katzenbach, manager of the Indiana Theatre in Terre Haute, had as his guest during the Christmas holidays his brother, Will Katzenbach, of Philadelphia.

No Criticism of Cohen Intended

Jonesboro, Ark., Dec. 26, 1923.

Editor, Moving Picture World:

In reporting my address to the Motion Picture Theatre Owners of Texas, in a recent issue, your correspondent, by eliminating certain remarks that prefaced my statements, placed me in a false attitude. While I am sure this was not intentional, I nevertheless wish to be placed on record properly.

Your correspondent made no misstatements but quoted only certain portions of my speech, which made me appear in the attitude of criticizing the actions of our national president, Sydney S. Cohen.

Instead of maligning of belittling the efforts of Mr. Cohen, I state flatly that I regard his work of the past three years as the greatest service ever contributed to exhibitor organization. I am sure that no member of the Texas organization is in doubt as to my opinion of Mr. Cohen and his work, and I do not wish anyone else to be.

Neither do I wish to appear to criticize your correspondent, as he did not color or change my remarks, but reporting, as he did, only what he considered the "high marks" of my address, he placed a different construction upon my statements.

I will thank you to make my attitude known to exhibitors everywhere by giving publicity through your publication to this communication.

Very sincerely,

E. W. COLLINS, Pres., M. P. T. O. of Arkansas.

Pittsburgh's Fine New Ritz Opens to Capacity Audience

The new Ritz Theatre, Fifth avenue near Market street, in Pittsburgh, just completed by the Harry Davis Enterprises Company, was opened on Christmas Monday, December 24, with Federated's "Yesterday's Wife."

The theatre is attractively decorated at an approximate cost of $150,000, said by the management to be the most expensively decorated theatre of its size in the country. Both the lobby and the interior of the house are of the Italian Renaissance architecture. A marquis of the French style extends over the sidewalk in front of the lobby, and at night is brilliantly lighted in changing colors. A huge, vari-colored flood light, similar to the overhead decoration in the Million Dollar Grand, owned by the same company, has been built into the ceiling, and unique lighting effects have been obtained. The walls have been decorated in exact colors of the period design. The lobby floor is of dark green ceramic tiling, with the base of the walls and wainscoting of statuary marble. Exits in front, rear and to an alley on one side.

The Ritz seats 1,000 and contains a small balcony. Performances are from 8 A. M. to 11 P. M., and admission at all times is 25 cents. C. Howard Crane of Detroit and his associates are the architects. Garry Meyer is resident manager of the house. Music is by an organ.

Opening week saw standing room only at all performances.

The Strand Theatre, Sharpsburg, a house seating 750, changed hands the first of December, Tom Anderson and associates having sold out to Ben Lewis and Nat Hopper, both newcomers to the picture business. The deal was made by William McCaslin, theatre broker.

Walter Silverberg, well-known Greenville exhibitor, visited Film Row just before Christmas and brought Walter, Junior, with him to get acquainted with the exchangemen. The young fellow is as big as his dad, and Walter, Senior, says he is already wearing Junior's clothes.

Pete Boglietti has sold his State Theatre in Mt. Oliver to Charles Richards, who formerly conducted the Star Theatre at Rossiter. Boglietti has entered a local hospital to undergo an operation.

M. A. Rosenberg, of the Rialto and American theatres, Fifth avenue, uptown Pittsburgh, made 1,500 kiddies happy on Christmas Day when his gift to them was leather pencil boxes, containing pencils, pens and erasers.

John J. Schultz opened his new Monarch Theatre at Wilson on December 21. The new house seats 480.

The majority of Pittsburgh's picture houses played midnight shows on New Year's Eve, and large crowds attended everywhere. In several of the houses the proceeds were turned over to the employes.

Films in the projection room of the Lyric Theatre at McKees Rocks became ignited in some unknown manner on December 22, and the fire spread so rapidly that the front of the house was badly damaged by the flames. Smoke and water did much damage to the rear of the house and the auditorium. The loss is placed at $6,000.

Mt. Washington, Pittsburgh, is soon to have another picture theatre, to be known as the Grandview, which it is expected will be opened about January 15. The new Grandview stands on the site of the old Duquesne Heights Theatre, which was closed last June and completely demolished to make room for the new and larger structure. The same owners will conduct the new house, Messrs. J. H. Geisler and R. Schlungger. The Grandview will seat 400, 100 more than its predecessor. The house will be modern in every detail, the exterior being done with stone blocks, and the lobby to be of tile.

The new theatre building, owned by Joe Romano at Burgettstown, will soon be completed, and opening date will probably be January 15. Samuel DeWalt will be the manager. The building will be equipped with a $6,000 pipe organ.

A Wicked City

A man approached the ticket office of the Cameraphone Theatre in East Liberty, Pa., the week before Christmas, and asked Manager Kester, "What's the matter with this town anyway?" Kester replied that as far as he knew there was nothing the matter with it.

"Well," replied the man, "look at the shows this week. The Regent has 'Wild Bill Hickok,' the Liberty, 'The Bad Man,' the Cameraphone, 'You Are Guilty,' and the Alhambra, 'The Acquittal.'"

Kester had to admit it was a tough looking list.

A. Manant & Sons, who have conducted the Dixy Theatre in Carnegie for five years, added another picture theatre to their holdings when they took over Charlie Couch's Grand in the same town. Charlie Couch had conducted the Grand for over fifteen years, being one of the real old-timers in the local territory. He expects to move to California in the Spring.

Mrs. Emmel, owner of the Broadway Theatre, McKees Rocks, remembered the employes of the various film exchanges with which she does business by leaving a carton of milk chocolates at the various offices.

Recent exhibitor visitors to Film Row were Tom Kinney, of Franklin; Jack Marks, Clarksburg; Maurice Baum, State College; John Buck, Vandergrift, and Charlie Petz, of Youngwood.

J. Harry Hayward, for some time manager of the Main Theatre in Sharpsburg, and a prominent member of the M. P. T. O. of W. Pa., is now managing the East End Theatre in East Liberty, where a resident stock company is the attraction.

Earnings Shared

The Chamberlain Amusement Enterprises, Inc., with headquarters at Shamokin, Pa., established a precedent on Christmas by dividing its profits with its employes. Each member of the organization received a bonus salary check representing a liberal percentage on his or her earnings during the past year. The total distribution among the employes aggregated thousands of dollars and came as a surprise to all.

Always liberal with its employes during the holiday season, the organization reached the crux of its liberality this Christmas. The policy of the owners and management to deal liberally with its employes has had the effect of establishing an organization that has attained an exceptionally high standard of efficiency in appreciation of the good-will of the employing corporation. Many of the employes have been identified with the organization since the first days of its incorporation.

Philadelphia Film Men Plan Square Deal to Exhibitors

A fair deal to exhibitors and the raising of the plane of ethics of film salesmenship to still higher standards were the objects of a memorable dinner given under the auspices of the Film Board of Trade at the Hotel Vendig during the week.

This conference was the first of a series which have been arranged under the auspices of a special committee of three appointed by the Film Board of Trade, and consisting of John Bethell, William Humphries and W. A. V. Mack, chairman, whose duties were designated to be the explanation to the salesmen of the policies of the Film Board in its efforts to raise the standard of salesmanship in the industry.

Oscar Neufeld, president of the board, said he had received promises from general managers of leading distributing corporations that immediate dismissal will follow discovery that any local manager permits exhibitors to book pictures for a given length of time without stipulating dates when the pictures will be played and the houses in which they will be shown.

James Gilliland, manager of the Greensburg Theatre, Greensburg, Pa., met a tragic death when he was instantly killed following the sideswiping of his automobile by another car on the Lincoln highway just outside of Philadelphia. Mr. Gilliland, who was 60 years old, was thrown from the machine up against a telegraph pole.

Abraham Resnick is now manager of the Ambler Theatre. He at one time was part owner of the Premier and later the manager of the Grand and Jackson. Of recent years he was associated with the Spring Garden Theatre.

Despite the protest of the W. C. T. U. and the Ministerial Association sent to the Mayor of Harrisburg urging the prevention of the Sunday midnight performances at picture theatres, Peter Magaro, owner and manager of the Regent, will continue to have his midnight matinees or early Monday morning programs of pictures. C. D. Feldser, manager of the Broad Street Theatre in that city, closed his Monday morning shows at the request made by letter of the W. C. T. U., and has been commended by that organization.

A unique lobby altar has been erected by Manager Joel A. Levy of the Capitol Theatre, Reading, as an announcement stand for coming events. It is in the form of a standard on which is placed an elaborately bound book inlaid with gilt and whose edges are highly polished in gold leaf, shining clearly under the rays of the powerful light projected over it. It is opened in two pages, resting on a railing, and has all the appearance of a large Bible or missal. Each week there is displayed on the pages the titles of coming productions. The marble base adds to the attractiveness of the altar.

During the coming year there will be erected in the residential section of Scranton a new Comerford moving picture theatre on the site of the property recently purchased at Sanderson avenue and East Market street, just opposite the Scranton Railway Company's depot. Construction will be begun in early Spring. It will be three stories in height and one of the finest amusement enterprises in that section.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

TEA WITH A KICK. (5,950 feet). Star, Dorris May. "Tea With a Kick" is up to the minute. In a delightful, unbiased manner. It holds up to the American public the humorous side of the eighteenth amendment. It is reported, and the report is true, that by actual count there are in "Tea With Kick" one continuous roar, three yells, forty-four screams, fifty laughs and two hundred thirty-one chuckles. Book the picture and count 'em for yourself. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. This is the picture that everyone has been looking for. It is a perfect production. One that will appeal to the public. A picture that you can boost to the limit. Used ones, threes, and photos. Moral tone good and is suitable for Sunday. Attendance, packed them in. Admission 10-25. W. O. Brown, Grand Theatre, Kendrick, Idaho.

BREAKING INTO SOCIETY. Star, Bull Montana. One of the best five reel comedies I have ever shown. It is simply a knockout. Moral tone O. K. Had fine attendance. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

CAPTAIN FLY-BY-NIGHT. (4,940 feet). Star, Johnnie Walker. People liked this one immensely. While the attendance was only average the comments were very laudatory. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

COLLEEN OF THE PINES. (4,738 feet). Star, Jane Novak. Jane Novak at her best. A northern story. Rather dark but a fine picture. Used, ones, threes, photos. A picture everyone should see. Had good attendance. W. O. Brown, Grand Theatre, Kendrick, Idaho.

DAYTIME WIVES. (6,651 feet). Star cast. This picture pleased everybody that saw it. Not a special but just a fair program picture. Moral tone O. K. Had good attendance. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

FOURTH MUSKETEER. (5,000 feet). Star, Johnnie Walker. One of the best program pictures for some time. Moral tone fine. Fair for Sunday. Had fair attendance. Draw small town class in town of 400. Admission 10-30. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

SON OF THE WOLF. (4,970 feet). Star cast. A poor picture on the same kind of a print. The film was so rotten, that we had to make about a dozen patches and any way, there was so much gone that we couldn't tell what it was all about. Not suitable for Sunday nor anytime. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

First National

BRASS BOTTLE. (5,290 feet). Star, Ernest Torrence. A fantastic play that pleased very, very few. The production is very well done but my audiences want realism. Moral tone very good. Suitable for Sunday. Had fair attendance. Draw residenial class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (900 seats), Darby, Pennsylvania.

BRASS BOTTLE. (5,290 feet). Star cast. Boys lay off this one. It's rotten. Patrons said so. Had very poor attendance. Draw family and railroad class in town of 7,750. Admission 10-29. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

Straight From the Shoulder shows you its new dress this week.

When the editors of Moving Picture World decided to change the publication's dress with the Holiday Number it was decided to wait a few weeks before carrying the change to the departments on Selling the Picture to the Public, Straight From the Shoulder, and Projection.

This week it is Straight From the Shoulder's turn to step into line.

Mastodonic mentalities maneuver most marvellously alike, and it so chances that another publication has picked a somewhat similar style of dress for its companion department. More power to them; they got into the dress before this dependable tip department could get into its new costume.

BRASS BOTTLE. (5,290 feet). Star cast. Look out for this; it did not please in this town one in ten patrons. A constant stream of walkouts which is fine business for a picture house (Not). This has a fine cast, a superb production, and just where it falls down is hard to determine, but it was practically unanimously disliked here, and was a distinct "flop." I speak strictly from an audience standpoint on this. My personal opinion was that it could have been made a far better picture than it was, a picture that would have had a broader appeal, it started very good but fizzled away to nothing. My opinion is not based at all on the business this did, for I saw the film both at matinee and night shows, and outside of a titter here and there, that's all the picture got. That doesn't say much for a supposed "comedy?" This might get by in a city, but my advice to the small town exhibitor is stay off at any price, and I regret to have to so write for the producers evidently "tried" but trying don't always make a picture. Used everything for advertising. Attendance, nil. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DADDY. (5,738 feet). Star, Jackie Coogan. An excellent picture. Had a Saturday morning performance for kids and packed them in, and afternoon and night too. Book it, play the title and the star, and clean up. Moral tone excellent and is suitable for Sunday. Had capacity attendance. Draw residential class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (900 seats), Darby, Pennsylvania.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. Patrons did not like it, and business very poor. Why producers take such talent and box office power and handicap it with a period costume play like this is beyond me. Ordinarily Constance is a sure bet for me, but this one flopped. Moral tone good. Draw general class in town of 3,500. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy MacKaill. This was considered by our patrons to be one of the best features we have shown in a long time and while the pulling power of this production is not very strong it will give one hundred per cent. satisfaction. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. This is a corker. One of the best I ever played. I packed them in with this picture and everyone was satisfied. This is the first time I ever showed Constance Talmadge here and she made a hit. Moral tone fine and is suitable for Sunday. Had large attendance. Drew mixed class in town of 5,000. Admission, 10-20-25. T. L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A good Western picture that was enjoyed here. Not a special by any means; as a program product and at a program price you will get-by and maybe have something left. Used everything for advertising Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

KID. (6 reels). Star, Charles Chaplin. Old but had a new print and drew only fair attendance. Chaplin never did draw anything for me. Had fair attendance. Draw small town class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. No story to speak of. Not an amusing picture that will go over if advertised as being a farce-comedy. Moral tone good and is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. People never before admired this type of picture, but those who came pronounced this the best ever. Moral tone fine and is absolutely suitable for Sunday. Attendance, not very large. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

WANDERING DAUGHTERS. (5,471 feet). Star cast. She wandered all right. Draw family and railroad class in town of 7,750. Admission 10-28. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. Good picture though rather slow. Our patrons enjoyed it. Star doesn't have to act much but her support is excellent. Has good moral tone and is suitable for Sunday. Had good attendance. Draw middle and lower classes in city of 600,000. Admission matinee fifteen cents, evening twenty-five cents. Joseph F. Enos, New Lyceum Theatre (1600 seats), San Francisco, California.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. An extra good picture. Pleased what few saw it. Advertised it heavily, but they have been fooled so many times lately on Norma's pictures that they stayed away. Moral tone O. K. and is suitable for Sunday. Had bad attendance. M. W. Larmour, National Theatre, Graham, Texas.

"Let Not Man Put Asunder"

Norma Talmadge. An excellent picture and well worth seeing. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. A fine screen version of the stage success, well done in every particular, but a doubtful box office asset due to the fact that it has been filmed before and that every ten, twent and thirt show on the road has done the stage version. Good picture, though. Hardly suitable for Sunday. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. Just a fair program picture of the Northwestern variety. Cannot give it much. Just another picture. Moral tone O. K. and is not suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

Fox

BIG DAN. (5,934 feet). Star, Charles "Buck" Jones. Very good Saturday show. Pleased kids as well as grown ups. Film in good condition. Jones popular here, but like him best in Westerns. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,000. W. A. Popham, Elite Theatre, Kamsack, Sask., Canada.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. The picture was not exactly what they expected to see, but it drew fairly well and pleased them. Lots of action. I would call it a good picture. Moral tone fair and is not suitable for Sunday. Had pretty good attendance. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

JUST TONY. (5,233 feet). Star, Tom Mix. Couldn't buy it without buying all of their pictures, so of course we didn't get to show it. Had fair attendance. Draw small town and country class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Drew better for me than any Monday night picture I have played in months, and pleased all who saw it. They had read the book and came to see the picture. Moral tone good and is not suitable for Sunday. Had good attendance. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

MIXED FACES. (4,400 feet). Star, William Russell. Fair with a sprinkling of comedy. Will get over good with Russell fans. Russell does us fair as a star. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil and farming class in town of 650. Admission 10-25. J. A. Herring, Play House (249 seats), Strong, Arkansas.

MONTE CRISTO. (8 reels). Star, John Gilbert. In spite of the fact picture was very old, house was sold out. Picture long but interesting from start to finish. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SKID PROOF. (5,565 feet). Star, Charles Jones. Charles "Buck" Jones in hard racing automobile. Race draws town and country trade of 1,300. Good sub titles and lots of thrills. This picture satisfied all. "Good Saturday" nite show. Admission 10-20. Not suitable for Sunday shows. Attendance 309. Draw town and country class in town of 1,300. W. T. Wilson, Alamo Theatre, Ridgway, Illinois.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder asks film salesmen—or whoever they may be—not to try to get past the censorship established on these dependable tips by sending reports purporting to come from theatres not in existence.

Tips are welcomed from exhibitors who voluntarily contribute for the benefit of their brother exhibitors.

But when a slip torn from a hotel letterhead, or a report blank taken from the magazine, comes in from some one not known or traceable in our files as an exhibitor, the report is held up until word comes from the theatre—if there is one—that this is a straight tip.

Nine times out of ten there is never a reply or else the post office sends back our inquiry as unclaimed.

So—whoever is trying the stunt—lay off! We're all working hard to give the exhibitor real help—and you can't crab the act! VAN.

Goldwyn

ACE OF HEARTS. (5,883 feet). Star cast. This picture has no story at all and I would not advise any one to book it, if you do it will cause dissatisfaction. Not suitable for Sunday. Had poor attendance. Draw all classes in town of 1,200. Admission 20-30 C. P. Alford, Princess Theatre (250 seats), Spring Hope, North Carolina.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. One of Chaney's best. Plays fine double real acting. It's different and went over good with everyone. Well directed and perfect acting. Moral tone good. Had good attendance. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

BROTHERS UNDER THE SKIN. (4,983 feet). Star, Helen Chadwick. Good comedy drama of married life. Appeals especially to male patrons. Suitable for Sunday. Had fair attendance. Draw small town class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

CHRISTIAN. (8,000 feet). Star, Richard Dix. A wonderful production and one that should draw anywhere. It might have with me if the pciture was in any kind of condition. The print I received was absolutely the worst I have ever received on any picture. Moral tone fine and is suitable for Sunday. Had large attendance. Draw mixed class in town of 5,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

CHRISTIAN. (8,000 feet). Star cast. Played on Thanksgiving and couldn't have picked a better one. One of the better kind that pleases all but the front three rows and nigger heaven. Moral O. K. and is suitable for Sunday. Had good attendance. Draw family and student classes in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. The is a good comedy drama. A lot of good, hearty laughs can be got from it. Pleased the majority. Has good moral tone and is suitable for Sunday. Had good attendance. Draw miners in town of 1,000. Admission 15-30. Jos. Mahowald, Alhambra Theatre (250 seats), Harrison, North Dakota.

ENEMIES OF WOMEN. (10,901 feet). Star cast. Three days to good business. Made 'em gasp in a couple of places. Eleven reels are pretty long but they stuck. Very elaborate production. Strong on exceptional war stuff. Moral tone mostly good. I ran it on Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ENEMIES OF WOMEN. (10,901 feet). Star, Lionel Barrymore. A very fine picture; should be classed by itself. Has fine moral tone. Had good attendance. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre, (462 seats), Barnesboro, Pennsylvania.

GIMME. (5,769 feet). Star, Helen Chadwick. Seemed to please but did not draw better than average. Moral tone good and is suitable for Sunday. Had fair attendance. Draw small town class in town of 1,474. Admission 10-20-30. T. W. Canon, Majestic Theatre (429 seats), Greenfield, Tennessee.

GOLDWYN PRODUCTIONS. I have found them to be good, clean, stories and prints in fine shape. Have shown only a few but they were fine. Moral tone O. K. and are suitable for Sunday. Attendance fair. Draw all classes in town of 500. Admission 10-25. Jack Stanton, Movies Theatre, Onamia, Minnesota.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Makes a very fine show. Book it. Had many comments on this picture. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

GREEN GODDESS. (9,100 feet). Star George Arliss. A work of art, patrons de-



SCENES FROM "THE BIG IDEA," STARRING "SNUB" POLLARD, IN A ONE REEL HAL ROACH COMEDY FOR RELEASE BY PATHE.

Timely Tips

FASHION ROW (Metro—Mae Murray). A very good picture; the best Mae Murray has ever made. In my opinion, the first picture Mae Murray has ever done real acting in. Will please those who like Mae Murray and clothes as well as the ones who want drama. They seemed to like Mae Murray better in the part as the little immigrant than as the actress. Town of 25,000. Admission twenty-five cents. Jake Jones, Cozy Theatre (700 seats), Shawnee, Oklahoma.

ANNA CHRISTIE (First National—Blanche Sweet). George Marion is a hit; Blanche Sweet never did better; Bill Russell and Eugenie Besserer very good. Direction, photography and characterization excellent. Story will hold you. It pleased all but one woman who wanted a somewhat shallower story. Good moral tone; suitable for Sunday. Attendance light but not fault of picture. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

lighted, but this picture is distinctly highbrow. There is no reason for it not being liked, but the attendance was not what it should have been, although as before mentioned those who did attend raved—and that's as it should be. Used everything for advertising. Draw health seekers and tourists. Dave Seymour Pontiac Theatre Beautiful, Saranac Lake, New York.

HUNGRY HEARTS. (6,540 feet). Star cast. Although this community is practically one hundred per cent. gentile, "Hungry Hearts" was liked immensely by our patrons, and I rate it high as a production. Don't pay more than program price, for it has absolutely no drawing power. Moral tone good and is suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, special 22-44-50. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

IN THE PALACE OF THE KING. (9,000 feet). Star, Blanche Sweet. Beautiful, well told love story of the Spanish Court but lacks action and fails to please the average movie fan. Moral tone good and is suitable for Sunday. Had poor attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

LAST MOMENT. (6 reels). Star cast. This is as thrilling and interesting as has been put on the market, providing you can get a decent print. Our print was torn five times in the last reel and about half of the sixth there, too. Watch yourself. Moral tone good. Too gruesome for Sunday. Had poor and dissatisfied attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

LOOK YOUR BEST. (6 reels). Star, Antonio Moreno. Just a program picture run with two reel Pathe comedy and Pathe news made a fine program. Moral tone good. Had fair attendance. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

RAGGED EDGE. (6,800 feet). Star cast. Good picture that doesn't have all the action it might. People were fairly well interested, but thought it took too long to tell the simple story. Moral tone good. Suitable for Sunday in some towns. Had fine attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

SPOILERS. (8,028 feet). Star, Milton Sills. Good Western and splendid picture. I play to society class and they did not like it. Did not pay for picture; otherwise well pleased. Has good moral tone and is suitable for Sunday. Had small attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

Hodkinson

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. This feature is with out doubt an exceptionally fine production, but it is like too many of the present available attractions, too long, and patrons did not hesitate to say so. The average audience gets restless sitting through so many reels, no matter how interesting they may be. The title is splendid and if the picture is well advertised, the people will come. The box office value of the title is unlimited. In spite of unusually stormy weather, the attendance was good. I do not call this a well chosen picture for Sunday, as there is too much fighting, but it is clean throughout. Print was in good physical condition. I used slide, mailing list, window cards and boards. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Metro

CONQUERING POWER. (5,500 feet). Star, Rodolf Valentino. An old one, but a good one. A little too dramatic, in places, to be appreciated by small town patronage. Class "A." Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

CORDELIA THE MAGNIFICENT. (6,800 feet). Star, Clara Kimball Young. An extra good program picture, more suitable for the better class. Lavishly produced and well acted. It seemed to please an extra good crowd. Moral tone fair, and is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. A nice picture; drew us extra business and made money. Moral tone fine. Suitable for Sunday. Had good attendance. Draw family and railroad class in town of 7,750. Admission 10-28. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

DESIRE. (6,500 feet). Star cast. A good program picture but no more. The cast is good, the scenes are pretty and the clothes are attractive but the story is poor. However, there were no kicks or praises. Moral tone fair and is not suitable for Sunday. Had fair attendance. Draw college town in town of 4,000. Admission 10-30. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

EAGLE'S FEATHER. (6,500 feet). Star, Mary Alden. A good western program picture, that is minus the riding. It has fights and is fairly exciting and is somewhat different. At a reasonable price this is O. K. Usual advertising brought good Saturday night attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

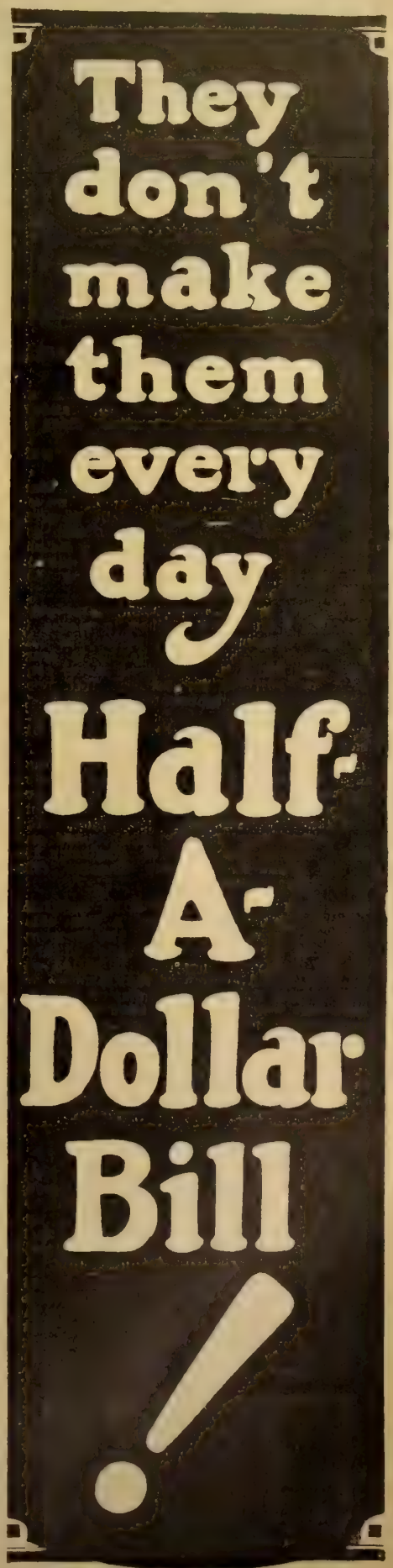
ENTER MADAME. (6,500 feet). Star, Clara K. Young. Poorly directed production. This one failed to please anyone. Will not pay you to run it. They will walk out on you. Attendance, poor. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

FORGOTTEN LAW. Star, Milton Sills. Good picture that pleases. Not a big production, but a good program feature that receives good comments. Had fair attendance. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. A fairly good picture, but just a little bit too snobby. Pleased most of the patrons though. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HEARTS AFLAME. (8,110 feet). Star cast. A splendidly produced melodrama of the higher type that ought to do well anywhere. Has little box office draft, but was well liked by those who came. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Jolins, Grand Theatre (750 seats), Jonesboro, Arkansas.

HEARTS AFLAME. (8,110 feet). Star, Frank Keenan. Another fine production. The forest fire scene in this picture is one of the finest bits of photography and beauty ever







SCENES FROM HAROLD BELL WRIGHT'S "WHEN A MAN'S A MAN," A FIRST NATIONAL ATTRACTION

filmed. Book this one and pack them in. Moral tone fine and is suitable for Sunday. Had large attendance. Draw mixed class in town of 5,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (625 seats), Jewett City, Connecticut.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. Splendid; good comedy woven all the way. The little orphan child is extra good. Moral tone good and is suitable for Sunday. Had good attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TRIFLING WOMEN. (8 reels). Star cast. A splendid picture and seemed to please. A little too gruesome in some parts; but this could hardly be helped. It failed to draw as the title killed it. Has good moral tone and is not suitable for Sunday. Had poor attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. A picture that will please ninety-eight per cent. Nothing deep, but very entertaining. Good scenery. Has fine moral tone and is suitable for Sunday. Had good attendance. Draw neighborhood and foreign class in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (320 seats), Clovis, California.

TRAILING WILD ANIMALS IN AFRICA. (6 reels). This was as good a box office winner as I ever played. I had the co-operation of the schools and the school children gave me plenty of boosting. It called out some hard boiled customers that I never expected to see. Raised my admission but the picture was worth it. I advertised with slide, window cards, boards and mailing list. Had a big crowd. Too good to pass up. Show it and make some money if you have not already used the animal pictures. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester Vermont.

Paramount

IS MATRIMONY A FAILURE. (5,612 feet). Star cast. A real good picture; comedy throughout, which helps a good picture along. Good prints. Moral tone good and is suitable for Sunday. Had good attendance. Draw mining class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

KICK IN. (7,074 feet). Star cast. A cast that reads like "Who Who" in Moviedom. An excellent crook story, well acted by the entire personnel; interesting in the extreme. If there is a chance for criticism, I should say the title is not as good for the box office as the picture deserves. Had many favorable comments and no kicks for "Kick In." Used slide, heralds, boards, and mailing list to draw a good attendance. Not very good for Sunday, although the moral tone is O. K. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

"Let Not Man Put Asunder"

LAWFUL LARCENY. (6,237 feet). Star cast. A picture of ancient Egypt, true to life, and very interesting, as seen in modern times and with modern eyes. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. A Jim Dandy picture; good story, wonderful scenery. Good prints. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

MISS LULU BETT. (5,904 feet). Star cast. A story, well toned with comic situations, well worth showing in any small town. Good prints. Moral tone very good. Suitable for Sunday. Had good attendance. Draw mining class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

MY AMERICAN WIFE. (6,061 feet). A Paramount attraction featuring Gloria Swanson, supported by Antonio Moreno. A fine picture. The best Swanson I have used to date. This star is not so good as a magnet for the men, but she does pull in the ladies and pleased them always. Her pictures are as good as a style show. Work of the supporting cast is excellent. Print was in first class condition. Suitable for Sunday, having good moral tone. Used slide, heralds, window cards, photos and boards. Attendance fair. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Very, very poor picture, and many kicks on it. Moral tone O. K. and is suitable for Sunday. Had poor attendance. Draw family and railroad class in town of 7,750. Admission 10-28. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

NORTH OF RIO GRANDE. (4,770 feet). Star, Jack Holt. This is an average Western which drew good here. We helped out by running an "Our Gang" comedy with it. These kids are sure hard to beat as comedians. They sure draw fine. Moral tone fair. Not suitable for Sunday. Had good attendance. Draw miners in town of 1,000. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

ONLY 38. (6,175 feet). Star cast. A nice picture that pleased small audiences. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw family, and railroad class in town of 7,750. Admission 10-28. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

ON THE HIGH SEAS. (5,050 feet). Star, Dorothy Dalton. A dandy program picture that will please them. The best picture I ever showed these two stars in. The paper on this, coupled with the title and names of the stars, all combine to make it a box office picture. Used slide, boards, photos. Had good attendance. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

PARAMOUNT PRODUCTIONS. Ran sixty this year; good and better. No kicks on subjects or condition of prints. Draw farming and oil class in small town. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. A picture that has great chances for exploitation and a picture that, if you exploit it too strong, will not live up to your promises. It's a fairly good picture, nothing wonderful, and the audience told me so. Buy this one carefully or "go into the red." Used usual advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SILENT PARTNER. (5,861 feet). Star, Leatrice Joy. A program picture, nothing more, despite what any fluent salesman may say. Used usual advertising. Attendance fair at matinee, poor at night. There was a reason; the news got out. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIREN CELL. (5,417 feet). Star, Dorothy Dalton. A Dalton picture can always be relied upon to please my patrons. This was no exception. An average picture of the Northwest that offered good entertainment to a good house. Paper on this is very good. Not the best sort of picture to use on Sunday, but there is nothing objectionable in it. Used slide, photos and boards and drew better than average house. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SPEED GIRL. (5 reels). Star, Bebe Daniels. This will pass when run with a good comedy. We ran an "Our Gang" comedy and had very few kicks. Moral tone fair and is not suitable for Sunday. Had fair attendance. Draw miners in town of 1,000. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Good program picture that pleased. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. A fair picture with a great pulling power. Not exactly like the book some said, but it was entertaining as it was. Had a wonderful attendance and as it was bought at program prices I did well with it. Do not think the star is very popular here, but the title drew a crowd. A good type of picture for any audience, anywhere, any time. Used slide, boards, mailing list. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

TRAVELIN' ON. (6,267 feet). Star, William S. Hart. Hart pictures are all good to us. This went over big. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

VALLEY OF SILENT MEN. (6,491 feet). Star cast. A very good picture for small town. Everybody well pleased with it. Run for twenty-five and forty cents admission. Second night better than first. A one hundred per cent. attraction. Not suitable for Sunday. Had very good attendance. Draw all classes in town of 1,200. C. P. Alford, Princess Theatre, Spring Hope, North Carolina.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. Betty Compson never had a better



Scenes from Metro's "The Heart Bandit."

Viola Dana Is the Star In This Big Production.

background for her display of physical charms than in "White Flower" where she is seen as the fairest flower in the garden of roses. Miss Compson is supported by notables enough to secure excellent performances, in addition to her own charming self and personality. "The White Flower" is sure to please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Went over big for me at doubled prices. Old but excellent. Will please most everyone. Small town, buy it right and make some money. Has good moral tone and is suitable for Sunday. Had good attendance. Draw neighborhood and foreign classes in town of 1,100. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.

Pathe

WHY WORRY. (6 reels). Star, Harold Lloyd. So far as Harold Lloyd is concerned the picture could almost run without him, but hurray for the giant. Better get someone to hand you smelling salts when you look at the price of this picture. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw general class. Admission 20-40. G. W. Gould, Majestic Theatre, Dallas, Oregon.

Preferred

DAUGHTERS OF THE RICH. (6,073 feet). Star cast. Not much to this long and drawn out picture; could not see any reason why a producer would put anything on the market like this. Full of weeps. Not a comedy situation in the entire length. Did not please and don't see how it could go over anywhere. People walked out on this. Moral tone fair and is not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,200. Admission 5-15. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

MOTHERS-IN-LAW. (6,725 feet). Star, Ruth Clifford. Can't give much to this, you'll just about get by with this and it's not worth a penny more than program price, it has a comedy title for a picture that's forty per cent. sobster. Well produced and well acted but the story is too improbable. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

ORPHANS OF THE STORM. (13,400 feet). Stars, Gish sisters. A wonderful picture that will please one hundred per cent. in any city. Go the limit on this one and charge your maximum price for admission as it's right there. Moral tone good and is suitable for Sunday. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Universal

ACQUITTAL. (6,523 feet). Star, Claire Windsor. Good show, and satisfied the majority of our patrons. Draw laboring class in town of 403. Admission 10-25. Robert Marsden Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ACTION. (4,509 feet). Star, Hoot Gibson. It was so good that we played it twice. I don't care what they say Hoot Gibson is the one that has the western stuff. He can't be beat. Suitable for Sunday show. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. An all western. Our patrons sure fell for this one. It pleased one hundred per cent. Book it. Your patrons like westerns. "Hoot" is there when it comes to westerns. Moral tone good and is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

FOOLS AND RICHES. (4,904 feet). Star, Herbert Rawlinson. Universals are all good. This one being one of the many. Good prints. Moral tone good and is suitable for Sunday. Had good attendance. Draw mining class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

HEADING WEST. Star, Hoot Gibson. Went over big. Hoot is known here personally by several families and they did the advertising and the rest were not disappointed. Moral tone good and is not suitable for Sunday. Had good attendance. Draw small town class in town of 400. Admission 10-35. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

HUMAN HEARTS. (6,350 feet). Star, Dorothy Philips. No good, too much sob stuff and mob scenes. Moral tone poor and not suitable for any day. Had poor attendance. R. X. Williams, Lyric Theatre, Oxford, Mississipp..

Vitagraph

FLOWER OF THE NORTH. (7,130 feet). Star cast. Found this picture above the average program picture and it pleased well. Bought reasonable and print in good condition. Has fair attendance. Draw small town class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

HER LORD AND MASTER. (5 reels). Star, Alice Joyce. Showed this Thanksgiving Day to a large audience who praised it highly. It is a good picture and film is in good condition. Used ones, heralds, photos. Had good attendance. Draw city class and coal miners in town of 950. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

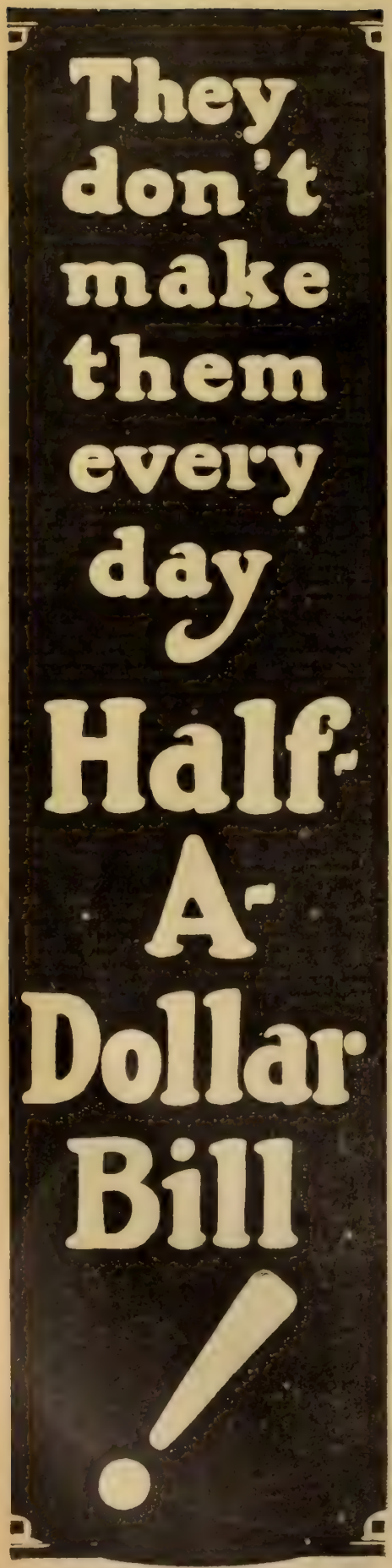
LOYAL LIVES. (5,950 feet). Star cast. Played this to county meetings of postal employees. They enjoyed it from start to finish, so did I. A wonderful cast. Class "A." Moral tone excellent. Suitable for Sunday, aye, aye, Sir. Attendance, good. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

LOYAL LIVES. (5,950 feet). Star cast. This will prove a good box office attraction and can be bought right. It is a picture that will suit all classes, advertised strong and got results. Moral tone fine, and is suitable for Sunday. Had good attendance. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

MAN NEXT DOOR. (2 reels). Star, Alice Calhoun. A knockout. Pleased one hundred per cent. People came back and told me it was the best ever. Don't be afraid. Book it and go after it big. Moral tone good and is suitable for Sunday. Had capacity attendance. Draw general class. Admission twenty-five cents. P. G. Bennets, Regent Theatre, Hastings, Michigan.



Scene from the New Universal Attraction, "The Whispered Name," Featuring an All-Star Cast Directed by King Baggot



MAN OF MIGHT. Star, William Duncan. Anybody that likes plenty of action has it in this picture. It starts with action and quits with it. Has fair moral tone and is not suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

MASTERS OF MEN. (6,800 feet). Featured cast. Exceptionally good sea picture. Ought to please any audience. Plenty of action in this one. A special that is really a special. Good moral tone. Good attendance, drawing from small town and surrounding district. Town of 2,200. R. H. Freeman, Opera House, Liverpool, N. S., Canada.

MIDNIGHT ALARM. (6,000 feet). Star cast. A very good picture with more thrills than "Third Alarm" but the story is not quite as appealing. Had good attendance. Draw country and town class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

NINETY AND NINE. (6,800 feet). Star cast. This seemed to be just what the people wanted. It's a very nice picture but if that was a real fire how could those freight cars go through and not burn the paint. Moral tone good and is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

NINETY AND NINE. (6,800 feet). Star cast. This is the best picture of the forest fire type that has been offered in several seasons. It is staged in a most spectacular manner and is convincing. The characters are well taken and Colleen Moore seldom ever had a better part. Had extra good attendance. Draw general class in city of 15,000. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

PIONEER TRAILS. (6,920 feet). Star cast. Vitagraph sure did not miss fire on this one as it appeals to all classes and the interest increases more with each reel. Drew heavy three days and pleased one hundred per cent. Moral tone very good and is suitable for Sunday. Had very good attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

SILENT VOW. (4,600 feet). Star, William Duncan. The double exposure work in this average mounted police story is exceptionally deceiving. A picture with lots of clean action. Has fair moral tone and do not think it is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

YOU NEVER KNOW. (4,867 feet). Star, Earle Williams. A fine program picture. It pleased about eighty per cent. Print in fine shape as all Vitagraph film is. I haven't received a poor print from Vitagraph as long as I have used their service. Draw farmers in town of 150. Admission, 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

Warner Bros.

BRASS. (5,290 feet). Star, Monte Blue. If all pictures were as good as this one managers wouldn't wear out their shoes trying to hide from the congregation. Certainly was a real pleasure to play this one. Monte Blue is a real actor every inch of him. Nothing to criticize in this picture. Moral tone good. Suitable for Sunday or any other day. Had very good attendance. Town of 7,000 Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. A good picture well liked. Don't think it as good as the last two Barry pictures. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw town and country classes in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

DANGEROUS ADVENTURE. Star, Grace Darmond. Good picture only the animals got too thick. Would be a good picture if made in five reels. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (300 seats), Carmel, Maine.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. Although Warner folks claim this to be one of their light ones and the price is right. We believe it to be the very best picture in the bunch. We had more favorable comment on this one than on all the others combined. Everyone should play it. It is bound to go over. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MAIN STREET. (8 reels). Star cast. Ran this two days to fine business, but the people were not satisfied with it. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smiths Theatre (250 seats), Mt. Joy, Pennsylvania.

TIE THAT BINDS. (7 reels). Star cast. A very pleasing picture not big. Neither is it just common, little stuff. Not a bad production at the right price. Warners asking more for this new product than they did for last bunch and we doubt very much if they are as good. We don't think so. They just went crazy along with the others. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

A New Mix

NORTH OF HUDSON BAY (Fox—Tom Mix). Was out of town when this was shown in our theatre, but after arriving home everybody says, "When are you going to get another picture as good as 'North of Hudson Bay?'" It must have satisfied. Business was very good. Marsden & Noble, by Robert Marsden, Jr., Noble Theatre, Marshfield, Oregon.

Comedies

BEHIND THE SCREEN. (Chaplin). Star, Charles Chaplin. One of Chaplin's old pictures but a laugh every minute. Moral tone good and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith's Theatre (250 seats), Mt. Joy, Pennsylvania.

CUPID'S ELEPHANT. (Fox). The children will enjoy this comedy more than the grown folks as some parts are very silly. An elephant takes a big part so the children were wild over it. Suitable for Sunday. Had fair attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre, (500 seats), Aberdeen, Mississippi.

ELECTRIC HOUSE. (First National). Star, Buster Keaton. The best Keaton to date. Better than the "Boat." Pleased one hundred per cent. Draw farming community in town of 800. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

QUACK DOCTOR. (Paramount). This is a two reel comedy and it is no good. Take my advise and lay off of it, also "Great Scotts." Prints are no good and nothing funny about them. Had poor attendance. Draw all classes in town of 1,200. Admission 20-30. C. P. Alford, Princess Theatre (250 seats), Spring Hope, North Carolina.

ROPIN' FOOL. (Pathe). "The Ropin' Fool" is right; Rogers ropes a hat, rat, cat, dog, goats, a cow, and several other things. A good novelty. Will is a bear with a rope. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

ROUGHEST AFRICA. (Pathe). Star, Stan Laurel. A good two reel comedy. Your patrons would enjoy it better if you have run "Hunting Wild Game in Africa." Moral tone good and is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

SALESMAN. (Fox). A very good comedy; should please one hundred per cent. Sure made them all laugh from start to finish. Enough said. Keep up the good work, Al. You're getting in a class of your own. Jack Schneider, Casino Theatre, Richmond, Iowa.

SATURDAY MORNING. (Pathe). Our Gang Comedy. The usual "Our Gang" comedy. Very good, but oh what a print. I examined this one before the show and took out at least thirty bad places in two reels and yet I had five stops in two shows. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smiths Theatre (250 seats), Mt. Joy, Pennsylvania.

SMALL TOWN HERO. (Chester). A fair comedy. Not as good as some of Little Nap. Draw all classes in town of 2,200. Admission 15-25. D. W. Strayer, Smith's Theatre (250 seats), Mt. Joy, Pennsylvania.

STAY DOWN EAST. (Arrow). Not the kind of comedy to make them laugh. If they haven't seen "Way Down East," this is no good at all. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

THIS WAY OUT. (Educational). The kids roared at this one. It had some great gags in it. Mermaid comedies usually have a good share of laughs in them. Draw better class in town of 4,500. A. C. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TREASURE BOUND. (Educational). A good comedy that had the "stuff" in it to make 'em laugh. Class "A." Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

UNCOVERED WAGON. (Pathe). Star, Paul Parrot. Not a laugh in this. These comedies are not as good as formerly, when Snub Pollard appeared. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

WHERE IS MY WANDERING BOY THIS EVENING? (6,579 feet). Star, Ben Turpin. Good comedy that will get a few laughs. Nothing extra. Will fill in good attendance. Admission 15-55. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

Serials

JUNGLE GODDESS. (Export and Import Films). Good serial. We have played two episodes and they were great. One of the most interesting and exciting serials we have had in a long time. We have shown his other serial "The Miracles of the Jungles" and it proved to be a great thriller. Book it, this is the best money can buy. Moral tone O. K. Very good attendance. Draw all classes in town of 5,000. Admission 10-30. M. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.



A Scene from the Latest Hoot Gibson Special Production, "Hook and Ladder," Released by Universal

Short Subjects

COLUMBUS. (Pathe). First educational picture we ever made money with. Used it with a feature that had lots of action and the combination went over in excellent shape. Moral tone excellent and is suitable for Sunday. Had very satisfactory attendance. Draw all types in city of 88,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

FIGHTING BLOOD, 2nd Series (F. B. O). Better than the first series and they were pips. Has good moral tone and is suitable for Sunday. Had big attendance. Draw best class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FOX NEWS NO. 94. This is the most diversified reel we have shown in some time. Great interest was manifested in the Denishawn Dancers who are shown in a rehearsal of a big dance. Well edited reel. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. I have reported on these before. Just wish to say they are going over better than ever. No theatre should fail to play them. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

PATHE REVIEW. (Pathe). This is the best magazine of the screen. We find it to be one of the best fillers obtainable. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

PATHE REVIEW NO. 178. (Educational). Always worth while and worth good money, for us. Has fair moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

POST NATURES PICTURES. (Post Nature Pictures Corp.). We have been using these scenics for sometime and have found them good of their kind. They are very well photographed. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

State Rights

BRIGHT LIGHTS OF BROADWAY. (Principle Pictures). Star cast. (6,700 feet). An old, old story, but told in a very clever manner. Characters very good. Drew well opening day and slumped badly second and third. Cabaret scenes are exceptionally good. Moral tone good and is suitable for Sunday. Had fair attendance. Draw general class. Admission 10-35. Edwin F. Allman, Pike Theatre, Dover, Ohio.

CYCLONE JONES. (Aywon). Star, "Big Boy" Williams. (5,000 feet). This picture is a very good picture. All Big Boy William's, Farnum's Hoxie's and Talmadge's pictures draw for us. The class of town likes something with the punch. Moral tone O. K. and is suitable of Saturday. Attendance fine. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

DRUG TRAFFIC. Star cast. Picture fair. Drew a good house, in spite of cold weather. There is good paper on this subject and should go over in any house. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

ENVIRONMENT. (6 reels). Star, Alice Lake. A fair picture. Nothing extra. Moral tone good and is suitable for Sunday. Had fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

IMPULSE. (Arrow). Star, Neva Gerber. A fair program picture. No kicks. Some fine scenery in the first reel. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800 Admission 15-25. D. W. Strayer, Smith's Theatre (250 seats), Mt. Joy, Pennsylvania.

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SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Atlanta First National Headquarters Finds Clever Ideas for Coupon Books

CREDIT is due Willard C. Patterson, manager of the Metropolitan Theatre, Atlanta, Ga., the First National first run house, for a couple of new and mighty good kinks on the sale of Christmas Coupon Books. The stunt was worked out with Sig Samuels, and while it is too late to profit by the Christmas sale this year, there is nothing to prevent the utilization of the ideas for post-Christmas sales, and the coupon book is useful the year around, though it finds its fullest development around the holiday season.

The first of the stunts was to tie up the United Cigar Stores to the sale of the books. This was accomplished through the co-operation of J. A. Davis, Southern representative for the United.

To Get People In

The books were placed on sale for $5 and contained coupons to the value of $6, good at any time. The books were sold in all United stores and the full price was turned over to the theatre. There was no sales commission, since Mr. Davis realized that it would mean more to the store to have a space in the theatre's daily and Sunday advertising space stating that the books were on sale at all the cigar stores. This was a direct advertisement for the store, and might bring in new trade. In any event, it was newspaper mention, which cost the store nothing.

From the theatre angle the store sale brought the tickets to the attention of persons who might not be regular patrons of the Metropolitan. It supplemented the sale of tickets to house patrons through the box office, and widened the theatre's clientele.

Moreover it gave the theatre decidedly good advertisement. The illustrations at the bottom of this page show the exterior and interior of one of the stores. In the window there is a large banner between the Tuxedo and Velvet cards, near the top centre of the display. This works in with the general suggestion of holiday gifts which is the keynote of all the cards.

Inside the store will be noted an easel stand near the right, on the counter, displaying one of the books. There is another sign on the mirror at the rear of the store. Some of the signs were made with an opening into which the title of the current attraction could be slipped with each change of program. It gave three large cards in each store. It was more than a week-end stunt and of real benefit to both parties to the agreement.

In Newspaper, Too

There were also books representing a three-dollar value, which were sold for $2.50. Two thousand of these were sold the Atlanta Georgian and American for $2.40 each and given to anyone who secured four new subscribers for six months each.

Naturally, the paper got back of this with all the force of its advertising pages and, in addition, the carrier boys were given prizes ranging from season passes to the first five to five admissions for the thirty boys in the fifth division. This made the route carriers hustle and materially shortened the space of time required for the disposal of the books. They did not have to actually sell their books to be credited with the prize. The award was made on the basis of new names on that route, so their indirect solicitation also counted in their favor.

Started Right

And note that Patterson did not start off his campaign on a weak sister. He began it with Flaming Youth, to show what the tickets were good for.

Flaming Youth Was Oversold in Boston

Jack Pegler, of the New York offices of First National, went over to Boston to help put over Flaming Youth at Gordon's Olympia Theatre, and he sold it so well that they could not take care of all the customers the first week, but held the picture over.

Beating the Ponjola banner, Pegler used a kite banner over two football games with a repeat following the games when the banner was flown over the historic Common.

He put out 40,000 doorknobs with prizes to the first hundred persons who brought the solution to the theatre, and a radio concern paid for 50,000 throwaways which reproduced the wireless code at the left as a key to a message printed in dots and dashes at the right. There were another hundred tickets offered here, and the concern had to call for police aid to prevent broken windows. The throwaways were given out at the sixteen Gordon theatres in Boston and helped both theatre and store.

There was a book perambulator with a picture of Colleen Moore that is positively libelous as a portrait, and seven hundred dollars were spent on the newspapers. Business was close to S. R. O. for the entire two weeks and enough left over for the second runs.

The Kid Returns

Figuring that there was still a kick in The Kid, the Fairmount Theatre, Philadelphia, booked it for the pre-holiday season and played it with such success that it drew six other immediate bookings. All seven made more money than they probably would have done with a new picture at a higher rental. The reason it went over so well is that it was strongly exploited. Everyone who might possibly be interested in The Kid was told that it could be seen again.



SELLING COUPON BOOKS TO THE METROPOLITAN THEATRE, ATLANTA, THROUGH THE CIGAR STORES

This is a stunt developed by Willard C. Patterson, of the First National first run house, to develop the sale of the Christmas books. Each store carried two interior signs and a third in the window, some of these being made to carry the announcement of the current attraction, which could be changed with the weekly change of program. There was also a newspaper hook-up. Read the story.

Spent $300 to Boom Long Live the King

Practical cooperation was exemplified by the hook-in of the San Francisco handlers of the Jackie Coogan clothing to the showing of Long Live the King at the Warfield Theatre.

The concern bought a special morning performance of the Jackie Coogan play and then spent $800 in newspaper work advertising its theatre party. Tickets were given all applicants who registered at the store, from which the merchants built up a mailing list of children, all of whom had seen the attractive clothing on display. It was a list well worth what it cost. They had no vacant seats for the special performance, and the theatre profited by the newspaper publicity and the verbal advertising as well.

Another hook-up was made with one of the newspapers whereby a Coogan cap and a pair of tickets were given each child turning in two new subscriptions, and of course the newspaper had to advertise this offer prominently and with a disregard for space cost that is possible only in "house" advertising.

The one sheets were made into attractive sidewalk stands, and 76 windows were won on the title utilized as "The Gillette is the King of Razors Long Live the King." Stills and other matter were used to alibi the slogan.

Weld's Sideshow Was a Winner for Jackie

Working over an old idea, Arthur E. Weld, of the Strand theatre, Waterloo, Ia., got a selling lobby for Jackie Coogan in Circus Days. He used the conventional tent drape, with a red wagon box office, but he also staged a freak show that got so many laughs he could not help selling tickets. People would chuckle over the display and then go out and urge their friends to come down and enjoy the treat.

The girls in the photograph are the ushers and not a part of the freak show—we'll say not.

There was only one live exhibit, Jazz Beau, the Fiji Wild Man, but plenty of inanimate displays. A cocoanut carved into a head was "Prince Koko," and there was an "Egyptian Guzeeba, captured in the tomb of King Tut. Only one in captivity." There was nothing in this den, but a card explained that it was too small to be seen with the naked eye.

The dens were made of compo board mounted on kiddie cars, and the star feature was the "CaucasianWhutizit," which was merely a mirror at an angle to reflect the face of the inquiring spectator. The "Mexican Chinchilla" was a bowl of chile con carne, and the "Grecian Groundhog" a hamburger sandwich. The "Irish Red Bat" was a brick and the fat woman was a cutout.



A First National Release

MORE CLOWNS THAN FREAKS IN WELD'S SIDE SHOW

But the clowns were the ushers and they were needed to handle the crowds attending the showing of Circus Days because Weld fixed up a clever trick lobby for the picture at the Strand Theatre, Waterloo, Iowa. It's a stunt with a valuable laugh.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THE length of "Little Old New York" took away somewhat from the usual variety of the musical incidents, but fifteen minutes were found into which were put Bobby Fulton's Puppets, a specially made Christmas Shadowgraph and a dressy atmospheric prologue to the feature motion picture. The Puppets used five minutes, the shadowgraph three minutes and the prologue seven minutes, while "Little Old New York" ran one hour and forty-eight minutes.

As this was Christmas week, two neatly trimmed trees were placed permanently, one at either side of the presentation stage. The lights dimmed up or off as desired for the numbers. This decoration was augmented by a tastily dressed lobby.

Bobby Fulton's Puppets were put on because of their suitability at this time, and were also used in the two special morning performances (one Christmas morning and one Friday morning) for poor and crippled children. The marionettes performed on a miniature stage, draped around with a plush cyclorama. Xmas tree lights were on at opening and dimmed off.

The Shadowgraph greeting film was made up from our idea of a small boy searching for Santa Claus, and coming across a traffic cop manipulating his Stop and Go signals. The lad secures the sign and fastens it to his roof, with ropes down the chimney. He climbs into bed and when he hears Santa coming he pulls the STOP signal, and Santa comes down the chimney. Then the usual Merry Christmas greeting to patrons was flashed.

The atmospheric presentation for "Little Old New York" opened with the Victor Herbert selection of that name which was written for it. This was condensed somewhat, and was played by the orchestra while silver transparencies covered the presentation stage, showing dimly the set and artists who were holding their tableau pose. As the overture ended the orchestra swung into the Little Old New York waltz and the curtains parted, showing six dancers and one soprano, the former attired in summer gowns of one hundred years ago and the latter in the white dress and bonnet worn by Marion Davies at the end of the picture. The soprano sang a verse and chorus of the song, and then the dancers went through the chorus. Following this a tenor entered, and in center stage sang Victor Herbert's "Eileen" from the operetta of that name. This was followed by "Do You Hear Me Calling" sung by the soprano, and the prologue ended with "Little Old New York" in duet, with the dancers in some interpolated steps.

The set was a garden, backed up by a transparency silver drop in front of a neutral. Down the transparency ran silver ribbons at six inches apart. A set piece tree and two arbors were placed right and left. Two orange and two amber spots from either side lighted the set. The front lighting included two dome Mestrum spots of 150 amperes, one rainbow and the other orange, on the orchestra from column to column. Two entrance spots crossed on the ceiling, both light pink. Borders of large stage were blue, full, with greens one-half.

Hand It to Moon

Russell B. Moon, Paramounteer in Boston, walks off with credit for the largest Christmas Card of the season, using a one sheet in red and green on white. There were several half sheet cards last year but Moon gets in with one double size and twice as gaudy.

Donated Dolls

Getting hold of some snappy statuettes, the American theatre, Oakland, purchased a quantity and gave them to patrons. The dolls cost ninety cents each, but so few were given out that the cost per ticket was less than one cent each and it was figured that the stunt bettered the takings by about $1,000 on the week.

Specialty companies and "slum" sellers carry a number of dolls and figuring which can be put to similar use and awarded as prizes in contests, but don't expect one doll to do all the pulling.



A First National Release

CAPITALIZING CURIOSITY ON FLAMING YOUTH SOLD BOOKS

The Strand Theatre did a little applied psychology on this First National release with a definite reference to a certain page of the book, which not only sent the observer off to the book store, but brought them back to see the picture.

A Curiosity Angle Sold Flaming Youth

Working along the old idea of cutting out an item in a newspaper to arouse curiosity, the Strand Theatre, Milwaukee, sprang an exceptionally good idea on Flaming Youth in the form of a large book leaning against the box office rail and carrying the advice not to open the book and read page 305 unless a shock was desired.

Of course there was no page 305 in the display and the curious had to hurry off to some book store and get a copy of the story, and having gone to all that trouble, most of them were filrmly sold on the idea of seeing the play on the screen as well.

Just whether the "shocking" angle is best for your house is something calling for thought, but if you have a clientele of the right sort, this is one of the best selling ideas you could ask for. It will not only sell your tickets, but it will put you in good with the book handlers, and that is a desirable end that will last past this picture, since you will desire other hook-ups.

Heavy Opposition Made Hart Hustle

Shortly after he took back the management of the Palace Theatre, El Paso, J. M. Edgar Hart found himself with a pretty situation on his hands. One of the opposition houses had In the Palace of the King for Sunday, another offered If Winter Comes and there was a circus in town. He had Rosita, and needed capacity to pay the rental and still have a little toward the rent.

One of the theatres had tied one newspaper to a double truck and the second house had a similar hook-up with the other paper. The circus was splashing printer's ink and the local stock company was taking extra space to announce The Broken Wing in spoken form.

But Edgar took a good sized space, killed off the other ads with plenty of white border, announced Rosita with a special prologue in which a local favorite, a Mexican, would render vocal solos, and he had to let the opposition have his overflow because the house was too small to take in all who came. The prologue, plus Mary, took in all the coin they could make without an overflow show in the street.

The prologue showed a Spanish interior with Don Diego listing to Rosita strumming her guitar and singing in the courtyard, backed by a string orchestra. This was just before Thanksgiving, and it gave Edgar plenty to be thankful for.

Hired Banner Boys to Tell a Feature

Walter C. Benson, of the Laurier Theatre, Woonsocket, R. I., horned in on the Armistice Day parade crowds with two sets of thirteen boys each, each boy carrying a card banner with one of the letters of Human Wreckage on it. As they lined up they spelled out the title. The boys were marked in double file so that the title was spelled out for both sides of the street, and their arrangement was such that the H boy on the right walked with the E boy at the tail of the line so the letters were properly placed to be read from either side. It got him a turnaway business. It could not be better than that.

Tom Mix's Sombrero Interested London

Tom Mix's Stetson was used as advance work for the western actor's invasion of London. The hat was sent on ahead to the Fox London office and was promptly placed on exhibition in the Selfridge store with a card to the effect that he was coming to England and sent his hat and greetings to the British public. This was backed up by portraits and stills showing the hat in action and repose.

Although the silk hat is on the decline in the British metropolis, they have not yet adopted the broad brimmed sombrero type, and a mountain lion would have attracted no greater attention than Tom's "big top." It is estimated that more than a million persons stopped to gaze in wondering awe and contrast the lid with the narrow brimmed soft hats that are the English uttermost.

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A Pathe Release

THIS STUNT COST THE T. & D., OAKLAND, TWO PASSES

Clem Pope tied the Ford dealer to the club idea and the title of the Harold Lloyd picture. He did not add the theatre. Everyone knew where there was no worry. The idea of the stunt was merely to keep them thinking about the comedy feature.

Marked Photographs for Capt. Applejack

Ringed faces in mob photographs were the basis of the best exploitation stunt for Strangers of the Night at the Stillman Theatre, Cleveland, C. C. Deardouff, Metro exploiteer, collaborating with the theatre and the press.

Ostensibly the stunt was worked by the press, which announced that Captain Applejack, of Strangers of the Night, would appear at designated spots and that a photograph would be made at each stopping place. These photographs would be printed in the paper with one or more members of the crowd ringed. All they had to do to get $5 was to ask the press for it.

A ballyhoo was dressed in pirate garb and at each point he was met by a mob which fought to get into the picture and so qualify for a chance at the prize. Some of the mobs almost elbowed the pirate out of the field of the camera.

The stunt was worked for several days and gave the Stillman wonderful publicity at the cost of the prize money.

Of course the paper could have worked a lone hand on the stunt, but then it would have had to pay for the prizes and it would have lost the picturesque value of the pirate. It was this which lifted the stunt out of the ordinary. Live circulation managers know that cooperation with the pictures makes for greater interest and better results. That it helps the theate, too, is a secondary matter —to the circulation man.



A Pathe Release

THERE ARE GIANTS IN THESE DAYS, TOO. SEE THEM?

The loby of the Majestic Theatre, Portland, Oregon, suggested a "Congress of Strange Peoples" with cutout giants from the Pathe 24-sheets on Why Worry with some three sheets thrown in to make sure he would not be overlooked.

Jackie in Seattle Had a Circus Float

Feeling that Circus Days needed circus exploitation, John Le Roy Johnson, of the Liberty Theatre, Seattle, arranged to borrow a tractor and a low platform trailer. On the latter he built a den with lettering for the attraction and some barred windows out of which boys wearing lion heads could peer at the amused spectators.

To keep the outfit from being too retiring, Johnson got hold of a caliope, after a search of ten days, and installed that in an annex built on the rear of the den. He further dressed it up with a real circus clown, only this chap was a living skeleton, too, and did not have to resort to the usual baggy trousers to be funny.

The clown was also used in front of the theatre in the evening, where he patroled the sidewalk and kept things jazzed up. There was a red wagon box office on a false front, and a number of cutouts, not to mention flags, pennants and streamers and a fringe of circus tent under the edge of the lobby arch.

Working hard along these lines, Johnson was able to keep away from the parade and impersonation stuff and still do a rousing business.

Expert Opinion

Here's a new one. Harry Hardy, of the Imperial Theatre, Anderson, S. C., had The Acquittal. He gave a special showing to the lawyers, judiciary and court clerks. Thoughtlessly he told the reporters about it and they wrote it up. All were interested. Everybody knew about The Acquittal at the official opening.



A First National Release

A NOVEL TRAILER ON CIRCUS DAYS FROM SEATTLE

The den contained two lion headed boys who could roar and the annex housed a calliope. The entire outfit was drawn through the streets by a tractor. This was only one of a series of stunts planned by Leroy Johnson of the Liberty Theatre.

Urged Los Angeles to Avoid Worrying

Reveling in the exploitation possibilities of Why Worry, Jeff Lazarus, of the Grauman theatres, blanketed Los Angeles with cautious against worrying.

He made a good start with 200 24-sheets of the regular Pathe paper to which he added one hundred special sheets which read with such phrases as "Harold Lloyd says real estate will double in value, Why Worry?"

Every parking station was bannered "Why Worry? Park here," and a telephone card was widely distributed which hung over the receiver the message: "Central is doing her best, Why Worry?" Downtown streets were stenciled and permission was gained to banner a local improvement with "Why Worry? The Second Street Tunnel opens soon."

Taxis were labeled "You know our rates. Why Worry?" and the big football game of the season was bannered and placarded with appeals not to worry no matter which team won.

College studnets were hired to leave cards at office buildings, the cards reading "I will call again. Why Worry?" The boys would enter an office, leave a card and exit without speaking.

The lobby was a reproduction of a house in the mythical country where most of the action takes place and a Mexican band was engaged to play in front of the cottage.

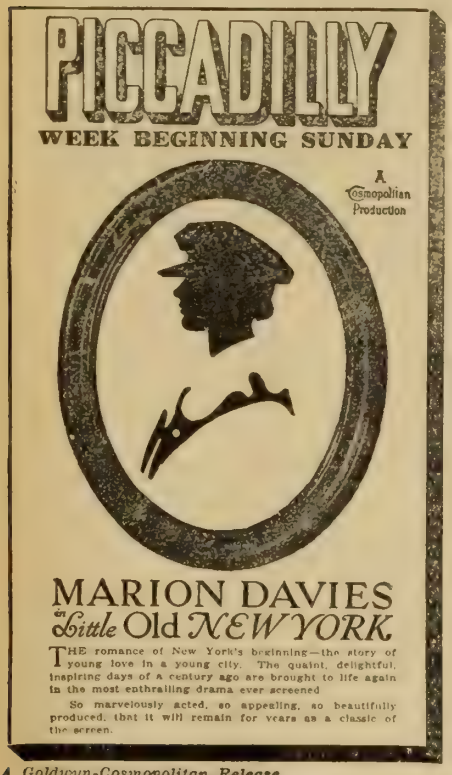
Covered the County

When the Vine Theatre, Mt. Vernon, Ohio, came to play Hollywood, it plastered a truck with banners, set up a calliope inside and ran the truck all through the county. H. V. Smoots, the manager, who planned the stunt, sent along two players for the air piano so that they could take turns and keep the music going. As the Vine draws largely from the outlying sections on a good attraction, it found it profitable to go well afield. Just to help, he had a bell about the size of a locomotive bell on the front of the hood. That worked, too.

That's some hustling for a comparatively small town, but the smaller the town the bigger the hustler, if the man at the head is the right sort. Mr. Smoot is in Class A.

Simple Silhouette Gives Nice Display

Nothing could be more simple than this silhouette attractor of Marion Davies, taken from the advertisement of the Picadilly Theatre, Rochester, N. Y., for Little Old New York, yet it gets almost as much attention



A Goldwyn-Cosmopolitan Release

SIMPLE AND GOOD

as the more elaborate displays with several line cuts. These would have been out of place in this two sevens, but giving most of the space to this framed portrait creates much the same atmosphere and gets about the same attention value. The seven lines of small type below do a lot of selling because they are pitched on exactly the right note; not too laudatory yet by no means modest. Most of the adjectives are in the last three lines, the first paragraph mainly telling what the story is about. It sounds like press book copy, but the right sort of copy and not the sort of thing we used to get when the press book was chiefly intended to please the press agent's employer rather than those he was supposed to serve. It's a good space and shows the value of this particular cut.

Don't do what the other man does if you cannot do it as well as he does and can do something else better than he. Keep your work up to your best standard and forget the other fellow.

Line Cuts Are Always Better Than Screen

Here are two advertisements which appear side by side in a Cleveland newspaper, one for the Stillman and the other for the Allen —both using First National attractions, by the way. That for Her Reputation is much more attractive, partly because of its design and more because it is clear of the blotch which appears in the upper corner of the Stillman advertisement, where there is supposed to be a half tone of Miss Talmadge. This has printed thick, and is more or less of a blot in contrast to the line work below. Cutting out that half tone would have given space for the larger playing up of the star's name, and a clear type name would have been better in the space than a half tone which might be the once well known Lydia Pinkham. The frame is nicely done and the spirited battle scene is a ticket seller, but the half tone is excess baggage, more especially where there is also shown a tableau cut of the star and her support. On the other hand the Allen space is delightful in its clean, open announcement, and shows to much greater advantage. The panel is done with benday and gives color without heaviness. It sells title and star with good display and while the drawing is not much of a portrait, it is attractive and that is what it is there for. Of the two spaces we think the Allen has the best of it for attention getting, though the Stillman display calls for a more elaborate treatment because of the greater spectacle value of the Talmadge production.

Accidents Happen Even in Pittsburgh

Here are two reasonably fine screen halftones that we found in a Pittsburgh paper.



A Metro Release

IT HAPPENED IN PITTSBURGH

We don't know how it happened. It's about the first time that we ever did see a half tone come clean in a Pittsburgh sheet, but this pair came through, and we had to look twice at the heading to make certain that this really was Pittsburgh, though the excess of hand lettering was characteristic. This hand lettering seems very unnecessary, with Milt Crandall getting such excellent type results, and it is not very well done even for hand lettering. The selling talk is rather cold. The ear, which reads, "A new version of a new art" is meaningless. It does not impress in any sense. It is the sort of stuff that they write when they do not know much about the show, just to have something to say, but since it says nothing, it is more a confession of weakness than an appeal. Almost as bad is the "The mighty drama of gay life in high society." That might be the tag of fifty other stories and the slogan that will fit so many is not at all suggestive of interest. It is just "another one of those," and nothing more. Type is well used at the bottom of the space and they are running the orchestra cut that Harold B. Franklin originated when he was with the Shea houses in Buffalo. It is as good as ever, for it suggests a large band better than "Concert orchestra of twenty." The visual appeal is always stronger than the printed word, and this is about the strongest point in the entire advertisement. This is not a fair example of Loew's Aldine, but it is interesting because they do manage to get a cut through without a smash.

Bright Shawl Still Effectively Waves

Barthelmess in The Bright Shawl is still current and the clever advertising prepared by First National on this title is as effective as ever. This design features a fan over the shawl, but the fan and the mantilla are co-conspirators in Cuba and both are germane. The design gives a strong smash in a comparatively small space. This is a two eights but it possesses as much display value as the usual three column cut and yet it does not look crowded in the double column space. This was used by the Colonial Theatre, Easton, Pa., which held the picture for a week; rather a run for this town, but the Shawl has made good and probably held up. The cut emphasizes the value of one dominant note in a drawing. The entire attention is centered on the fan, and since the fan carries the star names, the first glance gets most of the message over. The sketch is not as illustrative as





A First National Release

AN INTERESTING STUDY IN CONTRASTING LAYOUTS

a scene cut might be, but the big point is that it does not have to be more elaborate since it gets the message over so well. The scene cut can only arouse your interest to the point of looking for the title. This cut sells you the title first and then your glance travels. This is much to be preferred to the tableau with the title to the figures slightly remote. It gets you at the jump, even before you fully sense the picture. Of course not all drawings can be similarly worked. Sometimes the still will not lend itself to this effect and in any event if all



A First National Release

SMALL BUT STRONG

the drawings were alike then there would be lacking the necessary element of contrast, but it is well to remember that the cut which works in the title clearly is to be preferred. But lay emphasis upon the "clearly," for the cut which surrounds the lettering with a mass of detail is worse than one which does not carry the title at all. The Colonial has done very well with this layout, and the selling talk is just about enough and certainly not too long.

Has a Relapse to Hand Lettered Ads

There was a time when the Grand Theatre,



A First National Release

WASTED MONEY

Pittsburgh, showed signs of promise with type displays, but it has backslid and takes a lot of unnecessary trouble and expense to get less display at greater cost. This is 110 by 5, roughly 8 by 10 3/4 inches, and the house pays for 84 square inches of cut where 10 1/2 inches would suffice for the cut actually used. All the rest of the cost is put into the reproduction of crude hand work in place of the neat and legible type display. The entire display is crudely hand lettered where type would have been ten times as effective and the composition would have cost nothing. There must be some reason why all that money was spent for hand lettering, but we can't see just why it is, since it kills down the display and the cut is poorly done. We think that the wrong sales angle is employed here. This title is not known. It is not taken from a book or play and will not sell very largely as a title. The play itself generally sells on the verbal advertising, and the effort should have been directed to getting the first day crowd in. In Paterson this was done and the picture was selling to standing room on the supper show; if you can realize what that means, but this was not done through advertising the title but through playing up the appeal of the story. Keep the title down and the heart interest up and you can get more out of this than you can with many superfeatures, but you will have to sell hard the first day to get your volunteer press agents in.

When Cuts Go Wrong Good Copy Is Handy

Something went bust on the cut used on Scaramouche at the Stillman Theatre, Cleveland. It looks like something that drifted in from Pittsburgh, but there is enough talk on the left to sell the picture even without a cut, though even the type prints poorly. It



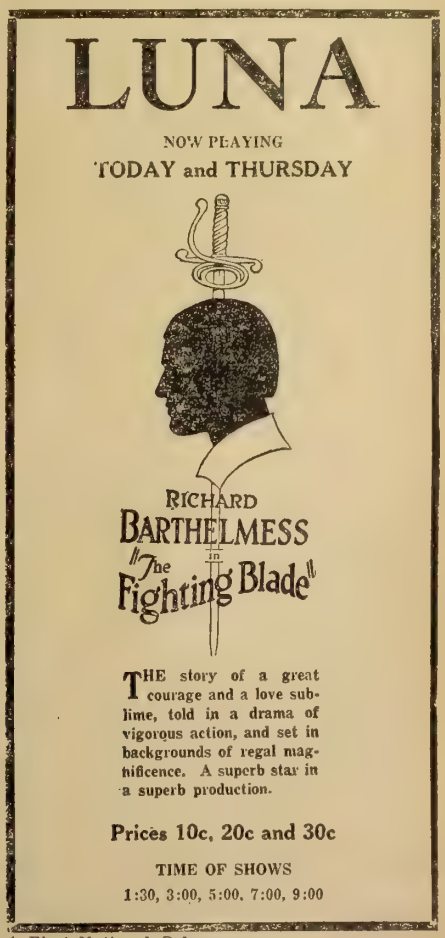
A Metro Release

IN SPITE OF THE CUT

is remarkably bad press work for Cleveland, where even cuts are safe bets as a rule, but the Stillman was fortunate in having plenty of talk to make the sale when the cut went blooey. The well-written copy will sell and sell to advantage, and there is another appeal in the fact that the Sunday matinee was dropped for a formal night opening. There is a further suggestion in the reservation of seats and selling by mail. This all goes to carry out the idea of a play better worth the while of the theatregoer than the usual attraction, and it is peculiarly indicated in this play, which is easily one of the best of this season's offerings and should be presented with all the refinements which will make for the fullest enjoyment of the story. Cutting down to two shows and reserved seats; even at higher admissions, will meet with the approval of the average patron who will feel that the story was well worth the price after he has seen it, and who will be more strongly of that mind because he has seen the picture under the most advantageous circumstances. It is a waste of opportunity to grind a play like Scaramouche.

Silhouette Cut Is the Dominant Note

There is not much cut to this display from the Luna Theatre, Lafayette, Ind., and that is just what makes this a very attractive design. It is about eight and a half across two columns, and a large cut with a four column width would have done no better. We question whether it would have served as well. It is a combination of



A First National Release

A CAPITAL CUT

good art work from First National and an intelligent handling on the part of the local manager. He had the good taste to realize that too heavy a display would spoil things, so he made it a one column set in a two column space and got a type display that matched the simple cut for simplicity and effectiveness. Take that same cut and set it in the middle of a lot of black faced letters and it would have looked like something from a rummage sale, but here the silhouette head is just as attractive as a four column splash because it is the dominant note in the display. Some of those small town managers have real advertising sense, and you can write the Luna down on the list. The only chance for picking on anything is the suggestion that "now playing" is rendered unnecessary by the first word in "Today and Thursday." If it is playing today, the fact that it is now playing is self evident.



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

J. W. SAYRE, advertising manager of Jensen & Von Herberg, writes:

"I wish that, on behalf of the city exhibitors of America, I could make an appeal through your widely-read paper to the film producers to devote more attention than they are now giving to the quality of the stills they send out, from the standpoint of newspaper use. We are losing publicity in the newspapers on almost every picture we play because the stills we have to submit to the film editors are so far below the newspaper standard on those things that the paper properly refuses to run them and throws them into the waste basket.

"The producers lose as well as we in a situation of this sort. Not more than one or two of the studios in the country seem to have any idea that there is a vital difference between the kind of stills which will be good for lobby display and those which are fit for newspaper use. And yet any newspaper office in the country could explain the difference to them in five minutes, or any veteran theatrical photographer could do the same.

Difference in Stills

"A still picture may be attractive to look at and still be wholly unfitted to newspaper use. A still for a lobby might show a mob scene, including a long shot of hundreds of thousands of extras, but a picture of that sort is impossible to reproduce in an ordinary-sized newspaper cut, and no newspaper will attempt it. Similarly, stills for newspaper use should have light and not dark backgrounds; they should include not more than one, two, three or four figures at the most—grouped closely together, with heads or profiles clearly outlined against the light background. All newspaper stills should be close-ups. Small figures are just as impossible as a mob scene. Let every studio remember that any newspaper halftone will come out only half as good as the picture from which it is made. Then it will be possible to realize why nine-tenths of the stills turned out are virtually out of the question for newspaper use.



Universal is all pepped up about "Sporting Youth." From all reports it's big. Here's the first piece of paper finished—hot from under the artist's brush. A selling six-sheet.

"There should be some 'star' photos in every set of stills on every picture, that is, good close-up individual pictures, not only of the star but of the leading men and women and other prominent members of the cast. This is what the newspapers want, and if they want it why not give it to them? Yet not one set of stills in a hundred today has such an assortment.

"The picture producer who first gets out a real set of stills from which city newspapers can make high-class cuts is going to be astonished at the amount of publicity his picture gets around the country."

IT seems to us that Mr. Sayre's points are extremely well taken. He has covered the ground quite well. We know from experience that what he says is the truth in the majority of cases. Chiefly the blame lies at the source—the studio—but frequently stills are sent out from New York for newspaper reproduction which never should have been sent. And not only does this hold from the newspaper's view of "human interest" or "reader interest" but also from the technical end.

We don't want to become too technical—and, besides, every advertising man knows or should know and apply just as much as we know technically about engraving—but it might be well to give a few of the elemental technical reasons why what Mr. Sayre says is true.

Technical Reasons

Newspapers are printed on rougher paper than magazines. Therefore the halftones must be of coarser "screen" than halftones used on fine paper. Coarser "screen" means that the metal dots of which a halftone is composed must be bigger and further apart on a newspaper halftone than they must be, say, for printing in Moving Picture World. A photograph showing a group of figures might reproduce all right for printing in the World, but when a cut is made in coarse screen all the detail of the faces, etc., in the original is lost in the process, and an illustration that might reproduce all right in the World would be merely an indistinct mess in a daily newspaper.

If you want an emphatic illustration of what we mean take a look at the newspaper scene cuts in almost any press book. Even here many of the advertising men offend, and you see cuts showing faces that look like blank white spaces with black spots for eyes, nose and mouth. This is because, as Mr. Sayre points out, too much subject matter has been crowded into too small space.

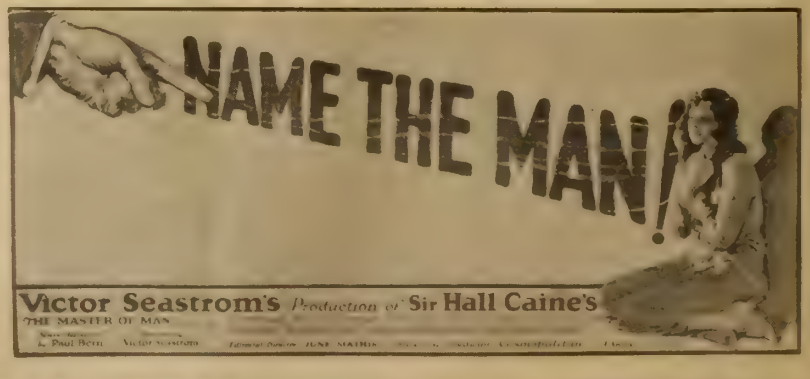
Light Backgrounds Necessary

Light backgrounds are necessary because when the backgrounds of photographs are dark the cut when printed makes too much of a black spot on the page for most newspapers, many of which do not even permit bold type in their pages; then, too, with a dark background the figures often blend into the background when the cut is made. This is particularly true if the figures are dressed in dark clothing, which is usually the case.

But virtually every advertising man knows

It Can Be Done

HERE'S graphic proof that credit lines, if they must be used, can be used without loss of sales effect. In this "Name the Man" twenty-four Howard Dietz has retained every credit line, yet none of the credits interferes either with reading the poster at a glance or getting the idea in a flash glimpse.



these technical points and more. Many of them persist, however, in sending out stills that never will be used in newspapers. This is not always their fault, however. Many a time an advertising man wants to do something, but his boss has the final decision. And so imbedded in the minds of most of the men of this industry is the belief that everybody must be impressed visually with the size and importance of a picture that it reaches even to the matter of newspaper stills. They figure: How are the newspapers going to know it's a big picture unless we show them stills showing the thousands of extras we hired, the gigantic, expensive acts we built and all the rest?

It's a good scheme—if it works. But, as Mr. Sayre and many other advertising men in the field have cause to know, it doesn't work.

Newspaper men are a hard-boiled lot. Besides, most of them have set rules as to what pictures they will use and how they will use them. Usually, with a review, a metropolitan daily uses only a small cut showing the head of a star. Seldom, if ever, do they use a scene from the picture, even in Sunday layouts of pictures on the theatrical page. And we have cause to know that there is a dearth of good stills showing the star or principal players out of character, which are what newspapers usually want.

True, numerous companies on occasion send out a half dozen or so new stills of a star. But these are not sent out with any particular picture. They are sent indiscriminately. Consequence is they are more often thrown away than filed, and when the time comes that a newspaper man has occasion to use a cut of that particular star he finds none available that he can use, and that much publicity is lost.



Sample of the advertising cuts available on Grand-Asher's Independent production, "Other Men's Daughters." Press book contains the usual line up of advertising aids.

Of course, there is absolutely no excuse for the publicity man who sends out copies instead of original prints.

HOWEVER, in any discussion of stills, as we said before, one must go back to the source—the studio. To quote from the columns of this department of October 27, 1923:

"Most stills today are, in subject matter, much the same as they were years ago. True, photography has improved. We get beautiful effects, soft focus, balanced composition—everything to make the picture 'pretty.' But the 'clutch' is the same, the 'hero-choking-the-villain-on-the-table' is the same, etc.

"We wonder when it will be that all directors fully realize the sales value of stills. The quality of stills often has an important bearing on the gross of a picture. Even directors will concede that.

Yet they continue to make the still *merely an afterthought* when shooting a production. So, we suppose that when we get better stills we'll get better ads., posters and the like."

And what applies to sales values in stills applies in a general way to publicity stills. Summed up, simply: If the producer gets more publicity he gets more bookings and therefore a bigger gross; if the theatre gets more publicity it gets more patronage—all other things being equal.

THERE are those companies who maintain a fairly good service on newspaper stills. But there are none, to our mind, who issue just the kind of stills, and only those kind, that Mr. Sayre and men like him want.

These columns are open to those who have further ideas or complaints or alibis on stills, publicity or otherwise.

What have YOU to say?

A PRACTICAL PRESS BOOK IDEA



A smashing attention-getter from the three-sheet.



The adventurous spell of the sea is in this one-sheet.



Man-to-man struggle in this one-sheet appeals to all.



This stirring fight scene from the three-sheet promises real action to your patrons.



Two giant compelling cutouts from the twenty-four-sheet.



The universal appeal of mother love makes this six-sheet scene a big business-builder.



Curiosity demands to be satisfied after seeing this three-sheet cutout.

Poster cutouts are now recognized business pullers. Make use of them as illustrated here. Your sign artist can make the necessary brush touches to produce these effects.

Metro shows good showman sense in reproducing in the press books pictures of what the line of posters looks like as cutouts. Reproduced above is part of a page torn from the press sheet on "Half-a-Dollar-Bill." It's good dope to print something like this on every release, say we.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Rendezvous"

Neilan's Newest for Goldwyn Is Forceful Dramatic Story of Siberia with Tragic Note Dominant

Reviewed by C. S. Sewell

Marshall Neilan's newest production for Goldwyn is a story of Russia and Siberia and, like the drama and literature of those countries, its dominating note is forceful but essentially tragic, although comedy relief has been introduced. There is a satisfactory culmination of the romance, but even in this situation the little heroine is shown as having been rendered stone deaf by the brutalities of the villain and no hope is held out for her recovery.

The drab note is emphasized throughout the picture and very few incidents of a pleasant nature occur. Right at the outset a Russian prince is exiled to Siberia and his wife, unable to withstand the hardships, dies, leaving a baby girl, who is raised in ignorance of her parentage. Even her brief romance with the American army officer is handicapped by the fact that neither can speak the other's language. His sudden call back to the States brings about a tragic parting and leaves the way open for her being forced into marriage with a brutal Cossack brigand, who promises to save her guardian but fails to keep his promise and who mistreats her so that her hearing is permanently destroyed. Even the happy ending is brought about by her unwittingly locking him in a tomb with the inference that it resulted in his death, leaving her free to marry the American.

There are a number of individual scenes which are undeniably intensely dramatic and powerful, but the effect of the story taken in its entirety is melodramatic. There is an unusually cruel villain whose actions at times are too brutal to be entertaining. At the same time the picture is exceedingly well made and despite its unpleasant note will fascinate many. Although the earlier part of the picture is inclined to slow up a bit, for the most part it has been handled with Mr. Neilan's usual skill. There are several unexpected situations, the Russian atmosphere is well maintained, the picture is admirably acted, it is undeniably different from the average run of productions and for relief some excellent comedy is provided by Sid Chaplin, even though some of it borders on slapstick.

Conrad Nagel gives a satisfactory performance in the role of the American, but the outstanding player is Lucille Rickson. We believe this is her first appearance in a leading role and she gives a thoroughly satisfactory portrayal which promises much for her future. She is attractive, sincere, and a capable little actress. Elmo Lincoln does excellent work as the villain and makes you hate him cordially. Sydney Chaplin as an eccentric English sergeant with a make-up like Bairnsfather's "Old Bill" in "The Better Ole," gives a good performance, and the remainder of the cast is entirely satisfactory.

Cast

Walter Stanford	Conrad Nagel
Vera	Lucille Rickson
Prince Sergei	Richard Travers
Varvara	Kathleen Key
Vassily	Emmett Corrigan
Godunoff	Elmo Lincoln
Winkie	Sydney Chaplin
Mrs. Stanford	Kate Lester
Nichi	Cecil Holland
Commissars	Lucian Littlefield, Max Davidson
Nini	Eugenie Besserer
Czar	R. O. Pennell

Story by Mndeline Ruthven.
Adapted by Josephine Lovett.
Directed by Marshall Neilan.
Length, 7,415 feet.
Photographed by David Kesson.

Story

Prince Sergei, for daring to marry without the czar's consent, is banished to Siberia as governor of a province. His wife dies, leaving a baby girl. Sergei's enemies cause him to flee, as his death has been ordered, and he leaves the baby with his friend, Vassily, who brings her up as his own child. The revolution occurs and Godunoff, a Cossack brigand, makes himself governor. With the soldiers sent to Siberia is Lieutenant Stanford of the U. S. army, who falls in love with the girl, Vera. Ordered back to America, his friend Winkie, a sergeant in the British forces, looks after her. Godunoff imprisons Vassily and forces Vera to marry him, but on his wedding day representatives of the soviet government appear and he is forced to leave. Later he returns and treats his wife so brutally that she is made stone deaf. Stanford comes back to get Vera. Godunoff goes to the shrine which was their old rendezvous. Vera returns and locks the door on him and is unable to hear his cries for mercy. Stanford and his mother then set sail with Vera for America and happiness.



FEATURES REVIEWED IN THIS ISSUE

Great White Way, The (Cosmopolitan)
Grit (Hodkinson)
Lullaby, The (F. B. O.)
Name the Man (Goldwyn)
Rendezvous, The (Goldwyn)
Three Miles Out (Kenma)
West of the Water Tower (Paramount)

Our reviews on short subjects will help you in selecting your programs.—See page 138.

"West of the Water Tower"

Intensely Human and Superbly Acted Story of Small-Town Life Provides Superior Entertainment

Reviewed by C. S. Sewell

As transferred to the screen by Paramount, Homer Croy's widely discussed novel, "West of the Water Tower," is an intensely human story that should please the majority of patrons and prove a delight to the discriminating.

Here is a remarkably well-written, well-directed and unusually well-acted story of life in a small town dealing with a youth just on the threshold of manhood who, filled with the ambition to do great things, finds himself deeply in love with a girl whom his own father, a fanatical and bigoted preacher, does not approve because her father is an atheist.

This is the beginning and the cause of all the troubles of the youthful pair which brings about a situation which threatens to engulf them. The theme is superbly developed and we watch with intense sympathy their fight against prejudice and an unkind fate.

The story is essentially a character study of the boy, but so skillfully is this character drawn and so superbly natural is the acting of Glenn Hunter that it all seems intensely real. There are no big melodramatic situations but there is intense drama in the problems which this boy and girl have to solve, and they are given greater force because of the fact that both are very human, not perfect, but with frailties and weak points like all of us. It seems as if we are watching the poignant drama of real life and not simply the screen version of a fiction story.

This note of intense sincerity and realism is evident throughout the picture, in every situation, in the drawing of even the most minor characters. As a result you find yourself following with unusually tense interest the development of the story. In addition to this point, there is further zest in the fact that while you are reasonably confident that everything will turn out satisfactorily, at no time can you foretell the next situation or figure just what will happen. In fact there are several surprises in the story, and, with the exception of the final return of the marriage license, it is all extremely logical and natural. Even this does not materially weaken the hold of the story or the general satisfaction that it produces, for it brings about a happy solution of the difficulties.

Expertly drawn and finely acted are all of the characterizations. Glenn Hunter's work is one of the best performances ever seen on the screen. May McAvoy, even with the difficulty of playing to such a portrayal as Mr. Hunter's, fully measures up to requirements. Ernest Torrence as the boy's father, a bigoted, fanatical, narrow-minded man who has entered the ministry to atone for a great sin in his youth, fully lives up to what

is expected of him, although this role is vastly different from the kind in which he is usually seen. George Fawcett, Zasu Pitts, Riley Hatch, Edward Elkas and others all do superior work in keeping with the tempo of the picture. Joe Burke supplies a realistic comedy note in the role of the town drunk.

Altogether this is one of the most interesting, human, natural and best acted pictures of the season.

Cast

Guy Plummer ..... **Glenn Hunter**
Bee Chew ..... **May McAvoy**
Adrian Plummer ..... **Ernest Torrence**
Charles Chew ..... **George Fawcett**
Dessie Arnhalt ..... **Zasu Pitts**
R. N. Arnhalt ..... **Charles Abbe**
Mrs. Plummer ..... **Ann Schaefer**
Cod Dugan ..... **Riley Hatch**
Ed Hoecker ..... **Allen Baker**
Harlan Thompson ..... **Jack Terry**
Wolfe ..... **Edward Elkas**
Town Drunk ..... **Joe Burke**

Based on novel by Homer Croy.
Adapted by Lucian Hubbard.
Scenario by Doris Schroeder.
Directed by Rollin Sturgeon.
Length, 7 reels.

Story

Guy, the son of Adrian Plummer, a narrowminded bigoted preacher, graduates from high school, filled with ambition to do great things. He falls in love with Bee Chew, but as her father is an infidel, Guy's father forbids him to see her. With the aid of Cod Dugan, who runs a poolroom, Bee and Guy are secretly married in another town by a squire. Later, when Bee is about to become a mother, they are unable to locate the squire to obtain a marriage certificate. Bee goes away and the baby is born. She returns home and Guy tells his father, who confesses he too committed the great worldly sin in his youth and resigns his pulpit. The small town wishes a spokesman who can plead for them to secure a highway through the town. Guy is reluctantly selected as he is the best orator in the place. He is victorious in his plea. The squire sees his name in the paper and brings over the marriage certificate, explaining he held it waiting for Cod to come get it, but Cod took this means of striking back at the reform element. With the discovery of the certificate all is satisfactorily straightened out and Guy, Bee and the baby, acquitted of the scandal, face the world together.

"The Lullaby"

Great Emotional Appeal for Women in F. B. O. Attraction Starring Jane Novak

Reviewed by Mary Kelly

Because it stirs up the immortal sentiment of mother-love and is acted with delicate feeling, "The Lullaby" points to box-office satisfaction almost everywhere. Jane Novak's beautiful, womanly performance is a distinguished feature. F. B. O. is offering women patrons something that never fails to appeal to them emotionally.

Chester Bennett has directed the picture with a sympathy that makes old situations glow with new intensity. The spectacle of an innocent man and woman going to prison —the man to be hanged, the woman to serve twenty years, and her baby being taken from her to be properly raised—is pictured with fresh fervor here. The underlying sincerity and the fine acting saves it. There is a simplicity about it that will make most patrons forget that these situations have been used over and over again.

A tendency to over-emphasize some of the scenes makes the picture seem long. There are prolonged intervals between the really dramatic incidents in which the same details, such as the mother making playthings in the prison for the baby, are stressed. The sentiment will reach the average person without so much footage.

Jane Novak has what might easily be called a triple role. As Felipa, the peasant bride, as Felipa after twenty years in prison, and as Antoinette, the daughter, she presents three appealing and convincing characterizations. Her work is splendid and at times she is rarely beautiful.

Robert Anderson is extremely likeable and colorful as Tony. The supporting cast is very good and the baby, Dorothy Marion Brock, will have no difficulty in winning admirers. The settings are chosen with good judgment and the quality of the photography adds to the enjoyment.

Cast

Felipa ..... **Jane Novak**
Antoinette ..... **Jane Novak**
Tony ..... **Robert Anderson**
Pietro ..... **Fred Maletesta**
Baby Antoinette ..... **Dorothy Marion Brock**
Mrs. Marvin ..... **Cleo Madison**
Thomas Elliott ..... **Otis Harlan**
Thomas, Jr. ..... **Peter Burke**
Mary ..... **Lydia Yeamans Titus**

Story by Lillian Ducey.
Scenario by Hope Loring and Louis D. Lighton.
Direction by Chester Bennett.
Photography by Jack McKenzie.
Length, 7,179 feet.

Story

Tony and Felipa, a happy bridal couple from Italy, find their first unhappiness when Tony's friend, Martino, proves false and makes love to Felipa. There is a fight and Martino is killed. Tony and Felipa are arrested. Tony is hanged and Felipa has to serve twenty years, her baby Antoinette being born in prison but removed at the age of three. When Felipa is freed she hunts up the child, but her wonderful surroundings make her resigned to give up Antoinette for the child's good. This is prevented, however, by the foster parents who adopt both mother and daughter.

"Grit"

Hodkinson's Latest Glenn Hunter Release Has Good Suspense and Fine Atmosphere

Reviewed by Mary Kelly

F. Scott Fitzgerald's story written especially for Glenn Hunter is based upon an idea that never fails to interest the general public. It is the story of the weakling who has to learn that "it doesn't hurt to be hurt." It is a picture of gangster life on the East Side told with considerable romance and plenty of thrills.

The Film Guild has secured in this by far the best vehicle for Glenn Hunter that has been released since "The Cradle Buster.' The story of "Grit" emphasizes the peculiar aspects of his personality in a sympathetic manner. Almost anyone responds acutely to the spectacle of a boy who "was born scared" and has the desire without the spirit to resist bullying.

"Grit" is melodramatic and frequently stagey, but it is interesting. The East Siders are picturesque characters and the atmosphere is favorable to continual suspense. Clara Bow as the orchid of the alley is exceptionally pretty and blessed with a vivid expressiveness that is a fine contrast to Glenn Hunter's dreamy personality. Their romantic affair has unusual color.

In addition to a good climax in the Chinaman's den there are a number of thrilling moments. One of these occurs when the gang tries to rob old Finkel, but finds by a genial note he has left that the United States mail will have to be robbed in order to get the money. The kidnapping of his beloved son adds to the complications here. The climax has been well planned and directed and should send patrons away with an impression of thrilling entertainment. Skillful photography adds to the picturesqueness.

Cast

"Kid" Hart ..... **Glenn Hunter**
Annie Hart ..... **Helenka Adamowska**
Houdini Hart ..... **Roland Young**
Boris Giovanni Smith ..... **Osgood Perkins**
Flashy Joe ..... **Townsend Martin**
Orchid McGonigle ..... **Clara Bow**
Pop Finkel ..... **Dore Davidson**
Bennie Finkel ..... **Martin Broder**
Tony O'Cohen ..... **Joseph Depew**

Story by F. Scott Fitzgerald.
Scenario by Ashmore Creelman.
Direction by Frank Tuttle.
Length, 5,800 feet.

Story

A fight on the eve of his birth affects "Kid" Hart so that he is desperately afraid of guns and all battles. Orchid McGonigle returns from the state reformatory and antagonizes Boris Smith, crook leader, by showing her liking for the "Kid." She goes to a Chinese den to rescue a boy whom Smith has kidnapped and is trapped there. The "Kid" learns of it gathers unsuspected courage and makes a great fight for her and the boy. Smith is killed and the youthful love affair flourishes.

"Three Miles Out"

Kenma Production with Madge Kennedy Is Thrilling Amusement

Reviewed by Mary Kelly

Thrills, interspersed by comedy action of Madge Kennedy's popular brand, keep the spectator agreeably entertained in this Irvin Willat production, presented by Kenma. The motive is light, the action peppy, the sequence original. It has a certain individuality that any audience fond of comedy-drama will appreciate.

There is a quality of bright humor in the material as prepared by Neysa McMein. It brings out the star's selling points to the best advantage and gives color to situations that are familiar.

The idea of a girl on board ship being the prey of two brutes is of course old, but the star's personality, the touches of comedy and new ideas for prolonging the suspense will keep anyone interested. Even the villain has a sense of humor—which is an effective departure. The sending of the wireless message for help, the girl's climbing of the mast, the scene of the mutiny, and the explosion are well known devices of course, but they prove thrilling.

Madge Kennedy's art in coquetry, sniffling and looking completely scared is well played up. She goes through the scenes before the wedding in which her colored maid eventually takes her place, and later the various predicaments on board ship with many vivid touches. She is ably supported by Ivan Linow as the heavy and Harrison Ford. It is a type of picture for which there is a distinct demand and should be very successful.

Cast

Molly Townsend ..... **Madge Kennedy**
John Locke ..... **Harrison Ford**
Luis Riccardi ..... **Marc McDermott**
"Bull" Jordan ..... **Ivan Linow**
"Smoothy" Smith ..... **Walter Lewis**
"Highbrow" Higgins ..... **M. W. Rale**
Dandy ..... **Joseph Henderson**
Susie ..... **Edna Morton**
Mrs. Ormsby Townsend ..... **Mary R. Burke**

Story by Neysa McMein.
Scenario by John Emerson and Anita Loos.
Directed by Irvin Willat.
Length, 5,700 feet.

Story

Molly Townsend falls in love with John

"Let Not Man Put Asunder"

away from the wedding before the ceremony and with John sails away on Riccardi's boat. A band of ruffians in Riccardi's employ are in charge and the girl is in great danger. John is thrown overboard and goes for help. The girl sends a wireless that brings Riccardi and her mother in time, but she has learned the truth about Riccardi's character and picks out her own husband—John.

"The Great White Way"

Many Celebrities of Sporting, Newspaper and Stage Life in Entertaining Cosmopolitan Production.

Reviewed by C. S. Sewell

Overshadowing in interest the plot of "The Great White Way" the newest Cosmopolitan production being presented at the Cosmopolitan Theatre, New York, is the fact that this picture which is a distinct novelty introduces a large number of New York celebrities in the newspaper, sporting and theatrical fields—whose names are known all over the country—and it gives an insight into these interwoven circles of metropolitan life.

This has been accomplished by using as a basis a magazine story by H. C. Witwer entitled "Cain and Mabel" which deals with the romance of a champion pugilist and a star of the stage. There are scenes of fighters in training, of prize fights, stage rehearsals and the plot also carries the principals to the races and cabarets and gives the hero a chance to rescue the heroine in a spectacular fire. A press agent also serves to introduce scenes in connection with a large newspaper plant.

The basic story is really a melodramatic comedy with the comedy element largely predominating in the earlier part and the melodrama in the latter. There is a lot of excellent comedy and clever subtitles; also typical melodrama such as the villain causes a bad spill resulting in the favorite losing at a horse race, and the doping of the hero just before the big fight.

Although the plot contains a lot of material of good entertainment value it has been used largely as a vehicle for the "inside" scenes of life on the great white way. These have all been filmed at great detail and serve to divert interest from the story itself for the time. With the exception of the character of the comedy city editor who obviously burlesques the role and incidentally adds much to the enjoyment, the atmosphere of all the scenes is authentic and they are made more effective by the presence of the celebrities.

For instance, in the theatre scenes Ned Wayburn is shown rehearsing the chorus of the Ziegfeld Follies, Tex Rickard, Pete Hartley a regular boxer, referee Johnny Gallagher and announcer Joe Humphries, Damon Runyon, Bugs Baer, Irving S. Cobb and H. C. Witwer are in the fight scenes, Earle Sande the jockey who rode Zev is in the race sequences, while the interior of the newspaper plant shows Arthur Brisbane, Nell Brinkley, cartoonist Hershfield and McManus, Hal Coffman and Windsor McCay and Billy DeBeck and others and also pictures the progress of a story from copy to the finished newspaper. Madison Square garden and the Yankee Stadium are used for the fight scenes and Belmont Park for the race, and the New York fire department in the big fire scene.

The cast of the story proper is excellent. Oscar Shaw a newcomer from musical comedy is seen as the fighter and Anita Stewart as the stage star. T. Roy Barnes is a peppy press agent, Hal Forde a gentlemanly villain, and Harry Watson is delightful as the comic city editor. Tom Lewis as a fight manager and Dore Davidson as a theatrical producer also share in the honors.

The picture provides good entertainment and will especially appeal to those who want to know about the inside of Broadway life or to see celebrities whose names are household words. It should be a big box-office attraction.

Cast

Mabel Vandegrift	Anita Stewart
Jack Murray	T. Roy Barnes
Joe Cain	Oscar Shaw
Duke Sullivan	Tom Lewis
City Editor	Harry Watson
Stubbs	Olin Howland
Adolph Lutz	Dore Davidson
Brock Morton	Hal Forde
Mr. Cain	Stanley Forde
Jimmy Stone	Pete Hartley

Based on H. C. Witwer's magazine story

"Cain and Mabel."
Scenario by Luther Reed.
Directed by E. Mason Hopper.
Length about 10,000 feet.

Story

Jack Murray a press agent has troubles in getting stories in the paper about Mabel Vandegrift, a stage star. Jack is discouraged until he gets another job with Joe Cain a champion prize fighter. He schemes to get the two together to spring a story. His scheme works fine for they soon fall in love with each other. The backer of the show tries to keep them apart and schemes so that they lose their money at the races. In attempting to make a living away from their professions they both get jobs in a department store and at an entertainment fire breaks out and Cain rescues Mabel. They become engaged and he promises to give up the prize ring but goes back on his word when the villain threatens to close Mabel's show. Getting an advance for his coming fight he buys the show but does not tell Mabel. He goes into the ring and is about to lose and Mabel has turned him down for breaking his promise. But she comes to him and says she will be waiting and he wins the fight. He becomes reconciled with his father who says he is going to take both Cain and Mabel back West with him.

"Name the Man"

Goldwyn Offers Unusually Strong and Excellent Production With All Star Cast.

Reviewed by Beatrice Barrett

At the very top of the list of splendid productions should be placed Goldwyn's "Name the Man." Taken from Sir Hall Caine's gripping story "The Master of Man," it is handled by Victor Seastrom, the director, in a masterful manner that will hold the audience breathless through its many vividly dramatic and vitally human scenes.

It is a story of life as it is, painted in a bold and unafraid manner with a sweeping brush which makes no attempt to gloss over the sordid things of life.

There may be some thin skinned people who will look askance at this theme so plainly stated but it is handled in such a way that it ought not to be objectionable to anyone. It is a bit of life as it is and should be taken as such.

There is no dragging in the action of this picture. It moves along swiftly, with each new climax becoming more dramatic until the final scenes of the trial followed by the declaration in the public square which simply sweep you off your feet. We have had many trial scenes in pictures, but never one more dramatic than this in which the father of the illegitimate child is the judge who tries and condemns to death the girl he has betrayed, and who is accused of murdering her new born babe.

Another scene almost as melodramatic is that in which the man, threatened by an angry mob thirsting for vengeance on the man who aided the girl to escape, stands forth and tells them he is that man and also the father of the baby.

This is an all star cast which is really all star, with the honors divided equally among the players. The list of actors is a splendid drawing card in itself. Each one was evidently especially picked with the character in mind which they were to portray and so human do they make their characterizations that you lose all sense of their acting and just live the story with them.

Besides the strong story, splendid acting and intense suspense of the picture the photography is especially good and there are a number of unusually imposing sets.

There does not exist an audience which will not be thrilled from start to finish with this production, that will not be held in breathless suspense, and cannot but say it is one of the most powerful pictures they have ever seen.

Cast

Bessie Collister	Mae Busch
Victor Stowell	Conrad Nagel
Douglas Stowell	Hobart Bosworth
Alick Gell	Creighton Hale
Fennella Stanley	Patsy Ruth Miller
Dan Collister	De Witt Jennings
Lisa Collister	Evelyn Selbie
Sir John Stanley	Winter Hall
Constable Cain	Mark Fenton
Isabelle	Aileen Pringle
Mrs. Quayle	Anna Hernandez
Mrs. Brown	Mrs. Charles Craig
Coroner	Cecil Holland
Sharf	Lucien Littlefield
Taubman	William Orlamond
Attorney General	Charles Mailes
Vondy	Andrew Arbuckle

Adapted from Sir Hall Caine's novel "The Master of Man"
Directed by Victor Seastrom.
Adapted by Paul Bern.
Length, 8 reels.

Story

Bessie Collister locked out of the house by her stepfather because she returns home late, is taken in for the night by Victor Stowell, son of the Deemster, who she met at the dance. The next morning Victor decides he must marry Bessie and goes to break the news to his father that he must marry Bessie instead of Fenella, the Governor's daughter to whom he is engaged. He finds his father dead in his chair. Victor's friend Alick finds a home for Bessie with his sister's old governess. Alick and Bessie fall in love and Victor is delighted for now he can marry Fenalla. Bessie discovering she is to have a child goes home but again her stepfather tries to drive her away, but the mother drives him out instead. Victor is made Deemster in his father's place and his first case is Bessie, accused of murdering her baby. Alick defends Bessie but she is condemned to death. Fenella and Alick both guess who is the father of the child although Bessie will not tell. Victor helps Bessie escape from jail and she runs away with Alick. Fenalla will have nothing to do with Victor. The mob angry at Bessie's escape demands punishment of the man who aided her. Victor in the public square tells them he is that man and also the father of her child. He is sent to prison for two years. On their wedding day Fenella comes to the prison in her bridal robes and they are married.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Pathe Series Shows Real Adventures of Indian Chiefs

Pathe will distribute a new series of six two-reelers to be known as the "Indian Frontier Series." The first is "The Man Who Would Not Die," scheduled for February 3, to be followed by one every two weeks. The next two are "The Man Who Smiled" and "The Boy Who Turned Indian."

It is announced that these pictures, while embodying the thrills and fast action of Wetserns, are a distinct novelty in the manner of their presentation. Each depicts an actual happening and is authenticated by the signature of the Indian chief around whom the action centers. The series is the result of the conviction that among Indian chiefs now living are to be found tales of actual experiences surpassing fiction.

The series was made with the assistance of T. J. McCoy, an authority on Indian history and customs. A large number of full-blooded Indians from government reservations appear in the production, including several Arapahoe chiefs, veterans of wars between red men and the whites. Among these is Painted Bear, one of the leaders of the Indians in the battle of Little Big Horn, which culminated in the massacre of General Custer and his handful of cavalrymen.

The series was directed by Paul Hurst and photographed by Frank Cotner, and the cast of white players used in the films includes Hedda Nova, Ed Brady, David Dunbar and Al Halleck.

McCoy Signs Contract

Julius and Abe Stern announce as the result of the excellent work of Harry McCoy, the former Mack Sennett comedian, in recent Century comedies, he has been signed under a long term contract. He will continue for a time as a co-star with Jack Earle, but plans are under way to feature him in forthcoming Century Comedies.

Music Rolls Prepared

Educational announces that for the benefit of exhibitors using the "Sing Them Again" series music rolls have been prepared on the first three for use on machine operated pianos and that rolls will be prepared on the remainder of the twelve releases.

First Educational-Clyde Cook Comedy to Be "Pony Express"

During the early months of the new year, Educational Film Exchanges, Inc., wll release two two-reel comedies featuring Clyde Cook, one of the best known funny men of the screen. The pictures were produced by Joseph M. Schenck, under the direction of Cook and Alfred Austin. The first of the two, "The Pony Express,," will be released in February.

Cook is an Australian clown and was for years a favorite in London music halls and later featured comedian at the New York Hippodrome. Previous to signing up with Schenck, he was starred by Fox Film Corporation. He is regarded as one of the most promising of the rising generation of film comedians who are bidding for the honors in the two-reel comedy field relinquished by Charlie Chaplin, Buster Keaton and Harold Lloyd.

Alfred Austin, who co-directed with Cook, was formerly associated with Charlie Chaplin and has spent several year in motion picture work. He came to America from England with the act that introduced Chaplin to this country. He left vaudeville to assist Chaplin in making his comedies, co-directing on such big successes as "Shoulder Arms" and "A Dog's Life." He also directed Jackie Coogan in two pictures.

The diminutive Christine Francis will be seen as Clyde Cook's leading lady.

Laurel Burlesques William S. Hart

After a brief fling at straight comedy roles in "Mother's Joy" and "Smithy," Stan Laurel has again returned to burlesque characterizations in his comedies for Pathe. His newest is titled "Wild Bill Hiccouch" in which he caricatures William S. Hart's role in his latest production.

Included in the cast are such comedy players as Billy Engles, Charles Dudley, Al Forbes, Jimmy Finlayson, Mae Laurel, Ena Gregory, Jack Ackroyd, Ben Rowe, Vera White, Batsy O'Byrne, Wida Weidman, Martin Wolkeil and Sammy Brooke.

Films Woman Swimmers

Grantland Rice, well-known sport writer, whose Sportlight articles are syndicated in many newspapers, has just returned from a trip to Bermuda, where he tested a new device for underwater photography. He took advantage of the presence there of five aquatic women champions, Aileen Riggin, Gertrude and Margaret Ederle, Helen Meany and Doris O'Mara, and announces that he secured unusually entertaining and actionful material which will be incorporated in forthcoming issues of "Sportlight," distributed by Pathe.

Snappy Pathe Program

A "Sportlight" and Another "Our Gang" on List for January 13

Prominent on the Pathe program for January 13 are an Our Gang comedy, "Tire Trouble," and a Grantland Rice "Sportlight" titled "The Call of the Game." In "Tire Trouble" the kids succeed in curing the ills of a sick millionaire by nearly scaring him to death. They also invent a decidedly unique motor vehicle.

"The Call of the Game" deals with various sports including baseball, football, and quieter diversions such as hunting and fishing. The single reeler, "The Big Idea," shows Snub Pollard as the inventor of a dust collecting device. The current Aesop Fable is "The Animal's Fair." Pathe Review No. 2 contains a variety of interesting subjects and the Ruth Roland serial, "Ruth of the Range," reaches its fourteenth episode.

Two Good Boosts

More endorsements for films distributed by Educational Exchanges. The first three of "Secrets of Life," produced by Principal Pictures Corp., are endorsed and especially recommended for the child, adolescent and family group in a bulletin circulated by the Chicago Woman's Aid Better Film Committee; and the Jack White Mermaid comedy, "Flying Finance," is recommended by the National Motion Picture League for showing to adults and young people.

Makes Record Booking

What is contended as being the largest single booking on short subjects is announced by Educational. The entire series of twelve "Sing Them Again" subjects has been contracted for by one hundred and six army camps. This is in line with the policy followed during the war when it was found that mass singing among the troops was an efficient means in raising their morale in camp.

Century Changes Titles

Century Comedies announce the following title changes: "The Tourists," starring the Follies Girls with Harry Sweet, will be known as "Own a Lot." "Keep Moving," co-starring Jack Earle and Harry McCoy, is now "Keep Going." "Next, Please," written by Dave Bader, press representative for Century, has been renamed "You're Next," while Buddy Messinger's "Captain Applesauce" has been renamed "Quit Kidding."

"Let Not Man Put Asunder"

"One Night It Rained"

(Educational—Comedy—Two Reels)

Educational's newest Tuxedo comedy, introducing two prominent vaudeville players to the screen, Harry Tighe and Ned Sparks, differs from the majority of short comedies of the present day. It belongs to the type in which situations are depended on to produce the laughs logically with no resorting to slapstick. The story, involving a jealous husband who has a terrible dream after eating lobster, is essentially melodramatic and has considerable appeal along this line. At the same time the comedy element has not been overlooked and is uppermost in the ending. It is a comedy that should appeal especially to patrons who do not care for slapstick and should satisfy the average audience.—C. S. S.

"Arabia's Last Alarm"

(Fox—Comedy—Two Reels)

Arabia, a beautiful white horse, is the hero in an Imperial comedy of exceptional merit. The action follows a real story with little human touches, a bit of melodrama and plenty of funny incidents. The horse and his friend, the dog, are discharged from the fire department when a Ford takes their place. The little daughter in a wealthy home, upset by a fake clairvoyant who has separated husband and wife, adopts the horse and dog. They have a chance to show their gratitude by saving the child from an accident just as the parents are brought together. It is fine amusement, well performed and directed.—M. K.

"Tire Trouble"

(Pathe—Comedy—Two Reels)

In this picture of the Our Gang series the bunch of mischievous kids are amusing and will get many laughs, and satisfy the majority of patrons. At the same time this picture seems to lack the spontaneity nad originality of the others of the series. The action deals with a unique auto that the gang builds and in which they take a wealthy man to an amusement park like Coney Island. Much of the action shows them aboard scenic railways, toboggan slides or centrifugal wheels. About the most humorous thing in the picture is where little Farina is photographed by slow motion after she has gotten dizzy on a whirlagig.—C. S. S.

"The Rich Pup"

(Universal—Comedy—Two Reels)

Pal, the dog hero of Century comedies, is the honorary member of a fashionable family, which leaves him in charge of the small daughter. Pal rescues her from drowning and from auto accidents, brings her up on the cream bottle and finally determines big sister's future husband by blowing up the undesirable one. The dog is a clever entertainer and this number should go over splendidly with children.—M. K.



"SHORTS" REVIEWED IN THIS ISSUE

Arabia's Last Alarm (Fox)
Babes in the Hollywood (F. B. O.)
Beauty and the Feast (F. B. O.)
Big Idea, The (Pathe)
Call of the Game, The (Pathe)
Good Old Days (Pathe)
Midshipman's Cruise, A (U. S. Navy)
One Night It Rained (Educational)
Paris Lights (Educational)
Pathe Review No. 1 (Pathe)
Pathe Review No. 2 (Pathe)
Rich Pup, The (Universal)
Switching Hour, The (F. B. O.)
Tire Trouble (Pathe)

"A Midshipman's Cruise"

(U. S. Navy—One Reel)

On the bill at the Capitol Theatre, New York, this week is an unusually interesting and out-of-the-ordinary single reel attraction which is being offered by the U. S. Navy. It deals with a little known phase of the "middies'" training and shows how immediately after commencement each year the under classes go aboard warships and during a three months' cruise visit foreign countries, receiving unusually thorough training for their life work. All the time, they are going through the routine work of the common sailor aboard ship, such as washing the decks, loading coal, etc., on the theory that before they can command they must learn to obey. This should prove decidedly entertaining to the average audience.—C. S. S.

"Paris Lights"

(Educational—Comedy—One Reel)

Syd Smith makes his appearance in Cameo comedies in this release. He and Cliff Bowes appear as two Americans who look for adventure in the Latin quarter of Paris—and find it. It is of the rough and tumble type and several of the situations are amusing, but it seems to lack the speed and pep of some of the earlier releases and many of the laugh-getting devices have been used many times.—C. S. S.

"The Good Old Days"

(Pathe—Cartoon—One Reel)

Ancient and modern methods of courtship are lightly contrasted in this Paul Terry sketch. From the fig-leaf days to the present period of the Pomeranian terror, various interesting details are pictured. Almost the entire Aesop animal kingdom is represented. It is entertaining although perhaps not as well pointed as some of the series.—M. K.

Pathe Review No. 1

(One Reel)

Exceptionally interesting subjects are pictured in this collection. "The Dogs of Yesterday" makes a comparison between dog values of the past and present and includes some amusing studies. A spectacular novelty shows an aerial ferry in England. The flour mills of Minneapolis and color scenes of West Africa help also to make it an unusually attractive review.—M. K.

"Beauty and the Feast"

(F. B. O.—Series—Two Reels)

The prospective champion's romantic difficulties increase in Round 11 of the Fighting Blood Series. In the first part he tries his art in social circles—particularly the home of Patricia Paddington, but is snubbed by her father. At the end of an exciting bout Paddington appears and gives the girl her choice of her own home or Gale, the fighter. Gale advises her to go with her father which leaves the spectator in suspense. It has at least average entertainment value.—M. K.

"The Call of the Game"

(Pathe—Sportlight—One Reel)

This issue of the Grantland Rice series contrasts in an interesting manner the call of sport from the crowded stadium of football and baseball to the hunting of mountain sheep and fishing in the solitude of the hills. The latter scenes are beautiful from a scenic standpoint and the contrasting scenes show Babe Ruth and other well-known players in action, and give interesting facts about the great size of the stadiums.—C. S. S.

"The Big Idea"

(Pathe—Comedy—One Reel)

In this single reel comedy Snub Pollard appears as an inventor of a wonderful street cleaning and dust collecting device. He comes to grief as it works so well it sweeps up some of the judges who are witnessing the demonstration. It compares favorably with his recent offerings and should please the Pollard fans.—C. S. S.

"The Switching Hour"

(F. B. O.—Series—Two Reels)

Round 12 finishes the second of the Fighting Blood Series with some snappy, interesting action. Gale's great fight with the light-heavyweight champion of the world comes off and has some exciting details. The long war between the blonde and brunette ends and the latter, Patricia, elopes with Gale in time to have a double wedding as Rosemary marries her director. Other complications help, too, to make this a worth-while number.—M. K.

"Babes in the Hollywoods"

(F. B. O.—Fighting Blood—Two Reels)

Gale Galen gets into movies and plays the hero in a Western melodrama in which Patricia and Rosemary rival each other to be his leading lady. There are some good comedy touches as Nate, the fighter's manager, suddenly becomes a dude. The number ends with a thrilling prize fight in which Gale is the winner, thus insuring his popularity in the film he has made.—M. K.

"Pathe Review No. 2"

(Pathe—Magazine—One Reel)

This interesting number of Pathe Review contains an attractive pictorial section visualizing Longfellow's poem, "The Otter Goes a Fishing." Another section shows the latest method of making coke from coal by means of the most modern devices. The color section deals with the city of Palermo, Italy, with its beautiful cathedrals dating back several centuries.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Loew Men Dine

As an arranger I'll tell the suffering wurruld that Al Polin, that old war horse of the Bronx, is about the last word. Along about December 15 the mail brought me an invitation to attend the seventh annual dinner given by the Loew projectionists in honor of their Chief, "Mike" Campbell, at "The Aristocrat," in St. Mark's Place, New York City, at midnight, December 21. Also I was advised, by phone, that unless I was present the editorial block would be amputated with neatness and dispatch, and the editorial head hung by the ears at the belt of Al Polin, Chairman of the Arrangement Committee.

Of course that settled it, so at 11 P. M. of that date, I grabbed Nancy Hanks, the Go Devil, by the neck, uttered a short, vigorous prayer that it did not snow before morning, pointed her nose toward St. Marks Place and SAY! it was SOME affair! There were only a mere 138 folks present, and the whole affair was splendidly staged, as you may see by the accompanying picture.

Space limitations do not permit me to go into details much, but we did not again emerge ourselves into the open air until just a few minutes before six o'clcok, A. M., and every minute of all the six hours was filled with real interest.

Among those present were the following: Mike Campbell (of course); Joe Hornstine (The redoubtable "Joe"); Will C. Smith (Whom some of you may have heard of before—he acted as toastmaster, and in future if any one tells me Will ith tonguetied I'll bite him); Wm. Gluck, P. A. McGuire (who talks Powers Projectors in his sleep); M. Felder (who says all carbons other than Bio are mere delusions, snares and other things); B. Altman (who will gladly tell you all about who he is—if you will only listen—he really is the High Cockalorum of the Capitol Stage Equipment Company, which concern donated thirty-five very nice presents, to be distributed by lot during the evening. Edward De Harte (of the Baird Projector forces); Raven (who put the rave in Raven screens); Harry Mackler, President, Local Union 306, New York City Projectionists; Joe Basson (the man who hates an argument like a kid dislikes candy); A. Horowitz, Secretary, L. U. 306; James Le Fante, Brooklyn Business Agent L. U. 306; J. Bird, (who is a bird of a speaker); Jimmie Dasie (the inimitable Dasie who always talks United States until he gets excited); Jimmie says that just because Italy is shaped like a boot is no proof he is a bootlegger, with which contention I am inclined to argue); Harry Sherman, from the I. A. international office, (who said he was present); M. O'Brien, of the Powers Company, who insists that it is Ob Reon—accent on the Ob"—and not mere O Brine); Frank Day, Mars Rucker and Max Benheim, of the 306 Executive Board, each with his hair in two distinct braids, and oh well if I tried to name them all the page would be full and my boss would want to know if I am printing a city directory or something.

The affair was one the Loew projectionists may well be proud of. Campbell was the recipient of many costly presents from various equipment dealers and others. He spoke at length concerning the necessity for improvement in projectionist service, and it was to be noted that many of the speakers used the term Projectionist exclusively, and that they all used it at least some, and lemme tell you when one has succeeded in getting New York to move more than three-eights of an inch out of its accustomed RUT in anything, one may fairly say it is an achievement.

The full committee was: Al Polin, Chairman; L. Feldman, Wm. Guth, Tom Burnhams, Ed Epinola and Tom De Rose.

A Bit of Trouble

C. Walles, Projectionist, Garden Theatre, Marion, Kas., says:

Have been reading your department for some while and have had some mighty good dope from it. Am merely a small town projectionist, two years' experience. Use A. C. at arc. Have one Powers 6-B and a 1917 Motiograph DeLuxe and have trouble with both of them as follows: The Powers runs fine until it gets within about twenty five feet of end of the reel, at which point film begins jerking and snapping and is apt to tear.

With the Motiograph I have trouble loosing the lower loop. When this happens the upper loop gets twice its normal size. Size of upper loop does not change until size of lower one does. You will see from above that I am pretty green in the art of projection, but what I do know I try hard to use to the best advantage.

Your troubles seem simple to diagnose. The film jerks and snaps only when within twenty five feet of end of the reel. In other words, when the reel is nearly empty. This means that there is not sufficient tension on the reel in your upper magazine to keep the reel from over-running. Possibly also the reel rubs slightly on some part of the magazine. When it over-runs there is, of course, slack film and the reel, due to friction or to inertia, stops dead still. The slack film takes up and the reel is started instantly with a jerk. If the jerk is very hard it is probable that the reel rubs the magazine (maybe a crooked reel), which acts to compel the starting of the reel against brake pressure. Anyhow it starts hard instantly. Take a full reel, place it on a pencil and jerk the end of the film. You will find the reel starts easily. Place same reel on pencil with only 25 feet of film on it and try to start it by jerking the film. You'll see the difference.

Remedy: Have your manager get you some projection room reels and use them exclusively for projecting. NEVER USE A CROOKED REEL ON YOUR PROJECTOR. So adjust the tension on the reel in upper magazine that it is held in retard at all times. Those two things will settle your Powers trouble.

As to the Motiograph, it is evident your intermittent sprocket is not functioning properly. Some sprocket holes slip past the teeth, probably at bad splices. The things to examine are (A) The sprocket idler roller or cradle. You have me stuck there. You say you have a Motiograph De Luxe, 1917 model. Unless I am much in error the De Luxe was not out until about 1920. The De Luxe has a cradle, or shoe which holds the film



SEVENTH ANNUAL BANQUET OF LOEW PROJECTIONISTS

to the intermittent sprocket, whereas unless I am in error, former models of the Motiograph had idler rollers. Anyhow, whatever it is, you must see that it holds the film to the sprocket. It should not be away from the sprocket more than twice the thickness of a film. Be sure the entire idler bracket is not loose. (B). Examine the intermittent sprocket teeth and see that they are not badly worn. If they are, then have a new sprocket installed. (C). It is possible that you have far too much gate tension, but I simply cannot spare space for detailed instruction as to how to test that. You will find all that on pages 603 and 604 of the Bluebook, which you should BY ALL MEANS have.

These are the main things to look for in your case, though of course the trouble might well be a combination of too much tension, worn sprocket teeth and loose cradle or sprocket idlers. Anyhow the intermittent sprocket does not always pull the film down as far as it should. It is up to you, brother Walles, to find out why. If you have a Bluebook, examine general instruction No. 12, page 606. It will give you all necessary instructions on idler adjustment. Being a small town projectionist, you are presumably not highly paid and your manager should get a Bluebook at the expense of the theatre. He owes it to HIMSELF to do so anyhow. Oh yes, by the way, keep your sprocket perfectly clean at all times.

Thinks It Would Pay

K. Stimpson, Press Secretary Local 433 I. A., Rock Island, Moline, Ill., says that the local recently enjoyed a lecture by I. P. Gillette, of the Eastman Kodak Company. The lecture was on film manufacture and was illustrated by 2,000 feet of motion pictures. Says it was both educational and enjoyable. "The men," says Stimpson, "appreciated the trouble the Eastman Company had gone to in putting this matter before the projectionists, and they believe it would be a most excellent, and in the end a paying proposition if all manufacturers of projection equipment would do likewise."

Friend Stimpson wound up with: "It was also gratifying to us to note that Mr. Gillette always said PROJECTIONIST and PROJECTION ROOM, instead of "Operator" and "Coop."

I agree that such work is educational and beneficial, also that it should be done on a larger scale. I am myself expecting soon to make a two to four thousand foot picture which, if it comes through, will open your eyes very wide.

Good Work

Recently friend daughter and I got past the doorkeeper at the Forty Fourth Street Theatre, New York City, intent upon viewing that much praised photoplay, "Scaramouche."

While waiting for the show to open I visited the projection room, located just under the high ceiling of the balcony-and-gallery theatre. I found projectionists Harry Levine and Louis Epstine in charge. And let me remark, at this point, that they did good work, though heavily handicapped by faulty films and too-heavy projection angle.

I am not sure just what caused the difficulty in the films, but believe it was due to faulty procedure in the laboratory drying room. In spots they would not lie flat over the projector aperture, which of course caused an out-of-focus effect in the centre of the screen. Projectionists Levine and Epstine were much worried over the matter, naturally, though it was no fault of theirs, and I promptly told them so.

A glance at the theatre showed that it would be entirely practicable to place the projection room on the main floor, directly opposite the screen centre. This would eliminate distortion and produce a much more pleasing result, hence would tend to increase box office sales.

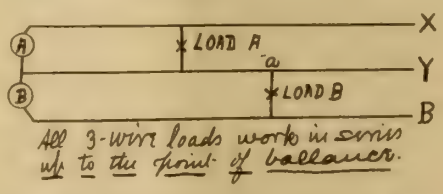
Just why the management allows faulty films carrying such a really splendid production as "Scaramouche" to be used I do not know. "Scaramouche" is much too fine a production to be thus abused.

Balled Me Up

F. P. Broadbent, Edmonton, Alberta, has sprung one which had me all balled up for a few minutes, not because of the problem itself, but because of the way he put it.

What he wants is the answer to an argument which has arisen between himself and a brother projectionist, as follows:

What will be the greatest amperage in any part of a 3-wire circuit carrying an unbalanced load, as per accompanying dia-



gram. He says: "We agree that 11 amperes will flow out along the upper wire and down through load "A," but from that point we disagree (And you're wrong there, too.—Ed.), It being the contention of my friend that the 11 amperes will return to the upper generator negative along the neutral, and that at the same time 4.4 amperes flow out on the neutral wire to and through load "B," and back to lower generator negative on the lower wire. He also contends that both generators produce 15.4 amperes, and proceeds to "prove it" by the following figures:

4.4 amperes X 110 volts equals 484 watts in lower circuit.

11 Amps X 110 volts equals 1210 watts in upper circuit, and

1210 plus 484 watts equals 1694 watts total.

My own contention is that when the 11 amperes have passed through load "A" they are split up, and only 6.6 flow back over the neutral, the remaining 4.4 passing through load "B" and back over the lower wire. I think there is not more than 11 amperes generated in the entire system.

The diagram is copied from page 86 of the Bluebook, of which members of Edmonton local union have ordered twenty copies. We believe in keeping up to date in matters projectional. Some of us subscribe to the American Projectionist, all of us have the Bluebook and many have either Hawkens work or Croft's Library of Practical Electricity. The local endorsed the name Projection Room and instructed the Secretary to so notify you. (He did.—Ed.) The Alberta Provincial Government has been using the term "PROJECTIONIST" for a long while. The name is now well established in our city.

Study Class Formed

A number of the junior members of our local have formed a study class for the winter, meeting twice a week at 9.30 A. M., continuing till noon. Start by reading from the Bluebook for an hour, using the remainder of the time in asking questions and propounding explanations, which latter is helped out by using a blackboard.

That sounds real good, friend Broadbent. Some of the United States Wise Ones might well observe the progressiveness of you men way up there three hundred miles north of the north boundary of the United States, and having observed it, turn a bit red in the face from pure SHAME. And now to your problem:

First let us get our terms straight. Wire "X" is the true negative. Wire "Y" is negative to wire "X" and positive to wire "Z," which latter is the true negative.

Between the true positive and true negative 200 volts pressure exist. Between the true positive and true negative a total of 35 ohms. of resistance are interposed, so that were the negative fuse removed, only 220÷35=6.3 (a trifle less) amperes could flow.

But this resistance is not interposed as a unit, due to the fact that wire "Y" negative to positive "X," exists. Ten ohms. and 35 ohms. opposed separately to 110 volts will let through 11+4.4=15.4 amperes, and since, in effect, this is the situation, the true negative will carry a total of 15.4 amperes, 11 of which will return over wire "Y" and 4.4 over wire "Z." On wire "X" the current is at 220 volts pressure, but load "A" consumes 110 volts of this, and that is the point, because at point "a" the pressure is only 110 volts, and load "B" will only allow 4.4 amperes to pass through under 110 volts pressure, so the remainder of the current must return over the neutral.

All Speculation

Now brother Broadbent, all this is really in the nature of speculation. When it comes down to brass tacks no living soul has yet ever been able to prove that anything at all "flows" on or through a wire. See page 3 of the Bluebook. I am only giving you the accepted THEORY. Amounts to saying what apparently occurs. There are queer questions come up with relation to these things. For instance: It is the accepted theory that ALL voltage is consumed by the load. Query: Why then does the current "flow" back to the generator, as it apparently does????? Concerning these points please ask me not too many asks! My compliments to the men of Edmonton. You failed to remark that, in addition to other evidences of progressiveness, the Edmonton local stationery reads: "Edmonton Projectionist's Association, Local 360 I. A. T. S. E. and M. P. M. O. of U. S. and Canada, Affiliated with Edmonton Trades and Labor Council, Alberta Federation of Labor, Trades and Labor Congress of Canada and American Federation of Labor."

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Footage
Suzanna	Mabel Normand	Mar. 3	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298

ARROW

Little Red Schoolhouse	E. K. Lincoln	May 26	5,700
Sheriff of Sun Dog	William Fairbanks	June 2	4,949
None So Blind			
Sun Dog Trails	William Fairbanks		
The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 22	2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

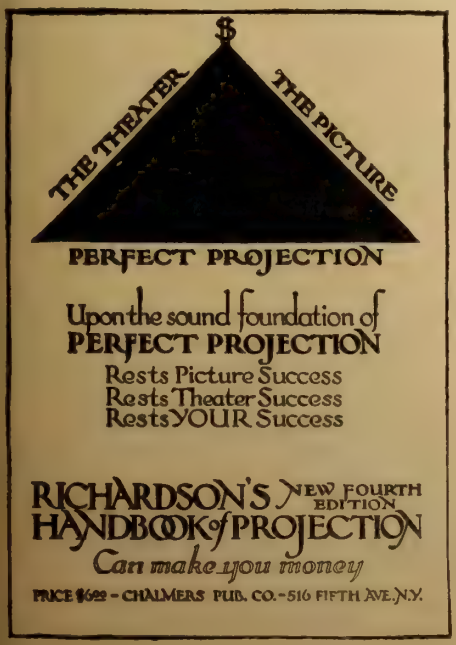
Stormy Seas	J. P. McGowan	July 21	4,803
Tea-With a Kick!	20-star cast	Sept. 8	5,950
Going Up	Douglas MacLean	Oct. 6	5,886
The Extra Girl	Mabel Normand	Oct. 13	5,700
Harbor Lights	Tom Moore	Oct. 20	5,000
Courtship of Myles Standish	Charles Ray	Oct. 20	9,000
David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834

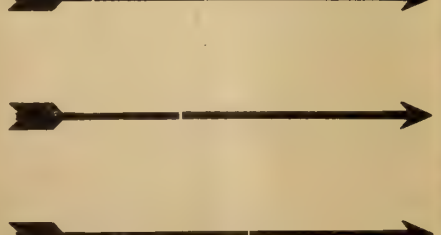
EDUCATIONAL FILMS CORP.

Plus and Minus	Cliff Bowes	Aug. 11	1,000
The Busher	Lee Moran	Aug. 18	2,000
Dark Timbers	Bruce scenic	Aug. 18	1,000
Navy Blues	Dorothy Devore	Sept. 1	2,000
Hold Everything	Bobby Vernon	Sept. 1	2,000
Yankee Spirit	Ben Alexander	Sept. 8	2,000
Companions	"Sing Them Again"	Sept. 8	1,000
Secrets of Life	Instructive	Sept. 8	1,000
His New Papa	Cliff Bowes	Sept. 8	1,000
Moving	Cliff Bowes	Sept. 15	1,000
The Optimist	Lloyd Hamilton	Sept. 15	2,000
Running Wild	Mermaid comedy	Sept. 22	2,000
High Life	Mermaid comedy	Sept. 22	2,000
How the Globe Trotter Trots	Howe Hodge-Podge	Sept. 29	1,000
The Limit	Cliff Bowes	Sept. 29	1,000
"Old Oaken Bucket," etc.	"Sing Them Again"	Oct. 6	1,000
Front	Tuxedo comedy	Oct. 6	2,000
While the Pot Boils	Wilderness Tales	Oct. 6	1,000
Japanese Earthquake	Kinograms	Oct. 13	750
People of Many Climes	Hodge-Podge	Oct. 13	1,000
Fool Proof	Neal Burns	Oct. 13	2,000
Simple Sadie	Cliff Bowes	Oct. 20	1,000
Done in Oil	Jimmy Adams	Oct. 20	2,000
Three Cheers	"Juvenile" comedy	Nov. 3	2,000
Discontent	"Wilderness Tales"	Nov. 3	1,000
Heads Up	Cliff Bowes	Nov. 10	1,000
Uncle Sam	Lee Moran	Nov. 10	2,000
Hank On	Cameo comedy	Nov. 17	2,000
A Perfect 36	Christie comedy	Nov. 17	2,000
Memories	"Sing Them Again"	Nov. 24	1,000
Hot Sparks	Cliff Bowes	Nov. 24	1,000
No Loafing	"Poodles" Hanaford	Nov. 24	2,000
Kidding Kids	Christie comedy	Dec. 1	2,000
Under Covers	Cliff Bowes	Dec. 1	1,000
The Bottom of the Sea	Novelty	Dec. 1	1,000
My Boy Bill	"Wilderness Tales"	Dec. 1	1,000
Black and Blue	Christie comedy	Dec. 8	2,000
Exit Caesar	Mermaid comedy	Dec. 8	2,000
Film Foolish	Cliff Bowes	Dec. 15	1,000
Over the Fence	"Juvenile" comedy	Dec. 15	2,000
Snooky's Covered Wagon	Animal comedy	Dec. 15	2,000
Home Again	"Sing Them Again"	Dec. 15	1,000
Call the Wagon	Christie comedy	Dec. 22	2,000
Liquid Lava	Hodge-Podge	Dec. 22	1,000

FAMOUS PLAYERS-LASKY

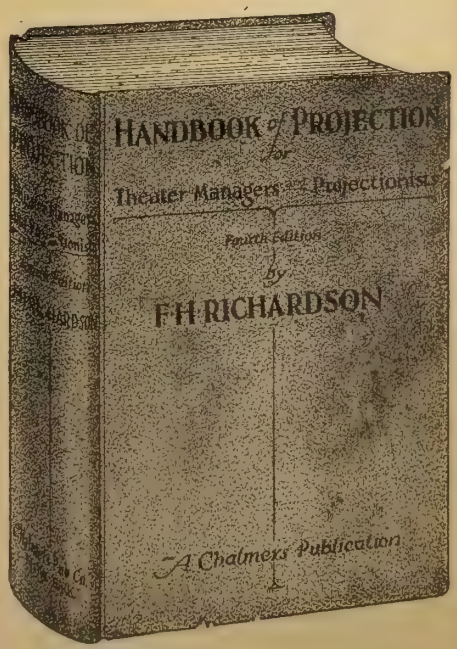
The Covered Wagon	James Cruze Prod.	Mar. 31	10,000
Grumpy	Theo. Roberts	Apr. 7	5,621
Prodigal Daughters	Gloria Swanson	Apr. 28	6,216
You Can't Fool Your Wife	Star cast	May 5	5,703
The Ne'er Do Well	Thomas Meighan	May 12	7,414
The Rustle of Silk	Betty Compson	May 19	6,947
The Snow Bride	Alice Brady	May 26	6,000
Sixty Cents an Hour	Walter Heirs	May 26	5,632
Fog Bound	Dorothy Dalton	June 9	5,692
The Heart Raider	Agnes Ayres	June 16	5,075
The Exciters	Bebe Daniels	June 16	5,039
Only 38	Wm. De Mille prod.	June 23	6,175
Lay of the Lawless	Dorothy Dalton	June 30	6,387
Woman With Four Faces	Betty Compson	June 30	5,700
Peter, The Great	Emil Jennings	July 7	7,000
Children of Jazz	Theodore Kosloff	July 21	6,080
A Gentleman of Leisure	Jack Holt	July 28	5,695
The Purple Highway	Madge Kennedy	Aug. 4	6,574
Lawful Larceny	Four stars	Aug. 4	5,565
Hollywood	Fifty stars	Aug. 11	8,100
Homeward Bound	Thomas Meighan	Aug. 11	7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18	5,900
The Silent Partner	Leatrice Joy	Sept. 1	5,806
To the Last Man	Richard Dix	Sept. 8	6,965
Salomy Jane	Jacqueline Logan	Sept. 15	6,270
The Cheat	Pola Negri	Sept. 15	7,323
Ruggles of Red Gap	Ernest Torrence	Sept. 22	7,500
The Marriage Maker	W. De Mille prod.	Sept. 29	6,295
Zaza	Gloria Swanson	Sept. 29	7,076
The Spanish Dancer	Pola Negri	Oct. 20	8,434
Woman Proof	Thomas Meighan	Nov. 10	7,687
His Children's Children	Bebe Daniels	Nov. 17	8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec. 1	5,153





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(Continued from preceding page)

Around World in Speejacks	Instructive special	Dec.	1	6,000
Wild Bill Hickok	William S. Hart	Dec.	1	6,893
To the Ladies	Helen Jerome Eddy	Dec.	8	6,268
The Light That Failed	Percy Marmont	Dec.	15	7,013

FILM BOOKING OFFICE OF AMERICA

The Flying Dutchman	Lloyd Carlton prod.	Aug.	4	5,800
The Miracle Baby	Harry Carey	Aug.	18	6,000
So This Is Hollywood	2d Fighting Bloods	Aug.	25	2,000
She Supes to Conquer	2d Fighting Bloods	Aug.	25	2,000
Daytime Wives	Dorelys Perdue	Sept.	8	6,651
The Fair Cheat	Dorothy MacKaill	Sept.	29	5,800
Long Live the Ring	"Fighting Blood"	Sept.	29	2,000
Lights Out	Ruth Stonehouse	Oct.	13	6,938
The Three Orphans	"Fighting Blood"	Oct.	13	2,000
The Dancer of the Nile	Carmel Myers	Oct.	27	5,787
Taming of the Shrewd	"Fighting Blood"	Nov.	3	2,000
Wages of Cinema	"Fighting Blood"	Nov.	3	2,000
Blow Your Own Horn	Warner Baxter	Nov.	10	6,315
The Love Pirate	Carmel Myers	Nov.	17	4,900
A Comedy of Terrors	"Fighting Blood"	Nov.	17	2,000
Fashionable Fakers	Johnnie Walker	Dec.	15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec.	15	2,000
The Merchant of Menace	"Fighting Blood"	Dec.	15	2,000

FIRST NATIONAL

Penrod and Sam	Star cast	June	23	6,275
Circus Days	Jackie Coogan	June	30	6,000
Wandering Daughters	James Young prod.	July	7	5,471
The Scarlet Lily	Katherine MacDonald	July	21	6,000
The Brass Bottle	Tourneur prod.	Aug.	4	5,290
Trilby	R. W. Tully prod.	Aug.	4	7,321
Ashes of Vengeance	Norma Talmadge	Aug.	18	10,000
Dulcy	Constance Talmadge	Sept.	8	6,850
Her Reputation	May McAvoy	Sept.	15	7,000
Potash and Perlmutter	Carr-Bernard	Sept.	22	7,700
Meanest Man in the World	Bert Lytell	Sept.	29	6,500
The Huntress	Colleen Moore	Oct.	13	6,236
Ponjola	Anna Q. Nilsson	Oct.	20	7,000
The Bad Man	Holbrook Blinn	Oct.	20	6,404
The Fighting Blade	Richard Barthelmess	Oct.	27	8,729
Flaming Youth	Colleen Moore	Nov.	24	8,434
The Eternal City	Star cast	Dec.	1	7,800
Anna Christie	Blanche Sweet	Dec.	1	7,031
Twenty-one	Richard Barthelmess	Dec.	1	6,560
Boy of Mine	Ben Alexander	Dec.	8	7,000
The Wanters	Marie Prevost	Dec.	8	6,871
Thundergate	Owen Moore	Dec.	15	6,565
Her Temporary Husband	Sydney Chaplin	Dec.	22	6,723
The Dangerous Maid	Constance Talmadge	Dec.	22	7,337

FOX FILM CORP.

Where There's a Will	Sunshine Comedy	July	28	2,000
Roaring Lions on a Steamship	Harry Sweet	July	28	2,000
St. Elmo	John Gilbert	Aug.	18	6,000
Alias the Night Wind	William Russell	Aug.	25	4,145
Mysteries of Yucatan	Instructive	Aug.	25	6,000
Bag and Baggage	Gloria Grey	Aug.	25	1,000
The Man Who Won	Dustin Farnum	Sept.	1	5,500
Jungle Pals	Features apes	Sept.	1	2,000
Monna Vanna	Star cast	Sept.	8	9,000
Does It Pay?	Hope Hampton	Sept.	8	6,652
If Winter Comes	Percy Marmont	Sept.	15	10,000
The Silent Command	Edmund Lowe	Sept.	15	
Why Pay Rent?	Sunshine comedy	Sept.	15	2,000
The Gun Fighter	William Farnum	Sept.	22	5,000
The Two Johns	Harry Sweet	Sept.	22	2,999
A Goldfish Story	Instructive	Sept.	22	1,000
The Lone Star Ranger	Tom Mix	Sept.	29	5,250
The Grail	Dustin Farnum	Sept.	29	4,617
The Rain Storm	Conklin-Sweet	Sept.	29	2,000
Times Have Changed	William Russell	Oct.	6	5,082
The Tailor	Al St. John	Oct.	6	2,000
Toilers of the Equator	Instructive	Oct.	6	1,000
Sunshine and Ice	Instructive	Oct.	6	500
Second Hand Love	Charles "Buck" Jones	Oct.	20	
Cameo Kirby	John Gilbert	Oct.	27	6,931
The Temple of Venus	Allegorical fantasy	Nov.	10	8,000
Big Dan	Charlie Jones	Nov.	10	5,934
Up in the Air	Imperial Comedy	Nov.	10	2,000
You Can't Get Away With It	Percy Marmont	Nov.	24	6,152
Cloisters in the Clouds	Instructive	Nov.	24	1,000
Dance or Die	Sunshine Comedy	Nov.	24	2,000
When Odds Are Even	William Russell	Dec.	1	4,284
Wet and Weary	Clyde Cook	Dec.	1	2,000
This Freedom	Star cast	Dec.	8	7,000
Income Tax Collector	Lew Brice	Dec.	15	2,000
Universities of the World	Instructive	Dec.	15	1,000
Six Cylinder Love	Ernest Truex	Dec.	22	7,000
The Shepherd King	Feature cast	Dec.	22	8,500

GOLDWYN

Backbone	Edward Sloman prod.	Apr.	7	6,541
Enemies of Women	Cosmopolitan	Apr.	14	10,901
The Last Moment	Star cast	June	2	6,000
The Ragged Edge	Mimi Palmieri	June	16	6,800
The Spoilers	Jesse D. Hampdon prod.	July	7	8,928
Three Wise Fools	Claude Gillingwater	July	14	6,946
The Love Piker	Anita Stewart	July	21	6,237
Little Old New York	Marion Davies	Aug.	18	10,000
The Green Goddess	George Arliss	Aug.	25	9,100
Red Lights	Marie Prevost	Sept.	22	6,841
Six Days	Corrine Griffith	Sept.	29	8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13	
The Day of Faith	Eleanor Boardman	Dec.	8	6,557
In the Palace of the King	Blanche Sweet	Dec.	15	9,000
Slave of Desire	Star cast	Dec.	15	6,675
Reno	Rupert Hughes prod.	Dec.	22	7,000

HODKINSON

Unseeing Eyes	Lionel Barrymore	Nov.	3	8,500
Under the Red Robe	Cosmopolitan prod.	Nov.	24	12,000
The Steadfast Heart	Star cast	Nov.	24	7,000

		Review		Footage
Fun From the Press	Issued weekly			1,000
Movie Chats	Kineto one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr.	7	5,693
Romance of Life	Educational	May	12	1,000
The Critical Age	Pauline Garon	May	19	4,500
Youthful Cheaters	Glenn Hunter	June	2	5,700
The Mark of the Beast	Robert Ellis	June	16	5,985
Michael O'Halloran	True Boardman	June	23	7,000
The Rapids	Harry T. Morey	June	30	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray scientific	July	14	1,000
Wild and Wicked	Raymond McKee	July	14	2,000
The Cuckoo's Secret	Bray-instructive	July	14	1,000
Radio-Mania	Charles Murray	July	14	2,000
Helpful Hogan	Grant Mitchell	July	28	5,400
Pat's Patents	Comedy	Aug.	25	2,000
Fiddling Fool	Raymond McKee	Aug.	25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept.	1	1,000
The Drivin' Fool	Wally Van	Sept.	8	5,800
Puritan Passions	Glenn Hunter	Sept.	15	6,000
Shifting Sands	Peggy Hylan	Oct.	20	5,300
The Life of Reilly	C. C. Burr Comedy	Oct.	27	2,000

METRO

Rouged Lips	Viola Dana	Sept.	8	5,350
Three Ages	Buster Keaton	Sept.	8	5,251
Desire	Premier prod.	Sept.	22	6,500
The Eagle's Feather	Premier prod.	Sept.	22	6,500
The Eternal Struggle	Reginald Barker	Sept.	22	7,374
Long Live the King	Jackie Coogan	Nov.	10	9,364
Held to Answer	Viola Dana	Nov.	3	5,601
The Social Code	Premier prod.	Oct.	6	5,000
The Human Mill	A. Holubar prod.			
Man, Woman and Temptation	Fred Niblo prod.			
Pleasure Mad	R. Barker prod.	Nov.	24	7,547
Scaramouche	Rex Ingram prod.	Oct.	13	9,600
In Search of a Thrill	Viola Dana	Nov.	3	5,500
A Wife's Romance	Clara K. Young	Nov.	3	6,000
Shooting of Dan McGrew	Barbara LaMarr			
Our Hospitality	Buster Keaton	Nov.	24	6,220
Fashion Row	Mae Murray	Dec.	8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec.	15	5,700

PATHE

The Cat's Revenge	Felix, the Cat	Sept.	15	1,000
Ruth of the Range	Ruth Roland serial	Sept.	22	
No Noise	"Our Gang"	Sept.	22	2,000
Finger Prints	Paul Parrott	Sept.	22	1,000
Roughest Africa	Stan Laurel	Sept.	29	2,000
Love in a Cottage	Aesop's Fables	Sept.	29	1,000
Stepping Out	"Dippy-Doo-Dads"	Sept.	29	1,000
Derby Day	Terry cartoon	Sept.	29	1,000
Columbus	Yale Historical	Oct.	6	4,000
No Pets	Paul Parrott	Oct.	6	1,000
The Cat's Whiskers	Terry cartoon	Oct.	6	1,000
Down to the Sea in Shoes	Mack Sennett	Oct.	6	2,000
Jus' Passin' Thru	Will Rodgers	Oct.	13	2,000
Heavy Seas	"Spat Family"	Oct.	13	2,000
Asleep at the Switch	Ben Turpin	Oct.	13	2,000
It's a Gift	Snub Pollard	Oct.	13	1,000
Winner Take All	Paul Parrott	Oct.	20	1,000
Aged in the Wood	Terry cartoon	Oct.	20	8,000
High Flyers	Terry cartoon	Oct.	20	1,000
Stage Fright	"Our Gang"	Oct.	20	2,000
Frozen Hearts	Stan Laurel	Oct.	27	2,000
The Circus	Terry cartoon	Oct.	27	1,000
Jamestown	Historical	Nov.	3	4,000
A Barnyard Romeo	Terry cartoon	Nov.	3	1,000
The Whole Truth	Stan Laurel	Nov.	3	1,000
Roughing It	"Spat Family"	Nov.	3	2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3	2,000
Do Women Pay?	Terry cartoon	Nov.	10	1,000
Dear Ol' Pal	Snub Pollard	Nov.	10	1,000
Hustlin' Hank	Will Rogers	Nov.	10	2,000
Derby Day	"Our Gang"	Nov.	17	2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17	1,000
The Way of a Man	Featurized serial	Nov.	24	9,000
Save the Ship	Stan Laurel	Nov.	24	1,000
The Dare Devil	Mack Sennett prod.	Nov.	24	2,000
Go West	"Dippy-Doo-Dads"	Nov.	24	1,000
The Soilers	Stan Laurel	Nov.	24	2,000
Happy Go Luckies	Terry cartoon	Nov.	24	1,000
Vincennes	Historical series	Dec.	1	3,000
Why Elephants Leave Home	Animal subject	Dec.	1	2,000
The Five-Fifteen	Terry cartoon	Dec.	1	1,000
Flip Flops	Sennett comedy	Dec.	1	2,000
Uncensored Movies	Will Rogers	Dec.	1	2,000
Wild and Woolly	"Sportlight"	Dec.	1	1,000
Sunday Calm	"Our Gang"	Dec.	15	2,000
Fully Insured	Snub Pollard	Dec.	15	1,000
The Cat Came Back	Terry cartoon	Dec.	15	1,000
Scorching Sands	Stan Laurel	Dec.	8	1,000
A Dark Horse	Terry cartoon	Dec.	8	1,000
The Great Outdoors	"Spat Family"	Dec.	8	2,000
Join the Circus	Pollard-Parrott	Dec.	8	2,000
The Morning After	Terry cartoon	Dec.	22	1,000
Mother's Joy	Stan Laurel	Dec.	22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec.	22	1,000
The Way of a Man	Serial	Dec.	22	

PLAYGOERS PICTURES

A Pauper Millionaire	C. M. Hallard	Feb.	10	4,304
A Clouded Name	Norma Shearer	Mar.	3	4,885
The Man Who Waited	Star cast	May	12	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

Daughters of the Rich	Gasnier prod.	June	30	6,075
Mothers-in-Law	Gasnier prod.	Aug.	25	6,725
The Broken Wing	Miriam Cooper	Sept.	1	6,216
April Showers	Colleen Moore	Nov.	17	6,350
The Virginian	Kenneth Harlan	Nov.	24	8,010
Maytime	Ethel Shannon	Dec.	8	7,500

(Continued from preceding page)

SELZNICK

Rupert of Hentzau	Hammerstein-Lytell	July	21	9,400
Quicksands	Chadwick Dix	Apr.	7	6,307
Outlaws of the Sea	Marguerite Courot	Apr.	7	5,395
Modern Marriage	Bushman-Bayne	Apr.	14	6,331
Vengeance of the Deep	Ralph Lewis	Apr.	28	4,753
The Truth About Wives	Betty Blythe	June	9	5,973
Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May	19	6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?'	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May	12	5,000
The Prairie Mystery	Bud Osborne	June	16	5,000
Broadway Gold	Elaine Hammerstein	July	28	6,800
Let's Go	Richard Talmadge	Nov.	17	5,198
The Unknown Purple	Henry B. Walthall	Dec.	8	6,950

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct.	28	10,000
Tess of the Storm Country	Mary Pickford	Nov.	25	10,000
Tailor Made Man	Charles Ray	Dec.	9	8,649
One Exciting Night	D. W. Griffith prod.	Oct.	21	11,000
The Girl I Loved	Charles Ray	Mar.	31	7,100
The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

Spring Fever	Comedy	Aug.	4	2,000
The Love Brand	Roy Stewart	Aug.	11	4,832
The Steel Trail	Duncan serial	Aug.	11	15 parts
Shadows of the North	William Duncan	Aug.	25	4,943
Rustlin'	Jay Morley	Aug.	18	2,000
Lots of Nerve	Century comedy	Aug.	18	2,000
So Long, Buddy	Buddy Messinger	Aug.	25	2,000
Strike of the Rattler	Pete Morrison	Aug.	25	2,000
The Pencil Pusher	Chuck Reisner	Aug.	25	1,000
Blinky	Hoot Gibson	Sept.	1	5,740
Drifting	Drifting	Sept.	1	7,394
High Kickers	Doris Eaton	Sept.	1	2,000
Sing Sing	Neely Edwards	Sept.	1	1,000
Fighting Fists	Jack Ford	Sept.	1	2,000
The Untamable	Gladys Walton	Sept.	8	4,776
Uncle Bim's Gift	"The Gumps"	Sept.	8	2,000
His Second Daze	Bert Roach	Sept.	8	1,000
Hunchback of Notre Dame	Lon Chaney	Sept.	15	11,000
A Chapter in Her Life	Jane Mercer	Sept.	15	6,330
Back to Earth	Century Comedy	Sept.	15	2,000
Face to Face	Western	Sept.	15	2,000
Dancing Love	Dancing comedy	Sept.	15	1,000
Where Is This West?	Jack Hoxie	Sept.	22	4,532
Round Figures	Jack Cooper	Sept.	22	2,000
Jollywood	Chuck Reisner	Sept.	22	2,000
The Clean Up	Herbert Rawlinson	Sept.	29	5,051
Trail of the Wolf	Jay Morley	Sept.	29	2,000
Bringing Up Buddy	Buddy Messinger	Sept.	29	2,000
Hard Luck Jack	Pete Morrison	Sept.	29	2,000
Cuckoo	Neely Edwards	Sept.	29	1,000
The Six-Fifty	Niles Welch	Oct.	6	5,100
Thundering Down	Super-Jewel	Oct.	6	6,000
One Exciting Day	Billy Engle	Oct.	6	2,000
Own a Home	Neely Edwards	Oct.	6	1,000
The Wild Party	Gladys Walton	Oct.	13	5,034
Gentlemen of the West	Pete Morrison	Oct.	13	2,000
Cracked Wedding Bells	Chuck Reisner	Oct.	13	1,000
Japanese Earthquake	International News	Oct.	13	
The Ramblin' Kid	Hoot Gibson	Oct.	20	6,305
The Tenderfoot	Edmund Cobb	Oct.	20	2,000
Don't Scream	"Pal," the dog	Oct.	20	2,000
Going South	Neely Edwards	Oct.	20	1,000
The Acquittal	Star cast	Oct.	27	6,523
Beasts of Paradise	Desmond serial	Oct.	27	
A Million to Burn	Herbert Rawlinson	Nov.	3	4,556
Darling of New York	"Baby Peggy" feature	Nov.	3	6,260
Fashion Follies	Century Comedy	Nov.	3	2,000
Code of the Mounted	Western	Nov.	3	2,000
Be My Guest	Neely Edwards	Nov.	3	1,000
Men in the Raw	Jack Hoxie	Nov.	10	4,315
Golfmania	Billy Engle	Nov.	10	2,000
So Long Sultan	Chuck Reisner	Nov.	10	2,000
The Twilight Trail	Margaret Morris	Nov.	10	1,000
Down in the Ships to See	"Pal," the dog	Nov.	17	2,000
The Idea Man	Bert Roach	Nov.	17	1,000
White Tiger	Priscilla Dean	Nov.	24	7,177
The Payroll Thief	Jack Mower	Nov.	24	2,000
No Parking Aloud	Neely Edwards	Nov.	24	1,000
She's a He	Buddy Messinger	Nov.	24	2,000
The Thrill Chaser	Hoot Gibson	Dec.	1	5,196
Crooked Alley	Laura LaPlante	Dec.	1	4,500
Miles of Smiles	Baby Peggy	Dec.	1	2,000
The Ghost City	Pete Morrison	Dec.	8	serial
The Corn-Fed Sleuth	Jack Earle	Dec.	8	2,000
A Matter of Policy	Neely Edwards	Dec.	8	1,000
The Near Lady	Gladys Walton	Dec.	15	4,812
The Red Warning	Jack Hoxie	Dec.	15	4,795
A Lady of Quality	Virginia Valli	Dec.	22	8,640
A Movie Fantasy	Hy Mayer cartoon	Dec.	22	1,000
Under the White Robe	Neely Edwards	Dec.	22	1,000
Bucking the Line	Buddy Messinger	Dec.	22	2,000

VITAGRAPH

Masters of Men	Special cast	Apr.	21	6,800
The Man Next Door	David Smith prod.	June	9	2,000
The Midnight Alarm	Special cast	Aug.	11	6,000
Pioneer Trails	Special cast	Oct.	27	6,920
On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Man From Brodney's	J. Warren Kerrigan	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000

WARNER BROTHERS

Little Church Around the Corner	Featured cast	Feb.	24	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug.	25	6,200
Little Johnny Jones	Johnny Hines	Aug.	25	6,000
The Gold Diggers	Hope Hampton	Sept.	22	6,500
The Country Kid	Wesley Barry	Nov.	10	6,500
Tiger Rose	Lenore Ulrich	Dec.	15	8,000
Lucretia Lombard	Irene Rich	Dec.	22	7,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

		Review	Footage
The Love Trap	Bryant Washburn	Sept. 15	5,710
Lucky Rube	Sid Smith	Nov. 10	2,000
Mark It Paid	Joe Rock	Nov. 10	2,000
The Way Men Love	Elliot Dexter	Nov. 17	7,541
A Dark Knight	Joe Rock	Dec. 1	2,000
Hollywood Bound	Sid Smith	Dec. 1	2,000
Taxi, Please!	Monty Banks	Dec. 1	2,000
The Satin Girl	Mabel Forrest	Dec. 8	5,591

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov.	3	

CHARLES C. BURR

The Last Hour	Milton Sills	Jan.	13	6,000
Luck	Johnny Hines	Mar.	31	6,000
You Are Guilty	Edgar Lewis prod.	Mar.	31	5,000

C. B. C.

Hallroom Boys	Twice a month			2,000
Yesterday's Wife	M. De La Motte	Sept.	22	6,500
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug.	4	7,000

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb.	10	5,000
Thru the Flames	Richard Talmadge	June	30	5,000
His Last Race	"Snowy" Baker	Sept.	1	5,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr.	7	5,800
Call of the Hills	Maud Malcolm	May	5	5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July	28	
Shattered Reputations	Johnnie Walker	Oct.	27	5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr.	28	6,000
Temporary Marriage	Kenneth Harlan	May	5	7,000
Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

TRISTONE

The Bargain	W. S. Hart	Sept.	29	5,000

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug.	11	4,400
Don't Marry for Money	House Peters			

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Small Theatre Is a Live Topic We Deny the Allegation Happy New Year

IN these days of 2,500-seat houses, costing away up in the millions, it is wonderful how much interest is shown in the planning and equipment of the really small theatre. We are continually in receipt of requests for plans, advice and suggestions that could be utilized for what the inquirers term "a small house in a small town."

Away back last Spring, in our issue of March 3, we published a series of plans and detailed suggestions for the equipment of a model small theatre, but we made one mighty big mistake in connection with its publication. We underestimated the demand that there would be for that particular issue, and, although we provided for what we thought to be a liberal supply, the edition was exhausted in less than no time and we have been obliged to nail our personal file copy down to prevent our Circulation Department from disposing of it at a profiteering price.

We would be extremely glad to receive from such of our readers who operate small houses—750 seats or under—a description of their theatres, their lay-out and equipment, together with exterior and interior photographs, as well as plans of the houses, showing the arrangement of the seating and also of the projection room.

The small house generally represents the egg from which the successful big house is hatched and it is the experience gained in the small theatre, where the manager is in touch with all the details that constitutes the educational course from which graduate those to whom the big houses must eventually look for successful management.

WHILE on the subject of descriptions of picture houses, we are moved to comment on the following, which appeared in the December issue of "The American Projectionist."

It is by no means unusual for an article in the equipment section of the trade journals to omit all reference to projection equipment. There have been several articles recently published, in which the projection room was not even mentioned, and in view of the fact that they were motion picture houses, one is naturally curious as to how the picture was put on the screen.

So far as the Moving Picture World is concerned, we most emphatically deny the allegation, and, as the old darkey said, "defy the alligator."

Realizing the importance of the projection room and the mechanical equipment of the theatre, we have always made it a point to lay stress upon those factors directly involved in putting the picture on the screen.

In fact, we have many times returned to the enthusiastic publicity man his description of the sky blue finish of the auditorium, with a request that he tone down his color scheme somewhat and enlarge upon the mechanical portion of the house that he desires to make famous through our columns.

THE reason for the one-sided descriptions of picture theatres which the trade publications receive from the average publicity man may be explained by the fact that the said P. M. becomes so accustomed to writing something to draw the patronage of the general public that he is more inclined to let his imagination run riot over such obvious matters as musical instruments, crystal chandeliers, upholstery and decorative effects to the minimizing of the real god behind the machine, or rather the machine itself, by which the picture is projected, and the unseen apparatus, by which the house is made comfortable.

And the fact is that the mechanical equipment of the house is of as much, if not more, interest to our exhibitor readers as information regarding the particular style of decorations utilized in embellishing the interior of the house.

THE semi-annual meeting of the Association of Motion Picture Equipment Dealers of America will be held at the Congress Hotel, Chicago, January 10-11-12.

We have been advised by the secretary, Mr. Barth, that forty-three members, of whom twenty-six are active and sixteen associate, have already signified their intention of attending the meeting.

The latest membership report received from the Association shows that there are sixty active and forty-six associate members on the list, making a total of one hundred and six, almost double the membership recorded on July 15, 1923.

THIS is the first number of the Moving Picture World to be actually produced in 1924, although the World, in common with most other publications, dates itself a week ahead, thereby stealing a march on the old gentleman with the scythe.

We, therefore, wish to our readers, our advertisers and also to those who will some day realize what they are at present missing by being neither, a happy and prosperous New Year and trust that they will not spoil as many sheets of paper as we have already done, due to the fact that we still persist in writing 1923.



LOBBY, SKANDIA THEATRE, STOCKHOLM, SWEDEN

It certainly appears somewhat bare in comparison with the lobbies of our American houses.

ASSOCIATED EXHIBITORS
INSTALLED
POWER'S
PROJECTORS
FOR THE PREMIER SHOWING
OF
The COURTSHIP of MYLES STANDISH
IN THE
CENTRAL THEATRE
BROADWAY
NEW YORK

Better Projection Pays

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

The Globe Ticket Company Holds a New Year's House Warming Party

ON January 1, 1924, the Globe Ticket Company of Philadelphia celebrated the birth of the New Year with a reception held in its factory, on North Twelfth Street. The occasion marked the formal opening of a new section of the plant, which, with the completion of some alterations to be made in the older section, will more than triple the size of the factory.

The history of the Globe Ticket Company is unusual in many respects. It had about as humble an origin as might be conceived. Literally it started with a small hand press owned by an ambitious boy.

Walter E. Hering, the founder of the company and since 1894 its president, served a very thorough apprenticeship in the printing trade with one of the then foremost printers in the city. But even before that time he had transacted not a little business with his own small hand press.

After the completion of his apprenticeship Mr. Hering went actively into business, his first plant being located at the rear of the family home on North Twelfth Street and known as the Globe Printing Company. The business grew from the very first, but only because Mr. Hering's determination was greater than all obstacles.

Then Came Ticket Printing

The ticket printing end of the business came as a later development, and, in 1891, Mr. Hering and his associates incorporated the Globe Ticket Company, whose officers were Walter C. Rodman, president; Edward A. Henkle, vice-president and general manager; Mr. Hering, treasurer, and Harry R. Keen, secretary. This corporation took over all the ticket printing business, sold the Globe Printing Company to Edward Stern & Company, and moved their own quarters to 917-19 Filbert Street.

In 1900 the Constantin Hering Building, an eight-story structure, was completed, having been erected to the memory of Mr. Hering's father, a leading physician of his day and one of the founders of Hahnemann College and Hospital in Philadelphia. It is of more than passing interest to note that this building stands on the site of the Hering family homestead, the birthplace of Walter E. Hering, at 112 North Twelfth Street.

Into this building the Globe Ticket Company moved in 1900, occupying three floors and part of another. Presently, however, the growth of the business made it necessary to occupy the entire building, and the erection of a new structure, which was formally opened with the reception on New Year's Day, indicates that the business is still increasing. As a matter of fact it is said that the increase during the past year in all lines is conservatively placed at 35 per cent., and the outlook is exceedingly bright.

Has a Los Angeles' Plant Also

In addition to the Philadelphia plant, a complete unit is maintained in Los Angeles to serve the far west, and a similar unit in New York City handles the work for the metropolitan area.

"Globe" products are counted in billions. The rated normal capacity of the plant is about twenty-five to thirty million tickets a day and under pressure can increase production to over forty million daily. These include every known form of ticket or check, from the familiar trolley ticket and transfer to the elaborate dining-room checks used in fashionable hotels, restaurants and clubs. It is out of the question to catalog the varieties of tickets made by this company, but there is scarcely a city or town in this country large enough to boast a theatre, motion picture house, luncheon or a school or college that supports athletic games, where the imprint, "Globe Ticket Company," may not be seen. Nor are the limits confined to this country. Nearly every country in the world where movies are shown or trolleys are operated make use of Globe tickets and transfers.

The present officers of the company are: Walter E. Hering, president; Philip C. Snow, vice-president and treasurer; Harry R. Keen, secretary and general manager; William P. Snow, general sales manager; George F. Fish, assistant secretary, and W. S. Holt, Jr., assistant treasurer.

The Week's Record of Albany Incorporations

The closing week of the year brought the incorporation of nine companies in some branch of the motion picture business in New York State, this number including one of a larger amount of capitalization than has been the rule of companies incorporating during the past few months.

The largest company filing papers in the state's corporation bureau during the week was the Tri-Chromograph, Inc., capitalized at $400,000, and having as directors Preston Kendall, John W. Seales, of New York, and William J. A. Clancy, Yonkers. The other companies included the following:

Other Concerns Incorporated

Libby's Theatrical Realty Corporation, $5,000, with L. Hirsh, Brooklyn; B. Wohl and E. Newmark, New York; Millon Amusement Corporation, $10,000, Morris Klein, A. E. Schonberger, Brooklyn; I. B. Rosenstadt, $5,000, John Marks, New York; Otto New York; The New-Cal Film Corporation, Steiner, Cliffside, N. J.; F. E. Johnson, Brooklyn.

Companies incorporating without stating the amount of capitalization, included the Apex Producing Corporation, M. L. Elkin, Mollie Salt, Anne Eichel, New York; S. E. V. Pictures, Inc., F. M. Baker, Bayside, L. I.; A. J. Roche, L. L. Cassidy, New York; The Zingali, Inc., Richard Bennett, R T. Smith, H. L. Cole, New York; Tintfilm Corporation of Buffalo, A. W. Southall, Jr.; R. A. Southall, Kenmire; J. P. Abbott, Buffalo; Switzler Productions, T. W. Switzler, F. E. Goltzmann, F. Hannah, New York City.

Theatres Projected

MOBILE, ALA.—Saegner Amusement Company plans to erect theatre on Dauphin street, with seating capacity of 3,400.

ONEONTA, ALA.—Ground has been broken for new Strand Theatre on First avenue.

HAWTHORNE, CALIF.—Dave Rector plans to erect moving picture theatre, with seating capacity of 900, to cost about $70,000.

OAKLAND, CALIF.—Mrs. Leonore C. Moulin will erect theatre at Foothill Boulevard and Seminary avenue, with seating capacity of 1,000, to cost $55,000.

CHICAGO, ILL.—Ridge Theatre, a moving picture house, with seating capacity of 2,000, will be erected at Ridge and Howard streets, to cost $400,000.

MOMENCE, ILL.—Harry Hoag has purchased site on Dixie Highway, with frontage of 40 feet on Dixie Highway, and a depth of 84 feet, for erection of new theatre. House will have seating capacity of 500 on ground floor and 150 in gallery.

MIDDLEBURY, IND.—Otto C. Miller is interested in project to erect moving picture theatre.

HUMBOLDT, KANS.—B. D. Whitley and Milt Simpson have leased municipal opera house and will convert it into moving picture theatre.

MADISONVILLE, KY.—F. M. Holeman, Garrick Theatre Building, has plans by Clifford Shopbell & Company, 707 Furniture Building, Evansville, Ind., for one-story brick moving picture theatre, 30 by 100 feet, to be erected on Center street, to cost about $25,000.

SHREVEPORT, LA.—Stewart-McGehee Construction Company, Little Rock, Ark., and Baton Rouge, La., has contract to erect fireproof theatre, 111 by 150 feet, brick, stone and reinforced concrete, with seating capacity of 2,000, for Saenger Amusement Company, Grand Opera House, to cost $439,561.

KANSAS CITY, MO.—S. Shultz, Eighth and Walnut streets, will erect one-story stucco moving picture theatre, 50 by 120 feet, at 81st street and Woodland avenue, to cost $15,000.

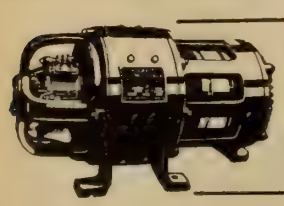
CLIFFSIDE PARK, N. J.—W. J. Marangeh, 524 Hudson avenue, is preparing plans for two-story brick moving picture theatre, to cost $20,000.

AUBURN, N. Y.—Schine Amusement Company, of Gloversville, has purchased Second Presbyterian Church property on South street as site for up-to-date moving picture theatre.

BLOOMSBURG, PA.—Dr. J. S. John has sold Columbia Theatre to Sterling Theatre Company. Price reported at $30,000.

SEATTLE, WASH.—Robert W. Bender has been appointed manager of Columbia Theatre.

WIERTON, W. VA.—Frank Andrews has contract to erect two-story moving picture theatre and store building, 80 by 50 feet, for Steve Manos and William Gaffner, to cost $550,000.



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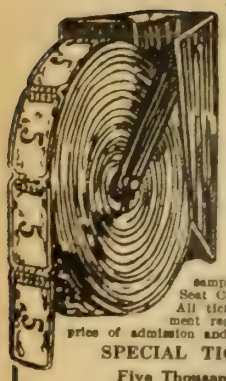
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The Twelve Hundred Seat Lyric Opened in Traverse City on December Twenty

FITZPATRICK & McELROY, of Chicago, have added to their chain of motion picture theatres a new house, situated in the center of the business section of Traverse City, Michigan.

The Lyric, as the new theatre has been christened, opened Thursday evening, December 20. It is built of pressed brick and stone, is of fireproof construction and has a total seating capacity of 1,200, divided between the auditorium and mezzanine.

The house occupies a plot fifty by one hundred thirty-five feet and the entrance leads into a lobby running across the full width of the house and giving three entrances into the auditorium.

In design, the Lyric closely follows that of the Selwyn and Harris Theatres of Chicago which are recognized as among the most artistic in the country.

An Attractive Lobby

The lobby is paneled in dark natural walnut, which sets off to advantage hangings of turquoise blue velvet bordered with gold. The decorations are of moulded plaster.

The stage setting is entirely draped in silks and velvets of ivory, blue and gold, interwoven to produce a beautiful effect.

The auditorium floor covering is of wilton velvet carpeting in black and gray.

Indirect lighting is utilized and four large domes in the ceiling are arranged to produce special color effects, while the side lighting fixtures are of spun glass in basket form, covered with silk. A Ward Leonard dimmer system is utilized in connection with the interior lighting.

The Projection Equipment

The projection room, which is in the balcony, measures nine by twelve feet, and is equipped with a battery of two projectors. Other projection room equipment includes a double 70 Hertner transverter and an enclosed motor driven rewind.

The lobby equipment, ticket booth and screen were furnished by local concerns.

Harry C. Miller, who has had many years' experience in the operation of motion picture theatres and was for some time manager of the Moyer houses in Chicago, is manager of the Lyric.

Messrs. Fitzpatrick & McElroy have now under construction, in Harvey, Ill., a house, which is expected to open February 1, and a still larger theatre almost ready for opening in Chicago.

Photo Player Company Increasing Sales Force

The Photo Player Company, which succeeded the American Photo Player Company and the Robert-Morton Company several months ago, is reported as getting its affairs on a stable basis and both its California factories are operating to capacity.

General Manager J. A. G. Schiller returned



KENNETH S. FITZPATRICK AND BLAIR McELROY
Of Fitzpatrick and McElroy, whose Traverse City house has just opened and who are also building in Chicago and in Harvey, Ill.

ently to his San Francisco headquarters de many additions to the sales force fm a trip to New York and reports having tloughout the country. During his absence olers were placed for a Robert-Morton oan to be installed in the Universal Thea e at Chicago and three instruments of this tle were sold for installation of houses in tll West Coast Theatres circuit.

Arrangements have been made whereby tl company will be represented in Texas b the Wheelan Pipe Organ Company and a initial order was placed for three photo-pyers and a pipe organ.

Many theatres are making serious efforts to cut down their overhead expenses and r-operated instruments are in marked de-nd. On Market street, San Francisco, en out of twelve theatres are, it is said, n using roll-operated instruments.

Picture Houses Opened

FLORALA, ALA.—New moving picture theatre being completed for W. D. Patrick, ting $12,000, will open in few weeks.

BONNERS FERRY, IA.—Rex Theatre, wh seating capacity of 500, and costing $,000, has opened.

RED OAK, IA.—Callahan & Samuelson hve opened theatre known as Recreation Parlor.

LAWRENCE, KANS.—A. T. Hatfield an C. F. Hardtarber contemplate opening oving picture theatre.

BILOXI, MISS.—Moving picture and vaudeville theatre will be opened in Lopez Building under management of E. L. Middleton.

EXCELSIOR SPRINGS, MO.—Beyer Theatre at corner Wyman and South streets, completed at cost about $100,000, will open shortly. House is one of most modern in State, is luxuriously furnished and fitted out with up-to-date equipment for the presentation of moving pictures.

KELSO, MO.—A. J. Renner contemplates opening moving picture theatre.

NILES, O.—McKinley Theatre will soon be completed. House will open under management of L. G. Brady.

WILKINSBURG, PA.—Rowland & Clark, of Pittsburg, have opened Colonial Theatre on Wood street with first-class pictures.

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Improving Theatres

EL DORADO, ARK.—Manhattan Theatre has been closed for remodeling.

*BELOIT, ILL.—Majestic Theatre has been completely renovated, interior redecorated, new sixty-foot extension built, providing 500 additional seats, new ventilating system and new seats installed, and house opened with first-class program.

SAVANNA, ILL.—Orpheum Theatre, a moving picture house, will be remodeled, brick fireproof addition, 50 by 60 feet erected, big stage, new ventilating system and seats installed, interior redecorated and lobby enlarged.

JACKSON, MISS.—Marlow Theatre has been renovated and marquise erected over entrance.

JACKSON, MISS.—Lyric Theatre will be remodeled.

RICHMOND, MO.—Up-to-date moving picture equipment has been installed in Princess Theatre, and house opened under management of Milo Keel.

ST. JOSEPH, MO.—Colonial Theatre will be remodeled.

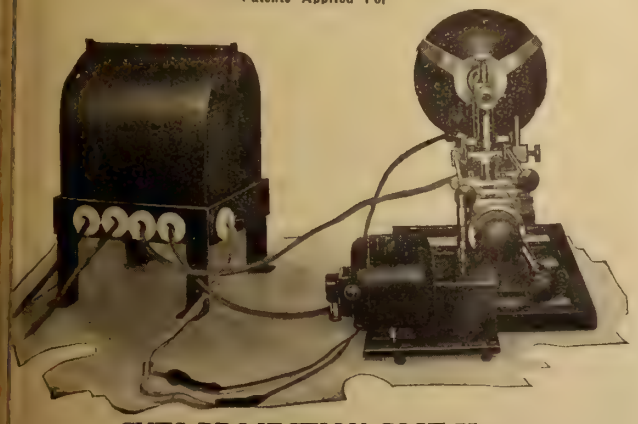
CUSHING, OKLA.—New Columbia Theatre, formerly the Rialto, has been remodeled and reopened under management of Joseph Patton.

EASTON, PA.—Colonial Theatre will be rebuilt, and seating capacity increased to 2,400.

TRACY CITY, TENN.—Dixie Theatre, recently damaged by fire, has been repaired and reopened.

SPOKANE, WASH.—New seats have been installed in Riverside Avenue Theatre.

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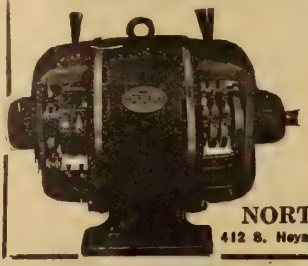
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Judgment of the Storm
(Palmer-F. B. O.—Seven Reels)
(Reviewed by Frank Elliott)

"JUDGMENT of the Storm" has every quality that goes into making a fine production. To begin with there is a real story to tell and in the telling the audience is treated to a series of episodes that are filled with dramatic T. N. T.

There is more entertainment in this picture than in several productions we've seen that cost close to the million point and once seen are soon forgotten. This picture did not cost a million dollars and does not rely on elaborate settings to put it over. It has a plot that is off the beaten path, a plot which has so much "ment" that the director has been able to inject a punch in each reel big enough for the climax of several ordinary photoplays. In fact the thrilling situations come so thick and fast that one wonders what is going to be left for the climax and then we go hurling into a series of tense scenes that will drag the most jaded fans to the edge of the seats.

The best snow storm scenes since "Way Down East" are pictured here and if you think you have viewed blizzards, well, "you ain't seen nothin' yet!" Heart interest has been built into this feature from beginning to end. The action flows smoothly at all times and there are some scenes that will hold you in a vise-like grip, for instance the situation in which the boy meeting his mother for the first time in three years, believing her to have been abroad, finds her really to be the owner of a gambling den in which there has just occurred a murder and a suicide.

There are any number of similar big scenes. As for the cast it is a wonderful one. Lloyd Hughes is an ideal selection for the role of John Trevor and gives a fine characterization. Myrtle Steadman is most appealing as John's mother. Lucille Rickson, the little girl of yesteryear, is now a real leading lady and will win admirers through her work in this picture. George Hackathorne and Claire MacDowell also contribute effective roles.

THEME. A gripping drama dealing with mother love and how a son is put to the acid test when he discovers that his mother is a gambler and responsible for the death of his sweetheart's brother. How he offers himself in place of the man who is killed in his mother's gambling den and proves his real worth when he risks his life.

PRODUCTION HIGHLIGHTS. The storm scenes. The scenes attending the murder and suicide in the gambling den. The excellent cast and the work of each individual of the personnel. The rescue of the brother and twins and John's mother. The powerful climax.

DIRECTION. Del Andrews has contributed his best work to the screen in this picture. He has transplanted a wonderfully appealing scenario to the screen in a wonderfully fine manner. He has inspired his players to live their parts. He has eliminated all bunk and has planted real punches.

EXPLOITATION ANGLES. This is the Palmer Photoplay prize scenario written by the wife of a Pittsburg factory worker and we understand that an extensive publicity barrage is to be laid down on this one, including local newspaper inserts with which exhibitors should tie up. Play up the wonderful storm scenes, the great cast and story.

DRAWING POWER. It should be enthusiastically received everywhere.

SUMMARY. An example of how good a picture can be made when there is a bang-up story to start with and a talented cast to enact the various roles. This picture is going [illegible] about and if you want to give your patrons a

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says
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If you think you've seen "MOP-UP" pictures, wait till you see—"JUDGMENT OF THE STORM." . . .

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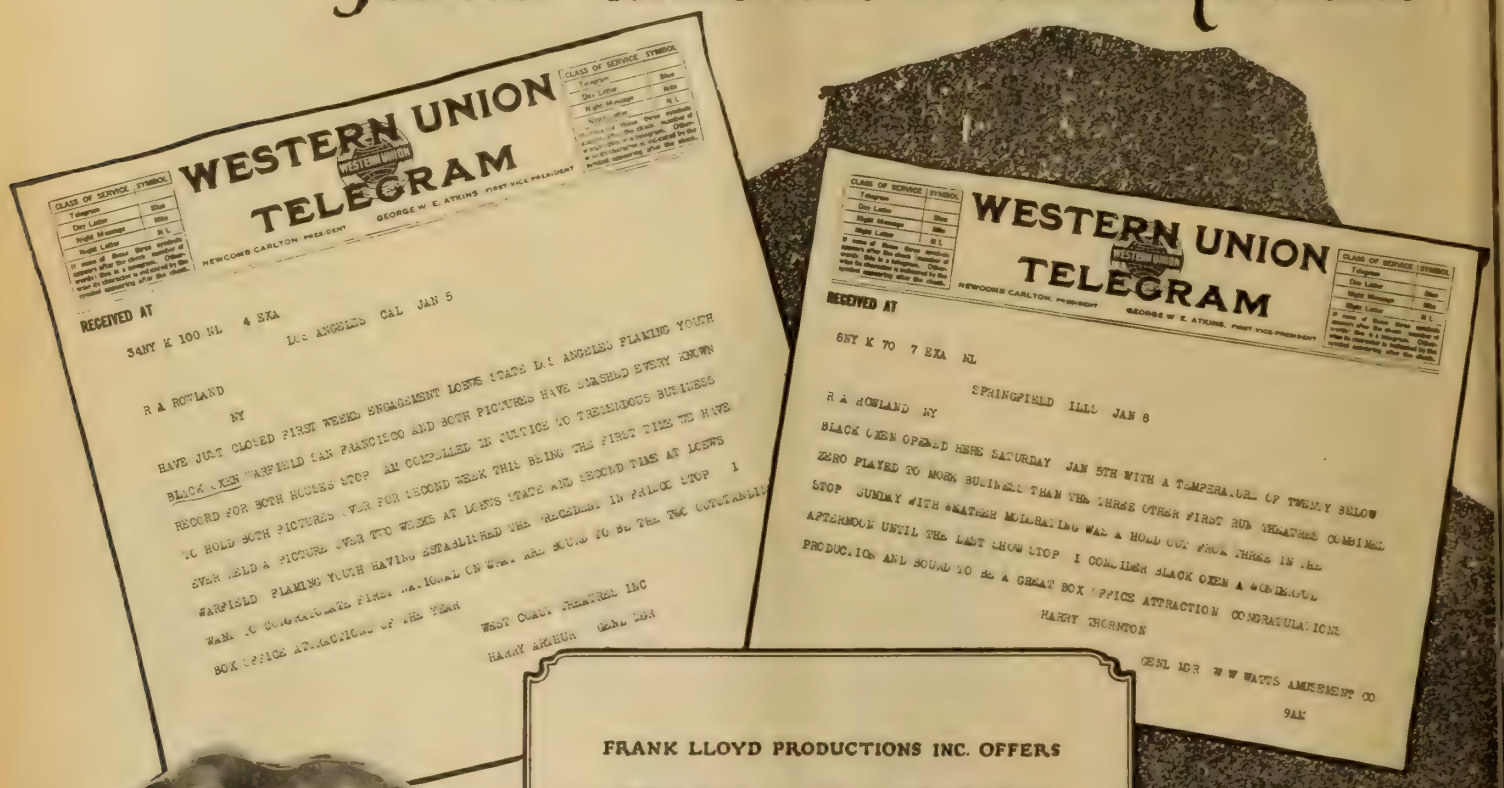
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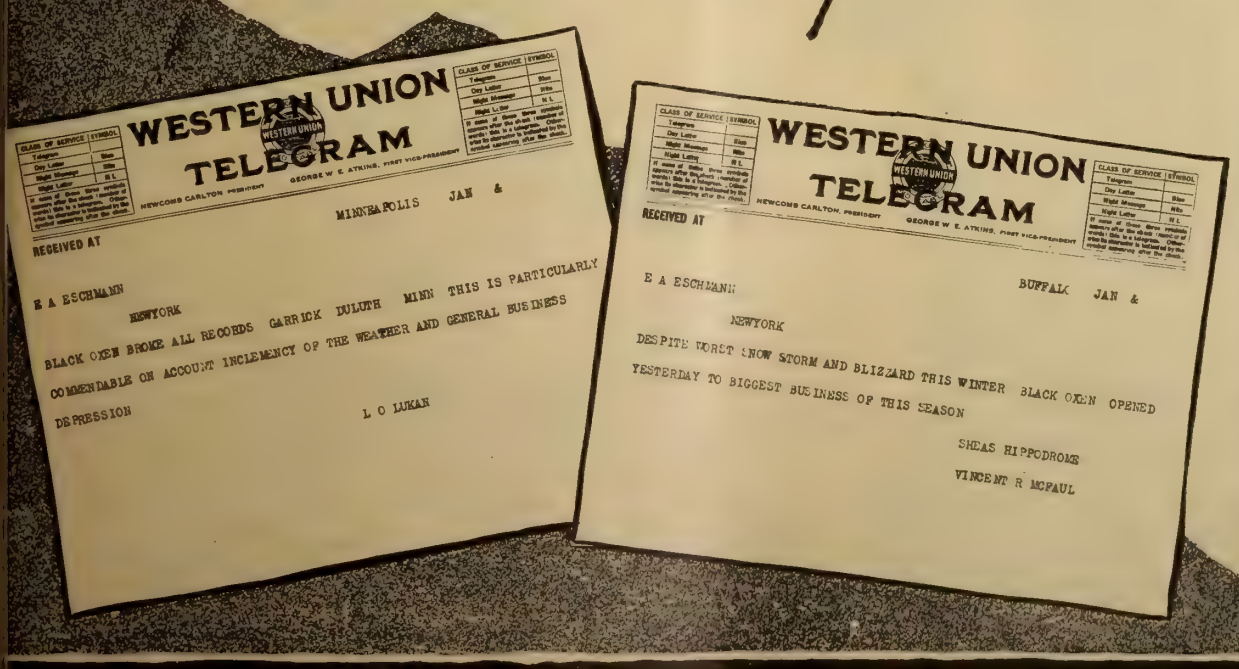
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The Editor's Views

THANKS to our over-industrous executives, the general public is well aware that there is something wrong with the picture industry. In fact, when you meet an outside business man these days, it is usual to encounter an attitude of sympathy, commiseration, and not a little pity.

After you lamely put forth the opinion that the patient is not yet dead, but is doing "as well as can be expected," the layman never fails to volunteer some sure-fire advice.

"You fellows," he declares, "will never get straightened out until you bring down the stars' salaries. Isn't it ridiculous to think of stars getting more than bank presidents?"

He leaves you a bit hurt because you haven't accepted his panacea without question.

* * *

ALL of which isn't exactly fair to the star. There have been times when what might be called the "intermediate" group of players have been overpaid in this industry—but only because the law of supply and demand was operating in their favor at the moment.

That is a minor phase.

And it doesn't justify the lay opinion that the troubles of the motion picture industry begin and end at the star's threshold.

When it comes to the question of being overpaid, there is far more serious import to the motion picture industry in the manner it is over-paying the BANKERS.

Not legitimate banking interests—but the "private bankers," loan brokers, and pseudo-angels from whose wings a three ball sign is pendant.

When the industrial doctors begin collecting statistics on this industry, as the Board of Health does on individuals, you can count on it that for every time "Cause of Death" is followed by the words "Over-paid Star" you will find ten occasions on which the fatal phrase is, "paid too much for money."

* * *

MONEY is over-paid in so many ways. The man who puts the money up saddles everything that he can think of on a struggling business; the man who "introduced you to the man with the money" comes in for a slice; the presence of the money causes executive salaries that can't be carried, and warps reason in mapping out production and distribution problems.

It is a blight that touches every phase of the industry. Not alone the producer and distributor in New York, but the independent exchange throughout the country, and, oftentimes, the ambitious exhibitor.

And money wreaks its greatest damage, not so much through the tribute that is paid to it, but through the pound of flesh that it demands.

Experienced film men who should be selling their product find three-quarters of their worries, maneuvering, and energies expended on "meeting the notes;" executives who know better stop advertising when they should be shouting optimism; continue making pictures when they know they should cease production; and call a halt at the studio when they feel certain the time is ripe to turn the camera crank.

Decisions made, decisions avoided, all because the chief thought is the money problem, the incidental consideration clear, legitimate business planning.

* * *

YOU can't blame the man with the money. Off-hand, you can blame the industrial leaders who accept back-breaking terms to get their capital. Then you excuse them with the perpetual thought, "Well, in this business there is always the chance of putting over a knockout—and then the money you borrowed is cheap at any price."

It isn't clear thinking. That is true. But it is the condition; and it absolves the star from the accusation that his touch is a blight.

Some of these days one of our leading executives, when asked to explain the trouble with the picture business, will get real newspaper headlines by replying, "Over-paid bankers."

Robert E. Welsh

Make MORE CALLS and Better Calls

The cost of selling is one of this industry's biggest problems.

Back of the salesman who alights from a train in Hillsboro, Kentucky, is a towering column of figures denoting salaries, traveling expenses, and what not.

From the sales manager sitting at a desk in New York to the salesman waiting on Main Street "for the next train out," a staggering amount of money has been spent.

Then think what happens:

At the moment the salesman stands in the exhibitor's box office, all the money you have spent to get him there hangs in the balance.

He makes a sale—or he doesn't make it. You win or you lose. All in a few minutes.

Hanging by a thread.

* * *

You can't sell the exhibitor without calling on him.

Even though it often looks like a neck and neck race between the cost of the calls and the amount of revenues secured—from the successful visits.

But you can—

Increase the efficiency of those calls—

In exact proportion as you increase the amount of preparatory work done before the call; in exact relation to the prospect's frame of mind when the salesman presents himself.

The solution:

Make more calls—and better calls.

The means:

The trade paper.

No other sales weapon in this industry can compare with the trade paper at the job of MAKING CALLS UPON YOUR PROSPECTS. Compare—in costs, effectiveness, frequency, and favorable conditions.

Here's a flat statement:

Sales will mount—and cost per sale will decrease—in direct, hand-to-hand relation to the increase in the amount of trade paper space used.

The trade paper can't put a poor product over nor save an inefficient organization. We don't say that.

BUT ONE THING IT CAN DO—

THE TRADE PAPER CAN MAKE THE CALLS FOR YOU—AND PREPARE THE GROUND FOR THE CLINCHING CALL OF THE SALESMAN.

Forget the pat phrases of advertising. Forget the hokum of hit-and-miss mystery connected with many branches of advertising.

There is no mystery about the trade paper: It is calling upon thousands of your prospects week in and week out, fifty-two weeks a year.

Consider the trade paper a SALES WEAPON.

Use more trade paper space and you—

Make more calls—and better calls.

Robert E. Welsh

Rowland Viewing Specials in West; May Split His Production Forces

RICHARD A. ROWLAND, manager of production for First National Pictures, left for the Coast studios on Monday, January 7. He intends remaining there one month, during which he will assist in carrying out production plans that up to the present time have been disclosed to the trade only in part.

Before leaving New York Mr. Rowland stated that First National is all set and ready to excel its marvelous record for 1923. "We have the stories, we have the players, we have the directors and we have the organization. First National Month is getting a tremendous response from exhibitors. Reports from all parts of the country show that theatres are making big profits on 'Flaming Youth,' 'Black Oxen,' 'Anna Christie,' 'Ponjola,' 'Boy of Mine,' 'Potash and Perlmutter,' 'The Eternal City,' 'Thundergate,' 'Her Temporary Husband,' all of the productions made by Norma and Constance Talmadge, the Richard Barthelmess pictures, and others I might mention.

"In all my experience in the picture business I do not recall such a list of quality box office productions from one company. But we are going to do even better this year.

"Just at this time I am very much interested in two pictures that promise to be outstanding features of the 1924 program, Frank Lloyd's production of Sabatini's great novel, 'The Sea Hawk,' and Richard Walton Tully's picturization of his most famous play, 'The Bird of Paradise.' I will be on the Coast to see Lloyd make his big scenes for which a fleet of ships was constructed. Mr. Tully is preparing to take his company to Hawaii for the filming of 'The Bird of Paradise.'

"Four pictures of widely contrasting theme that promise big things for coming weeks are Ince's 'The Galloping Fish,' Carewe's 'Son of Sahara,' Tully's 'Flowing Gold' and Larry Trimble's 'The Love Master.'

"The Earl Hudson unit is co-operating with Corinne Griffith Pictures on the production of 'Lilies of the Field' in which I expect to see Miss Griffith surpass even her magnificent performance in 'Black Oxen.' 'Lilies of the Field,' incidentally, will be the second picture that comes under First National's New Year's pledge to exhibitors to supply four of the biggest box office stars on the screen.

"'The Perfect Flapper' has been selected as the next vehicle for Colleen Moore to follow her sweeping success in 'Flaming Youth' and her equally clever performance in 'Painted People,' a picture of a quite different type. As soon as Barbara La Marr completes work in a new Maurice Tourneur production 'The White Moth,' she will start in another First National picture under her starring contract. I expect to see the completion of 'Sundown,' a drama that deals with one of the most romantic and interesting phases of American history, the passing of the cattle kings of the West. The cattle scenes in this film are without a parallel on the screen."

Mr. Rowland stated that while on the Coast he expects to take action in regard to dividing First National production between the West and East. He would say nothing definite about the time such a move might be expected, or what studio arrangements First National contemplates making in the East, but it is well known that Mr. Rowland advocates a decentralization of production as one of the ways in which excessive negative cost may be lowered. He maintains that a more equal division of production between the East and the West would make more actors available, thereby placing salaries on an equitable basis.

"First National," said Mr. Rowland, "is going to promote four new stars this year in addition to those who have already proven themselves to be the biggest box office assets in the business, such as Norma Talmadge, Constance Talmadge and Richard Barthelmess. We look for great things from Barbara La Marr, Corinne Griffith, Colleen Moore and Ben Alexander. Through a proper selection of stories and intelligent direction we will give these players an opportunity to make the most of abilities they have displayed in recent productions."

Holding Up Morale of Industry— Paramount's Reply to Government

AS its first step in interposing a defense against Federal Trade Commission charges that it was endeavoring to obtain a monopoly of the industry, Famous Players-Lasky, at the resumption of the Jacksonville, Fla., hearing this week, contended that the block booking system was in common usage, and that the company only went into towns where inferior showmanship prevailed with "clean-up" as its objective point.

In refutation of evidence entered by the government that the defendant's activities had resulted, as one of the alleged instances, in forcing L. D. Joel, who operated a theatre at Lakeland, Fla., out of business through his relations with Southern Enterprises, Inc., Paramount counsel produced a number of witnesses. The latter testified, according to dispatches received here, that the war had been the main cause of Joel's theatre failure.

It is understood that Paramount will in turn endeavor to refute all the evidence submitted by the government relative to the other allegations in its complaint. The hearing has been adjourned to New Orleans, where witnesses of the Saenger Amusement Company are scheduled to testify. Probably the next stop after that seaport will be at Dallas. The hearing will terminate in New York City, although in the interim it is possible that Atlanta will be visited for further additions to the much crowded record of the proceeding.

T. O. C. C. Ball Soon

N. Y. Exhibitor Organization Ball on January 24 Forebodes Brilliancy

THE fourth annual dinner and ball given by the Theatre Owners Chamber of Commerce will take place at the Astor Hotel on the evening of Thursday, January 24.

William Brandt, president of the Motion Picture Theatre Owners of New York State, is chairman of the entertainment committee. His first action in that capacity was to establish a tie-up with the New York American, whereby that paper will run a contest to establish the most popular male and female star. The readers will be asked to send in a vote in the form of a ballot and the stars receiving the most ballots will be crowned King and Queen of Movie Stars at the ball, by the theatre owners of New York City.

The committee has also arranged to have Station WHN broadcast a different story every night about the ball, to the many "listeners in" of this depot.

Music will be supplied by Al. Jockers Jazz Orchestra and the California Ramblers, two noted dance orchestras. According to a glimpse of the reservations made, practically every well known star and celebrity in the motion picture industry will be present on that night. Tickets may be had by applying at the office of the Theatre Owners Chamber of Commerce, 1540 Broadway, New York City.

Moross Recovers

Sam Moross, secretary of the Theatre Owners Chamber of Commerce, an exhibitor organization of Greater New York, is back at his desk. Mr. Moross had been confined to his home for a brief period with illness.

F. B. O. Gets E. J. Smith

Announcement is made that Edwin J. Smith, former general sales manager of Universal, has joined Film Booking Offices in an executive capacity.

Cosmopolitan's Crook Drama Has World Premiere in Manhattan

THROUGH THE DARK," had its world's premiere Sunday night, Jan. 6, when it was presented by the Cosmopolitan Corporation at the Cameo Theatre, New York, to enthusiastic audiences.

Colleen Moore plays the featured role. In support is a cast of prominent screen players, including: Forrest Stanley, Eddie Phillips, Hobart Bosworth, Margaret Seddon, George Cooper, Carmelita Geraghty, Wade Boteler, Maxine Elliot Hicks, Kate Lester and Tom Bates.

George William Hill directed "Through the Dark," which was adapted to the screen by Francis Marion.

The Evening Mail said: "If you have ninety minutes into which you want to crowd throbs, shivers and thrills, be sure to go to see 'Through the Dark.' It is not an ordinary thriller—the kind that is made for the Bowery. The story is intelligently told, the characters seem real and there is not one bit of hokum in it. It is a decided relief after the flood of costume, high society and flapper pictures to which we have been treated."

The American: "One of the liveliest melodramas we have ever seen. Colleen Moore does some fine emotional acting." The Evening Journal: "Adventure, romance and dramatic situations make 'Through the Dark' a compellingly interesting 'crook' photoplay."

The Evening Telegram: "There are plenty of thrills in these crowded reels." The Sun and Globe: "We liked it all very much and you probably will too. Colleen Moore is just as efficient as she was in 'Flaming Youth.'" The Evening World: "If you enjoy a crook yarn, here is one you must not miss."

Roach Entertains Disabled Veterans

The Hal Roach players staged a benefit performance for the disabled veterans at the Arrowhead Hospital, Arrowhead Springs, Cal., on January 4.

The whole company of actors and actresses appearing in the Annual Christmas Entertainment at the Hal Roach Studios under the direction of Charles Parrot went to Arrowhead Springs for the purpose of staging their show in its entirety.

On Transporting Film

Assemblyman Ansley Borkowski, of Buffalo, has introduced a bill in the New York state legislature which would add another section to the penal law of that state, making it a misdemeanor to carry motion picture films through streets, or on vehicles for transporting passengers, in a city or village in quantity or manner prohibited by law or ordinance.

Among the Ten Best

In his selection of the ten best pictures of the last year, F. W. Mordaunt Hall, motion picture editor of the New York Times, pays Marion Davies the compliment of listing her two epoch-making films, "Little Old New York" and "When Knighthood Was in Flower," both Cosmopolitan productions. Miss Davies has the honor of being the only star who has two productions listed in the noted film reviewer's selection.

To Use Paris Studio

Edwin Carewe will film the interiors of First National's "A Son of the Sahara" in the Eclair Studio in Paris. This means that the Carewe company will be located in the French capital for at least a month after its return from Biskra, Algeria, where the exteriors are now being taken. The company exteriors are now being taken.

Tully Finishing Film

Many Thrills Promised for First National's "Flowing Gold"

The Richard Walton Tully Company, producing "Flowing Gold," the Rex Beach thriller of the Texas oil country, are engaged upon the various fire sequences. This First National picture will offer a wide range of entertainment and will include some spectacular oil fires.

As an instance of the sensational shots to be expected, Anna Q. Nilsson and Milton Sills, playing the leading roles, are marooned upon the roof of a blazing bunkhouse adrift in a flood. Recently brought-in gushers nearby have been struck by lightning, the blazing oil covers the surface of the raging waters, and the pair are forced to the roof of the house, swirling about in the angry waters, and the pair are forced to the roof of the house, swirling about in the angry torrent. While they are on the roof, the house itself turns over completely in the burning cauldron.

Tully burned a huge oil derrick to the ground on the United Studio lot this week, and the Hollywood citizenry rushed madly to the scene thinking the studio afire. He is to burn real oil wells in the La Brea district, having purchased them and secured permission from the various authorities.

Another exciting episode of this Beach story is the fight between Milton Sills and John Roche, the latter playing the part of Buddy Briskow. This fight is already filmed, and is considered one of the most terrific and realistic yet seen in pictures.

Berman Gets Watch

Harry M. Berman, general manager of exchanges for the Film Booking Offices, was presented with a diamond studded platinum watch and chain last week in token of the affection and esteem in which the entire sales force holds him. The presentation was made to Mr. Berman in his home by a delegation representing the various exchanges throughout the country.



CHARLES JONES IN THE FOX PICTURE "NOT A DRUM WAS HEARD"

Warner Brothers 1924-25 Program Includes 20 Big Productions

IMPORTANT in motion picture circles since the recent temporary suspension of production activities on the west coast, is the announcement by Harry M. Warner this week that the Warner organization would produce twenty big pictures during 1924-25.

The Warner Bros. progress has been spectacular ever since their hit "Why Girls Leave Home." This was followed with "School Days" and then came their "seven big pictures from seven big books." This series culminating with "Main Street" set a fast pace. Next came the successful launching of 18 Classics of the Screen, which inluded the association with David Belasco; the acquisition of stage and screen stars of fame; the association with Ernst Lubitsch and other noteworthy transactions. Harry Warner promises equally good things to follow for the coming year and his first statement that Warner Bros. will sponsor 20 productions would seem to bear him out.

"We said we would have a wonderful production year with our eighteen," H. M. Warner says, "and we made good our boast, critics of all hues, colors and standards lauding our achievements to the skies. The plans entered into enable me to say with equal confidence that our 1924-25 plans for twenty pictures will go even farther. The West coast studios present the delightful spectacle of a big united family. Scenarioists, directors and actors are giving each other splendid cooperation. They have magnificent material with which to work."

The twenty Warner classics will be available to every theatre, regardless of size. There will be no gouging for big prices, and each single picture will be offered exhibitors strictly on its merits and marketing possibilities.

Those of the eighteen pictures already released are enjoying a vogue satisfactory to exhibitors and producers alike. Two Belasco stage successes, "The Gold Diggers" from the play of Avery Hopwood and starring Hope Hampton, and "Tiger Rose," from the play by Willard Mack, starring Lenore Ulric, are succeeding as box office attractions. The following are also succeeding: the two Wesley Barry pictures, "The Printer's Devil" and "The Country Kid" both by Julien Josephson; "Lucretia Lombard," from the story by Kathleen Norris, released under alternate titles of "Lucretia Lombard" and "Flaming Passion," with choice left open to exhibitors; "Conductor 1492," written by and starring Johnny Hines, and the Geo. M. Cohan stage success, "Little Johnny Jones," starring Johnny Hines.

Pictures of this group not yet released include: "Beau Brummel" starring John Barrymore, from the play by Clyde Fitch; the Ernst Lubitsch production, "The Marriage Circle." Monte Blue and Marie Prevost co-star in "The Marriage Circle," and are supported by Florence Vidor, Harry Myers, Adolphe Menjou and Creighton Hale. Others include: "Daddies," a Belasco production from the play by John L. Hobble; "Broadway After Dark," a Harry Rapf production directed by Monta Bell, from Owen Davis' melodrama; "How to Educate a Wife," by Elinor Glyn; "The Yoke," a Harry Rapf production from the novel of Hubert Wales; "Being Respectable," by Grace Flandrau; "The Tenth Woman," by Harriet M. Comstock; "Babbitt" from the novel by Sinclair Lewis; "The Age of Innocence," by Edith Wharton; "Lover's Lane," another Clyde Fitch play adaptation; "George Washington, Jr." from the George M. Cohan stage play, starring Wesley Barry.

The Twenty Classics which will include famous plays, books and original scenarios by special staff writers, will be announced shortly. It represents the most ambitious schedule ever announced by the Warner Brothers organization.

Chester Approves Film

George Randolph Chester, author of "Red Roses," was given his first glimpse of the picturization produced by David Smith, at the Vitagraph Studios in Brooklyn, last week. He is said to be enthusiastic over the splendid translation.

Boston Wants It Again!

"Why Worry," Pathe's feature comedy starring Harold Lloyd, has been booked by Marcus Loew for presentation at the Orpheum Theatre in Boston. This is a second-run engagement in Boston for "Why Worry," as the picture recently played at Paramount's demonstration theatre, the Fenway, for three weeks. The picture will open at the Orpheum on January 7.







SCENES FROM FIVE BIG WARNER BROTHERS' CLASSICS OF THE SCREEN

Top circle left, scene from "George Washington, Jr."; across bottom of page, "The Marriage Circle," "Beau Brummel," "Daddies," and in circle at right, a scene from "Lucretia Lombard."



"HALF-A-DOLLAR-BILL," MAX GRAF'S METRO PICTURE.

Famous Racers Warmly Laud Universal Automobile Film

FAMOUS kings of the speedway gathered at one of the smallest theatres at Universal City, when Reginald Denny, the star, celebrated his first visit to the studio after long weeks in a plaster cast, by showing them his automobile picture, "Sporting Youth," in which many of the racers appear. Denny was hurt in an auto accident, although not in a race. Denny explained the details of the picture to the racers as the story was flashed on the screen. A studio inspirational orchestra furnished the music, and dinner preceded the showing of the new story.

"Sporting Youth," Denny's first big feature since "The Abysmal Brute," is a swift-moving story of a racing driver's romance. The thrilling Del Monte races were used as a background. The accident in which Lou Wilson almost lost his life was caught by the camera, among other accidents in the actual race. The plunge of one of the racing cars over a cliff on the "seventeen mile drive" is another thrill in the picture.

A. M. Young, secretary of the Los Angeles Speedway, and Val Haresnape, representative of the American Automobile Association, conducted the guests of honor to the studio. Among the drivers present were Ralph De Palma, Jerry Wonderlich, Tommy Milton, Jimmy Murphy, Lou Wilson, Bennie Hill, Harry Hartz and others.

The drivers were loud in their praise of the automobile racing scenes of the picture. "I never realized, sitting in the driver's seat, how thrilling an auto race really is," commented Ralph De Palma. "If I'd ever realized I could make thrills like that I guess I'd have tried to get into pictures."

"The road shots, showing the cars in action, are the best I have ever seen," commented Jimmy Murphy. "One gets a thrill every time the cars skid around the corners, it is so real."

Pens Praise of Series

Virginia Governor Commends Pathe on Chronicles

"Columbus" and "Jamestown," the first two releases of the Chronicles of America series being distributed by Pathe, were screened at a special showing on December 11 at the Lyric Theatre, Richmond, Va., before Governor E. Lee Trinkle of Virginia and a distinguished gathering of educators and friends and associates of the State executive.

In a letter addressed to George Parmly Day, President of Yale University Press, Governor Trinkle paid an enthusiastic tribute to the two productions and expressed his assurance that the remaining releases of the series will measure up "to the same splendid standard." Governor Trinkle's letter follows in part:

"I was indeed very much impressed with the great usefulness of these photoplays. They present to the child and to the public a visualization of the historic event and events which they portray. I can see great service that would be rendered through these photoplays if they could be used in the schools at the time the pupils are studying the particular historical event and lectured on by the teacher. It would make an indelible impression upon the minds of the students and thus make permanent in their minds many things of a historical nature they would otherwise forget."

Warners Start Two

"Babbitt" and "Broadway After Dark" Underway

This week marked the start of Warner Brothers' production schedule for the new year, according to an announcement from the home office, which reports "Babbitt" and "Broadway After Dark" in work. "Babbitt," the adaptation of the Sinclair Lewis best seller of the same name, is the story of a typical American business man. "Broadway After Dark," a Harry Rapf Production which Monta Bell will direct, is from Owen Davis' melodrama.

Mr. Bell, recently associated with Charles Chaplin in the direction of "A Woman of Paris," is preparing the screen script, in addition to planning the direction. Casting is in progress, with Adolphe Menjou and Norma Shearer already signed for the leading roles. The photography will be handled by Charles Van Enger. In this picture will be shown prominent Broadway stage stars and players.



RICHARD TALMADGE IN "ON TIME," A CARLOS PICTURE FOR TRUART
Supporting him are Stuart Holmes, George Siegman, Billie Dove, Tom Wilson, Charles Clary, Charles Gerrard.

Starts Work on Fourth

Gerson Corporation Puts Next Picture in Production

With "Three Days To Live," the third picture from the San Francisco studios of the Gerson Pictures Corporation about ready for the states rights market, work is being concentrated on the fourth picture. The final shots have been made on the latter and the work of writing titles and cutting the film is in progress.

The fourth picture "Getting Her Man," is a story of Alaskan secret service work and those who have seen portions of the picture say it will measure up to the record made by "Three Days To Live," which is attracting wide attention among the states rights buyers of the country.

Miss Ora Carew has the starring role in the fourth picture as well as the other pictures made at the Gerson studios. Jay Morley has the leading role while Hal Stephens, Helene Howell and other popular players have important parts.

New York Premiere

"Humming Bird" Due at the Rivoli January 13

Sidney Olcott, whose two productions, "The Green Goddess" and "Little Old New York" played simultaneous pre-release engagements on Broadway, will be the recipient of further compliments when his new Paramount production, "The Humming Bird," starring Gloria Swanson, has its first showing at the the New York Rivoli on Sunday, January 13, Paramount executives believe.

Following the success of "Zaza," exhibitors have wanted Gloria Swanson in more French vixen roles, it is said. So this story presents a new Gloria—a Gloria wearing gorgeous gowns and "alluring as ever in passionate love scenes, yet a Gloria as full of pep and as fascinating as 'Zaza.'" In this picture she is a saucy, breezy French girl raised as a thief and member of a gang of Apache cutthroats in the slums of Paris, who is regenerated through her love for a young American millionaire. For the first time in her career as a star she plays a dual role and likewise for the first time appears in boy's costume.

New Incorporation

A concern which has chosen the name of "The Motion Picture Chamber of Commerce of America (Non-Theatrical) Inc.," of New York City, was incorporated during the week with the secretary of state at Albany. The incorporators are Albert M. Beatty, of Belleville, N. J.; Eugene Chrystal, of Rochester; H. H. DeVry, of Chicago; W. W. Kincaid, of Youngstown, N. Y.; Sidney Morse, of Newark, N. J.; Rowland Rogers, Elmhurst, N. Y.; John Sullivan, Larchmont, and George J. Zehrung, of White Plains.

The purpose of the concern is outlined as follows: "To aid in co-ordinating the plans and work of the various organizations engaged in the production, distribution and use of non-theatrical motion pictures and in the manufacture and sale of motion picture projection apparatus, films or accessories, whether in educational, civic, social or religious work. To promote favorable state and national legislation to disseminate knowledge concerning the solution and proper use of motion pictures."

"I Am Attempting to Minimize Labor and Expenditure for Producer, Director and Exhibitor!"

WILLIAM-DUDLEY-PELLEY'S

SCREEN SHOWMAN

Published Bi-Weekly for Exhibitors — Edited by Charles E. Wagner

VOLUME I — NEW YORK CITY, JANUARY 7, 1924 — NUMBER 1

ANOTHER PELLEY STORY GOES INTO PRODUCTION FOR THOMAS

Richard Thomas Productions to Spend $150,000 on South Sea Romance Picture Utilizing Real Natives

Richard Thomas, prominent motion picture director, has secured the rights to the rapid fire adventure story, "What Women Love," by William Dudley Pelley, which, it is stated, will go into production some time during the middle of January.

Associated with Mr. Thomas in the presentation of this unusual drama of love and romance are Norval MacGregor, who will act as Assistant Director, Jack Fuqua and Leon Eyke, cameramen, and Burnell Manly and Rex Ballard, who will do the continuity.

In depicting the various characterizations for this production Mr. Thomas has selected a worth-while cast which promises to be one of the best and strongest that money can buy and at the same time provide the excep[illegible] histrionic talent. The names will be announced at a la[illegible]

TORRENCE TO APPEAR IN PELLEY PHOTOPLAY

David Torrence, master of dominating characterizations, has been cast for the role of Jonathan Butts in William Dudley Pelley's story, "Courtin' Calamity" which Universal has just finished with Hoot Gibson in the starring role.

ROUSSE OPPOSITE TOM MIX

Dolores Rousse, who plays the role of an Arab girl in "The Shadow of the East," has been cast as an artist's model in Tom Mix's new picture, "Ladies to Board," from the original and popular story by William Dudley Pelley, now being made at the William Fox West Coast Studios, Hollywood, direction of Jack Blystone.

PRODUCERS STRONG FOR PELLEY METHOD

Something New in Movies at Last is Concensus of Opinion on Dramatist's Sales Plan

The many co-operative innovations created by William Dudley Pelley for his 1924 campaign has met with the cordial approval of producers. Feeling that it is not enough for an author to just write the story and sell it to some producer, Mr Pelley plans to aid the producer in exploiting and [illegible] stories after they [illegible] which has been

The motion picture business pays tribute to the man with an IDEA. William Dudley Pelley is a man with an IDEA. As an author—he has already collected tribute from the motion picture industry. But here is our prophecy: As a man with an IDEA he is going to increase his collections many fold.

It's hard to write about William Dudley Pelley. Because his IDEA is so simple, and obvious, and sure-fire. It is summed up in the slogan that heads his own "direct-to-the-exhibitor" publication, as shown above.

"I Am Attempting to Minimize Labor and Expenditure for Producer, Director and Exhibitor," says Mr. Pelley. That tells part of the story. He might add: "And I Am Attempting To Increase Profits for All Concerned."

If William Dudley Pelley were a would-be author with an idea, the IDEA would still be worthy of praise. But when a man whose name has been seen in the Saturday Evening Post, whose identity has been linked with scores of our best known screen successes, sets out to spend his own brains, money and energy selling his stories to exhibitors then something is happening that will make industrial history.

William Dudley Pelley has his own printing plant, his own publications, his own staff of exploitation men; he advertises in the trade papers, he realizes that the story is only good when the PICTURE MAKES MONEY. That's a letter of recommendation —yessir!—THE EDITOR.

"After Six Days" and 18 Classics Proving Great Hits for Artclass

Max Weiss, vice-president and general manager of Artclass Pictures Corp., reports great business on their big Biblical subject "After Six Days." Mr. Charles Lalumiere who controls the picture for the Dominion of Canada, opened his first road company at the St. Denis Theatre in Montreal, last week. The picture played to over sixty-three hundred admissions the first day, thereby, it is said, creating a record for Montreal, on either a picture or legitimate attraction. Mr. Lalumiere intends working five complete road show units of this picture throughout the Dominion.

David Starkman who controls the rights in Eastern Pennsylvania and Southern New Jersey has two new records in Philadelphia. The Mammouth Theatre ordinarily plays pictures two and three days, they played "After Six Days" a full week and, it is said, beat the house record by $2,300. The Rialto Theatre in Germantown, according to the statement, broke every known record with the picture. The Kerman Film Exchange which controls the production for Greater New York and Northern New Jersey is booking the picture in every house in different zones.

The Eighteen Single Reel Classics known as "Tense Moments from Famous Plays and Great Authors," also controlled by the Artclass Pictures Corporation, are having very exceptional runs in all territories sold to date, reports state. Sidney Samson of the Bond Photoplay Corporation, in Albany and Buffalo have just signed up Shea's Hippodrome, Buffalo; Regorsen Company, Rochester; Barcli, Schenectady; Rialto, Glens Falls, and Palace, Saratoga.

David Starkman in Philadelphia has placed three other subjects with the Stanley Company. The Creole Enterprises in New Orleans has sold the entire series to the Saenger Amusement Company in all their theatres. Edward Grossman has sold the McVickers in Chicago.

U. S. Appeals Court Affirms Injunction Against Goldwyn

THE U. S. Appeals Court has affirmed the decision of Judge Learned Hand in enjoining Samuel Goldwyn, who was formerly president of the Goldwyn Pictures Corporation, from using the name "Goldwyn" in the production and distribution of photoplays unless he makes it perfectly clear in advertising such films that his pictures are produced by his own company and not by the Goldwyn Pictures Corporation.

The decision is not final, however, as it merely affirms the issuance of a preliminary injunction enjoining Mr. Goldwyn from releasing his own pictures under the name of "Goldwyn" unless he uses display advertising setting forth that such pictures were not produced by the Goldwyn Pictures Corporation.

The main issue in the case, which has not been determined so far, is whether Mr. Goldwyn deprived himself of the exclusive right to use his name in business under his contract with the Goldwyn Pictures Corporation. The film corporation contends that it has the exclusive right to the use of the name "Goldwyn" under the contract referred to, and Mr. Goldwyn asserts that the contract merely gave the corporation the exclusive right to the use of the name during the life of the contract which has expired.

"We have no doubt that one by contract may deprive himself of his exclusive right to use his name in industry," declared Judge Rogers in writing the opinion of the court, which points out, however, that this question not yet having been passed on by the lower court, is not before the higher court for determination.

"Before concluding this opinion it may be proper to say that the record now before us does not disclose that the defendant in changing his name from Goldfish to Goldwyn was actuated by any fraudulent intent," continued Judge Rogers. "We have already said one may by contract surrender his right to use his name in connection with his business. The question whether this defendant has surrendered this right has not been determined in the court below and is not before us at this time."

Directors to Meet

A meeting of the directors of the Motion Picture Theatre Owners of America will be held at the national headquarters, 132-136 West 43rd street, New York City, on Tuesday and Wednesday, January 15 and 16. National President Sydney S. Cohen called the meeting for the purpose of submitting reports of the activities of the organization during the year 1923, making plans for the present year and also arranging in a preliminary way for the next national convention.

The time and place for this gathering may be set at the directors' meeting. Reports also will be submitted on National Motion Picture Day and legislative matters at Washington.

MacFarland to Coast

James Hood MacFarland left for the Coast January 8 to become associated with the Theda Bara Productions. Heretofore, Mr. MacFarland has been publicity representative of Famous Players-Lasky Eastern studios, for Irene Castle and Enrico Guazzoni, the Italian director. He will assume duties in the production end.

"Rosita" Goes Over Big in Winnipeg

Mary Pickford in "Rosita" has achieved a most successful invasion of Western Canada at the Lyceum Theatre, Winnipeg. A second week of this big feature was necessitated by popular demand.

Manager W. P. Wilson put "Rosita" over in workmanlike manner with half page ads and plenty of space during the week. He showed good judgment by underlining the star as "Canada's Own Sweetheart," and made excellent use of the exceptional accessory material from United Artists for his lobby and outdoor campaign.

He used window cards, 24-sheets and special store displays.

In announcing his second week, Mr. Wilson made clever use of comments on the picture from his own patrons as a change from the usual press reviews. The attendance at the two Saturday dates was augmented by special morning showings for children at attractive prices.

Bronx Exhibitors Meet

The Bronx Motion Picture Theatre Owners Association, a 100 per cent. exhibitor organization in that borough of New York, met recently in annual session and elected the following officers: John J. Witman, president; John C. Bolte, vice president; Henry Cole, executive secretary; Isador Rothman, treasurer; William Wilson, sergeant-at-arms. The trustees appointed, include: Louis Jacobs, Abe Leff and Harris Stravitz.

Lichtman Recuperates

Al Lichtman, general manager of exchanges for the Universal Pictures Corporation, was confined to his home for several days last week with a severe attack of grippe. He had recovered sufficiently to get back to the office by Monday, although he was far from well. so that nothing would upset his plans for a general Universal sales convention in Chicago this week end.

Educational's Record Week

The New York Exchange for Educational Films, Inc., completed one of the most successful drives in the history of the office with the termination of "Educational Week," December 30 to January 5. All records for business played went by the board and the previous high record was topped by five per cent. Over one hundred accounts booked Educational subjects solid for the week, ranging from three changes a week to seven.

"America" Premiere

On the eve of Washington's Birthday, February 21, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street Theatre, New York.

Griffith and his company visited the leading shrines of American liberty on special trains to take scenes.

First National Man Sails

Horace T. Clark Enroute to Orient Via Europe

In the interest of spreading the gospel of the American film in the Orient, Horace T. Clarke, far eastern representative for the Associated First National Pictures, Inc., departed aboard the Acquitania Saturday last to reach his post by way of Europe. On the day before his departure he was the guest of honor at a farewell luncheon by the officials and business associates of the First National. Then the problems of his work were discussed. Mr. Clarke gave an interesting outline of his mission across the sea.

Mr. Clarke will have under his charge virtually all the First National business in Asia. He will handle the distribution of that company in India, Burma, Siam, Ceylon, China, Japan, the Philippines and the islands off the southeastern district, including the Dutch East Indies and the Strait Settlements region. Practically every branch of the Asiatic races will have a chance to see First National pictures put out under his direction.

Mr. Clarke contemplates establishing his permanent headquarters in Kobe, Japan, after having made a complete survey of the present situation in his territory. If such an arrangement is possible he expects that by the end of the summer his family will join him there. It is Clarke's intention, also, to open offices in those countries that seem inclined to barter particularly for the American film product.

Long experience in the motion picture business in the Orient has made Mr. Clarke ideally fitted for his new duties. He was for some years connected with the David P. Howells organization, which served as agents for the First National product before they entered that foreign field for themselves. He resigned from this firm three months ago to devote all his energies to the interests of First National.

Re-titled "Her Man"

Reginald Barker's latest production for the Metro-Louis B. Mayer forces, which has been in production under the tentative title of "Women Who Wait" will be released as "Her Man" according to a decision reached at the Metro offices. "Her Man" was decided on only after consideration of many others. It is descriptive of the theme around which the dramatic action of the story revolves. "Her Man" is taken from the New England classic, "Cape Cod Folks" written by Sally Pratt McLean Green.

Five New Productions Keep Schulberg Studios Busy

NEW YEAR'S celebrating took on the form of new contracts and the rushing of big settings for forthcoming pictures at the Schulberg Studios.

"The Breath of Scandal" will be the next picture on which camera work will be started, according to word from B. P. Schulberg's executive bungalow on the lot. The production will be the screen version of the novel by Edwin Balmor. Olga Printzlau, of the Preferred Picture story producing department, has prepared the film story and the building of setting is being rushed forward in order to make possible the completion of this picture in time for early release. Director Gasnier, who will handle the megaphone for "The Breath of Scandal," now is in the midst of his production of "Poisoned Paradise." But one week will elapse between the conclusion of work on one picture and the beginning of the second.

Immediately following the making of this picture the Schulberg organization, producing Preferred Pictures, will make a picturization of Frederick Orin Bartlett's stirring drama, "The Triflers," on which Waldemar Young now is at work. "When a Woman Reaches Forty" is the next of the series to go into production here.

Probably the most promising of the stories on which camera work will soon be started is the screen version of Frank Craven's most successful stage play, "The First Year." Filming of this production will be delayed until the early Spring, however, in order to take advantage of the opportunities offered for beautiful exterior settings for the love scenes that mark the passage of the first milestone of domestic life.

"The coming year promises to bring picture production back to its original high standards of story telling," said B. P. Schulberg. "Costly productions have been made in profusion and we have learned that no picture can be made great simply by expending large sums in its production. Once more we are back to pinning our faith on great stories, produced in such a manner as to retain their heart and soul."

'Ten Commandments' Breaks Record

Cecil B. DeMille's production, "The Ten Commandments," now showing at Grauman's Egyptian Theatre, Hollywood, smashed the house record for a week's receipts the week of December 23, topping the best previous record, which was made by "The Covered Wagon," by $338.

Despite the Christmas holiday and the fact that business is usually off during Christmas week, the DeMille picture grossed $25,470 and surprised even the Egyptian's management by passing "The Covered Wagon's" mark, which all had thought would stand for many months.

Loew Engages Borzage

Noted Director Under Long Contract to Make Specials for Metro

Marcus Loew, during his recent visit to the Metro studios in Hollywood, signed Frank Borzage, director of "Humoresque," under a long term contract under which he will direct a special series of Frank Borzage Productions for Metro for the 1924-1925 season.

According to the plans outlined by Mr. Loew the first of the Borzage productions will get under way at the Metro Hollywood studios sometime this month. Several stories are now being given consideration and when one is finally selected casting will begin and the actual filming started.

Two Rex Ingram pictures and the Borzage productions are the only definite announcements for the Metro 1924-25 season. Mr. Loew when in Hollywood stated however that Metro would have one of the largest production schedules in the history of the organization and as a result other important announcements are expected during the next few weeks.



SCENES FROM "ALIMONY," AN F. B. O. PRODUCTION WITH AN ALL-STAR CAST



WINE, WOMEN, JAZZ AND HIGH BLOOD PRESSURE
An all-star cast in F. B. O.'s "Alimony" portrays "the life."

Principal Soon to Release "When A Man's A Man"

BACKED by a big advertising publicity campaign, Harold Bell Wright's "When A Man's A Man," produced by Principal Pictures Corporation and distributed by First National, is soon to be released.

Mr. Wright's works, D. Appleton & Co., say, have been sold to 10,000,000 people. This same publishing house figures that five persons read every book sold; therefore 50,000,000 people have read the novels of Harold Bell Wright. First National and Principal Pictures, in their combined campaign on "When A Man's A Man," are emphasizing this point.

Harold Bell Wright in a letter to Sol Lesser, President of Principal Pictures, says: "The motion picture version of 'When A Man's A Man' is just as I wrote the novel and if a person has liked the book he will like the film, for it is the novel itself on the screen."

Mr. Lesser says: "Mr. Wright is an author whose genius lies in simplicity of expression, with unending action. Principal Pictures is proud that it owns the motion picture rights to stories of this type." A motion picture edition of "When A Man's A Man" is on the market and already is having a big sale.

R. C. Studios Now Named F. O. B.

In line with the general expansion of production activities inaugurated by J. I. Schnitzer, vice-president of Film Booking Offices, the name of Robertson-Cole, by which the Hollywood production plant has been known since the inception of the R-C corporation, has been dropped.

In the future the studios at Melrose avenue and Gower street will be known as the studios of the Film Booking Offices. There will be no further changes in the management of the studios.

Buys Hutchison Novel

Vitagraph announces the purchase of world rights to "The Clean Heart," by A. S. M. Hutchison, author of "If Winter Comes," and "This Freedom." The purchase was consummated last week although Albert E. Smith, president of the company, personally arranged for the picturization of this novel with Mr. Hutchison, on his recent trip to London. The production will be made on the West Coast by Vitagraph. President Smith will supervise its production. Neither the director nor the star has been announced by Vitagraph.

Gasnier Enlarges Cast

Work is progressing on the screen version of Robert W. Service's novel, "Poisoned Paradise," which Gasnier is now directing as the latest B. P. Schulberg production for Preferred Pictures. Several of the biggest scenes, in which a large number of extras were used, were photographed this week, and Fred Stanton, Betty Brown and Josef Swickard have been engaged to augment the cast.

Radio Aids Picture

Opens "After the Ball" Campaign New Year's Night—Other Stunts

With the new screen version of Charles K. Harris' "After the Ball," selected as the vehicle to introduce Anderson Pictures to the public, and with the first release of Carl Anderson's organization set for the beginning of 1924, the opening of what is promised to be a unique and extensive exploitation campaign took place on New Year's night.

The first move was to broadcast the song over the radio New Year's night. Everybody tuned in on WEAF and many of them will find others humming it through the suggestion of both instrumental and singing records for their phonographs. Orchestras will be enlisted through a new orchestration recently prepared by Charles K. Harris with a view to giving it large distribution. Even hand organs throughout the country will be supplied with newly made arrangements of the song, while a new arrangement with variations is being prepared for player-pianos.

Artists Approve Film

Praise New Lubitsch Production, "The Marriage Circle," at Preview

Wishing to get professional reactions and viewpoints on his latest Warner Brothers special, "The Marriage Circle," Ernst Lubitsch recently gave a private preview in Los Angeles to which were invited a brilliant group of people associated with the picture industry. The guests included Mary Pickford, Douglas Fairbanks, Charles Chaplin, Enid Bennett, Fred Niblo, Laurette Taylor, Hartley Manners, Madame Georgette LeBlanc, Hy Mayer, Mrs. Sidney Franklin, William Beaudine and Hans Kraely.

Following the private showing Mr. Lubitsch was highly praised. Charles Chaplin especially was enthusiastic. He declared, it is said, that the production had both artistic merit and box office appeal.

Mostly Cosmopolitan

Four of 'em to Show on Broadway Simultaneously Next Week

The Cosmopolitan Corporation will have four pictures showing simultaneously on Broadway beginning January 14, for what is believed to constitute a new record for the presentation of one company's productions along the Rialto at the same time.

"The Great White Way," with its all-star cast and long list of Broadway celebrities, will be starting the third week of its engagement at the Cosmopolitan Theatre up at Columbus Circle.

"Through the Dark," the picturization of a "Boston Blackie" story by Jack Boyle, in which Colleen Moore is featured, starting its second week at the Cameo; "Under the Red Robe," the $1,500,000 photoplay featuring Robert B. Mantell, John Charles Thomas and Alma Rubens, which opens at the Capitol on Sunday for its first popular price engagement on Broadway following a run of eight weeks at the Cosmopolitan, and Marion Davies in "Little Old New York," the record-breaking photoplay of the Gotham of more than 100 years ago, which recently broke records at the Capitol Theatre and which returns to Broadway on Monday when it opens at Loew's State Theatre.



THE GLAD HAND

Vice-President J. I. Schnitzer of F. B. O. welcomes B. P. Fineman as new general manager of studios at Hollywood.

Sell to Keith and Loew

Five Goldwyn-Cosmopolitan Releases Among Those Booked

The Goldwyn Cosmopolitan Distributing Corporation has just closed with the Keith, Proctor and Moss Theatres in New York and vicinity, booking arrangements whereby Goldwyn's first Victor Seastrom production, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," Cosmopolitan's "Under the Red Robe," "Through the Dark" and "Unseeing Eyes" and Distinctive's production of "The Steadfast Heart," will play the three entire circuits beginning immediately.

A deal has also been consummated with Nicholas M. Schenck of Loew's, Inc., for the showing, to begin at once, on the entire Loew circuit in the metropolitan area of Rupert Hughes' "Reno" and Marshall Neilan's Siberian photoplay, "The Rendezvous."

"Brummel" Delayed

Cutting of Warner Brothers' production, "Beau Brummel," in which John Barrymore is starred, is temporarily delayed because of trouble which has developed with Director Harry Beaumont's eyes. Specialists have forbidden him to continue cutting the picture until there is a material improvement in their condition. It probably will be a week before he can resume the cutting of the picture.

Says Tax Collection System Not an Aid to All State Righters

IN a letter to the editor of Moving Picture World, Lee Goldberg, secretary of the Big Feature Rights Corporation of Kentucky and Tennessee, takes several exceptions to an article recently appearing in this publication under the heading of "State Right Percentage Accuracy Assured by Tax Collection System." William K. Jenkins in his article, according to the writer, apparently forgot to take into consideration "that there are several different types of state right pictures that affect, in particular, certain territories." The letter is as follows:

"In your issue of January 5, I note an article by my good friend Jenkins, of the Enterprise Distributing Corporation, in which he points out the proper percentages for the various territories, as result of the recent admission tax report. No doubt, this appeals to Mr. Jenkins as a very fair way to arrive at proper percentages. However, this is not a fair basis for determining the percentage basis for state right purchases.

"My chief reason for stating that this is not the correct basis for determining proper percentages is that there are several different types of state right pictures that affect, in particular, certain territories. For example: in our territory, Kentucky and Tennessee, we have a very good, healthy demand for Western pictures in houses that can pay minimum prices. These same Western pictures, while absolutely essential to the very life of the small town theatre, do not get any bookings whatsoever from the first and second-class theatres in the key-towns. On the other hand, pictures that generally appeal to the key-towns and first-run houses are such as will not appeal to the smaller theatres. For example: there are the society and sex dramas, which the smaller theatre practically does not care for at all.

"In compiling the tax on admissions, it is natural that the larger theatres help to run up the grand total to the amount it reached. Therefore, when you stop to consider that with these larger theatres, the state right man in our particular territory has very little chance to reach and does not get any revenue at all to speak of, it is very obvious that Mr. Jenkins' method of deciding the percentages is not the equitable one. We find that in a territory like ours, traveling expense is considerably higher than it is in adjacent territories for the reason that there is, as a rule, only one train leaving a town each day, and the salesman is tied up so that he cannot make more than about one town a day. It is also a fact that in territories peculiarly located as ours is, a print rarely works more than once a week. This helps to run up the print cost.

"Before the formation of First National, state right percentages were almost an unknown quantity. When Mr. Williams formed the circuit, we were asked to take a percentage of upward of two-per cent. with the understanding that if the results in our territory did not warrant this percentage, it would be reduced. Six months later, our percentage was reduced to 1½ per cent., but during the war, in order to help out the Canadian situation, Col. Levy volunteered to take an extra ⅜ per cent., so as to lift the Canadian burden. This made our percentage 1⅞ per cent.

"With conditions as they are today, a territory like Kentucky and Tennessee is fortunate if it grosses 1½ per cent. of the national gross.

"In Mr. Jenkins' table, he lists Kentucky at 1 per cent., while, as a matter of fact, Kentucky should be about ½ per cent., and Tennessee about 1 per cent., making the two states 1½ per cent.

"Of course, we can speak only for our own territory, but having the largest state right exchange in these two states, and having had considerably more experience in these two states than any other exchange has, we believe we are in a position to make this definite statement as to the proper percentages."

BIG FEATURE RIGHTS CORPORATION,
Lee L. Goldberg, Secretary.

Praises Miss Mackaill

Under the heading, "The Year's Greatest Find," a writer devotes considerable space in the Los Angeles Times extolling the career of Dorothy Mackaill. The actress made her debut in Hollywood when she went there to be featured in "The Next Corner."



SCENES FROM "THE WAY OF A MAN"

A ten-chapter serial version of Emerson Hough's novel "The Way of a Man." Produced by C. W. Patton, directed by George B. Seitz, and released by Pathe.



ETHEL SHANNON IN "MAYTIME," A PREFERRED PICTURE.

Taylor Signs with Woody; "The Lone Wolf" His First

S. E. V. TAYLOR, well known producer and director, representing S. E. V. Pictures, Inc., closed a contract this week with J. S. Woody, general manager of Associated Exhibitors, for the distribution by the latter organization of "The Lone Wolf," which Mr. Taylor is now producing. The picture is an adaptation of Louis Joseph Vance's thrilling novel of the same name and will star Dorothy Dalton and Jack Holt. The Tilford studio at 344 West Forty-fourth street, New York City, was procured by Mr. Taylor and his associates, and production work now is well under way, the delivery of the first print being promised on or before March 1. John McKeon is president of S. E. V. Pictures, Inc.

The two stars will be surrounded by a supporting cast containing such favorites as Tyrone Power, Wilton Lackaye, Charlotte Walker, Gustav von Seyferritz, Alphonse Ethier, Paul McAllister and Macklyn Arbuckle. "The Lone Wolf," one of the best known of the Louis Joseph Vance novels and a big seller from the day of its first appearance, is admirably fitted for picturization. The adaptation was made and the scenario prepared by Mr. Taylor and Julie Herne, who has to her credit the scenarios of many of the most successful photoplays of recent years.

The action in the picture centers largely in Paris and in Washington. Jack Holt has the title role, the leader of a supposed gang of international crooks. Dorothy Dalton appears as a secret service operative, but the identity of this character is revealed only in the closing scenes. With wild chases after criminals, realistic airplane scenes, lively encounters and a love story threading its way through the tale, the plot combines action, thrills, suspense and romance.

Dorothy Dalton's most recent starring picture was "Leah Kleshner," which is yet to be released. Jack Holt's latest success was "Don't Call It Love."

Mr. Taylor for the last five years has been production adviser to D. W. Griffith, in which capacity he has shared with that producer the glory of some of the most notable Griffith triumphs. Before entering that connection he directed productions for Famous Players and other organizations. Some of the artists whose work he has directed are Dorothy Gish, Clara Kimball Young and Pauline Frederick.

PERSONALITIES IN THE WOODY-TAYLOR DEAL



J. S. Woody — Jack Holt — S. E. V. Taylor — Dorothy Dalton

Film Cutting Orgy

Three Important Pictures Being Prepared for Universal

James McKay and his assistant film cutters at Universal City are busy editing three of Universal's biggest productions of the coming season. "The Turmoil," the Hobart Henley-Universal-Jewel production of the Booth Tarkington novel, is gradually being trimmed down to footage. "The Signal Tower," the Universal-Jewel feature starring Virginia Valli, completed just before Christmas under Clarence L. Brown's direction, has entered upon its first cutting.

"Fools Highway," the Universal-super-Jewel version of Owen Kildare's famous life story, "My Mamie Rose," in which Mary Philbin is starred, is in the final stages of editing and is almost ready for release. The Philbin production was filmed under the direction of Irving Cummings.

With these films and "Sporting Youth," Reginald Denny's new Universal-Jewel feature of automobile racing, filmed under Harry A. Pollard's direction and now ready for release, Universal officials believe they have the best array of high class pictures for the spring release ever broadcasted in one season from the Universal studios.

Films Southern Life

The Chamber of Commerce of historic Natchez on the Mississippi river has joined with James Cruze in making "Magnolia," his newest production for Paramount, a faithful motion picture record of Southern life in the days before the Civil War.

From the time that James Cruze selected Natchez and its picturesque vicinity as the location for the production of "Magnolia," the Chamber of Commerce and other local bodies brought all their powers to the assistance of the director. Scouts with cameras scoured the neighborhood preparing data concerning the most suitable places for filming scenes for the picture. Information and photographs were forwarded together to the Paramount studio in Hollywood.

Big Universal Bookings

Universal reports exceptional popularity among its exhibitor patrons for "The Darling of New York," the big Jewel melodrama starring Baby Peggy. Following its booking over the entire U. B. O. Circuit in and around New York City, including all Keith, Moss and Proctor houses, it has been booked by scores of leading theatres in other parts of the country.

Returns to Coast

Elaine Hammerstein, star in Truart pictures, who following the completion of work on "Drums of Jeopardy," which was adapted from Harold MacGrath's renowned novel, came to New York over the holidays, is returning to Los Angeles on Monday, January 14, to start work on the third production of her Truart series.

At Robertson-Cole Lot

The popular Art Schmidt, recently appointed West Coast supervisor of exchanges, is making his official executive headquarters at the Robertson-Cole Hollywood studios, thereby adding to the roster of the R-C plant another big-time showman.



Jane Murfin and Lawrence Tremble present "The Love Master," starring Strongheart, the wonder dog. It is a First National release.

A Get Together Dinner

The staff and department heads of the W. W. Hodkinson Corporation had a beefsteak dinner at Healy's, New York, last week for the purpose of "getting acquainted," with John C. Flinn and Paul C. Mooney, the new vice-presidents of the firm. It was a real old fashioned affair with caps, aprons an' everything, and was a great success.

Hoffman Bon Voyage

Milton H. Hoffman, for the past two years production manager for Metro Pictures Corporation sailed late last week from San Francisco for Honolulu on the first lap of his ocean voyage which will end in New York in about three months. Mr. Hoffman resigned from his position with Metro several weeks ago due to failing health and is taking the ocean voyage to recuperate from the active and strenuous two years he spent as supervisor of Metro production.

Seastrom Film Bookings

Recent bookings on Goldwyn's first Victor Seastrom production, "Name the Man!" include extended runs of three weeks at the Broadway-Strand Theatre in Detroit; two weeks at the Rialto Theatre, Newark, N. J.; one week at the Twin Capitol Theatre, Union Hill, N. J. and one week at the Capitol Theatre, Passaic, N. J., also at the Royal Theatre, Colorado Springs and the Rialto in Glen Falls, N. Y., in addition to the sixteen simultaneous first runs showings in key cities announced last week.

Paramount Convention

S. R. Kent has called the quarterly convention of the Paramount branch and district managers for January 17 and 18, to be held at the home office in New York. Discussions of coming productions and policy will occupy the day sessions of the convention. On Thursday evening, January 17, the delegates will attend a performance of Cecil B. DeMille's "The Ten Commandments" at the George M. Cohan Theatre and on the evening of January 18 there will be a dinner at the Commodore.

Bill Abolishing Censorship Given New York Legislature

FOLLOWING close on the heels of Governor Smith's recommendation that the existing motion picture censorship law in New York State be repealed, a bill was introduced in the Assembly on January 7 by Assemblyman Frederick L. Hackenburg, of New York City, calling for the repeal of the law on July 1 next. Mr. Hackenburg is a New York lawyer and a Democrat. His bill was drafted before the session convened on January 2, and with scores of others was placed in a box to which bills are consigned on the first day, for later reading. Its actual and official introduction occurred Monday night.

The bill provides as follows:

"That all records, books, papers and documents of the Motion Picture Commission, on or before June 30, 1924, shall be transferred to the office of the Comptroller, who is hereby charged with the duty of winding up the business and affairs of the commission existing on and after July 1. This act shall not affect any suit or proceeding pending at the time that this act takes effect in which the commission is an interested party, but the same shall be prosecuted or defended, as the case may be, in the name of the State Comptroller, by the Attorney General, with the same force and effect as if chapter 715 of the laws of 1921 had not been repealed."

Mr. Hackenburg's bill, if passed and signed by the Governor, would become effective on July 1 next. It is thought probable that a similar bill will be introduced without delay in the Senate, where it is sure of passage. It is now assured that the censorship matter will go to a vote in both houses before the closing hours of the session.

As predicted by many when the question of censorship was before the legislature in 1921, there now is every evidence that a bill will be introduced calling for a censorship of books, the motion picture bill by its passage having become the entering wedge on which so-called reformers are today pinning their faith in an effort to broaden the field in which censorship prevails.

F. B. O. Appoints Fineman

Schnitzer Makes Him Manager of Company's Hollywood Studios

J. I. Schnitzer, vice-president of Film Booking Offices, announces the appointment of B. P. Fineman as general manager of the F. B. O. studios in Hollywood.

"Bernie" Fineman has long been identified among the younger group of film producers. Following a brief association with Paramount in New York, he came to Hollywood as general manager of the Katherine MacDonald organization.

Under his supervision some of the star's most successful productions were made. Fineman also will represent F. B. O. in its contract with the independent producers on the West Coast.

Miss Bennett Signed

Enid Bennett, the doll-like Maid Marian in "Douglas Fairbanks in Robin Hood" and more recently seen in the principal role in Fred Niblo's film version of "Captain Applejack," has been selected to play the part of Rosamond Godolphin in Frank Lloyd's production of "The Sea Hawk," a First National picture.



A stirring scene from "A Lady of Quality," Universal Super-Jewel, produced by Hobart Henley with Virginia Valli as the star.

First National's "Black Oxen" Plays to Capacity Business

THE long heralded and much publicized First National screen version of Gertrude Atherton's "Black Oxen" reached New York on Sunday, January 6, at the Strand Theatre. The business through the first three days of the week was tremendous and indications are that there will be no falling off, but rather a gain, in attendance during the remainder of the run.

As in two hundred other cities throughout the country "Black Oxen" was long expected by the public because of the serialization of the novel in a local newspaper, each installment of which announced the forthcoming screen version.

Among the critical comments were: New York Times: Frank Lloyd's picturized version . . . is a brilliant example of faithful adherence to an intensely interesting narrative . . . The way in which Corinne Griffith enacts this role (Madame Zattiany) would make anyone forgive her for being beautiful . . . This is a delightful picture with a well told story . . ."

New York American: "But there is an interesting picture and one which will keep Joseph Plunkett, managing director of the Strand, busy counting the box office receipts, if the first days' business is any indication of what he may expect all week . . . Corinne Griffith goes a long way toward satisfying the artistic eye with her Mary Ogden. She is beautiful, she is well groomed and she carries herself with a pleasing dignity."

Evening Telegram: "'Black Oxen,' faithfully translated to the screen by Frank Lloyd who with this photoplay makes his debut as an independent producer after ten years of directorial work does not argue for or against rejuvenation. It tells a great story with dramatic portentousness which every seeker after genuine entertainment will like. It also has the advantage of fine acting by a cast which includes Corinne Griffith, Conway Tearle, Clara Bow, Kate Lester, Alan Hale, Claire MacDowell, Harry Mestayer, Lincoln Stedman and Thomas Ricketts.

Evening World: "'Black Oxen,' as a novel was chock full of dramatics and hence has, in the capable hands of Frank Lloyd, blossomed forth as a fine stalwart bit of picture making."

Sun-Globe: "'Black Oxen' seems to us a fantastic, brilliant story, fully as good as any of Edith Wharton's novels of society. The picture follows the book operation for operation, one might say, and it is one of the photoplays that ought not to be missed."

Starts Chambers Novel

J. Stuart Blackton started production upon "Between Friends," by Robert W. Chambers, upon his arrival in Hollywood last week. Lou Tellegen will have the leading role. Mr. Blackton has engaged Alice Calhoun to play the principal feminine role. This announcement was made at the Vitagraph offices following a dispatch from Albert E. Smith, President.

Cosmopolitan Gets London Theatre

Arrangements have been completed whereby the Cosmopolitan Corporation has obtained a lease of eight weeks beginning February 15, of the Oxford Theatre, London. On that date "Under the Red Robe," featuring Robert B. Mantell, John Charles Thomas and Alma Rubens, will be presented. This picture will be followed by "Yolanda," the forthcoming starring vehicle of Marion Davies.

Most of the big special productions of Cosmopolitan have been presented in London, the most recent having been Marion Davies in "Little Old New York" and "Enemies of Women" both of which had brilliant runs at the Empire Theatre.

Universal Starts "Inheritors" with Mary Philbin as Star

"The Inheritors," a Universal Jewel screen adaptation of I. A. R. Wylie's novel, has been started at Universal City under the direction of King Baggot. Mary Philbin is the star.

Bernard McConville, Jewel supervisor of the Universal City scenario department, adapted the romance for the screen. Frank Beresford was selected for the continuity.

The famous "Ivanhoe," which became a Universal picture when the IMP company was transformed into Universal, recently was resurrected from the film vaults at Universal City for the benefit of Baggot and his co-workers on "The Inheritors." The old picture has been run and rerun, so that the technicians at Universal City could absorb the feudal atmosphere and recreate it for the new production. Many of the picturesque structures and interiors of "Ivanhoe" will be reproduced in "The Inheritors."

Others in the cast of "The Inheritors" are Joseph Dowling, William Haines, DeWitt Jennings, Otto Hoffman, James O. Barrows and Freeman Wood. It is expected that "The Inheritors" will be ready for the screen sometime in April.

Cohn Picks Last Four

Harry Cohn, producer of "Discontented Husbands," a Columbia Picture production which the C. B. C. Film Sales Corporation will distribute, announces that the last four selections in supporting roles have been made. This completes the cast. Vernon Steele, Arthur Rankin, Carmela Gerghty and "Baby" Muriel MacCormack are the last to be signed by Cohn. Edward J. LeSaint is directing "Discontented Husbands."



Scenes from the big Vitagraph production, "Let Not Man Put Asunder," by Basil King. Pauline Frederick and Lou Tellegen are starred. The picture was directed by J. Stuart Blackton.



Viola Dana in "The Heart Bandit," a Metro release.

Pola Negri in "Men"

Plans for "Men," in which Pola Negri is to appear under the direction of Dimitri Buchowetski, are already under way at the Paramount West Coast studio and production work will commence early in February following Miss Negri's return from her projected trip to New York. Paul Bern has been engaged to prepare the continuity. Buchowetski is of the same nationality as Pola Negri, both having been born in Poland.

Metro Awaits Prints

Metro officials in New York are awaiting the arrival of a print of "Thy Name is Woman" from the coast. This is Fred Niblo's new production which is now being edited following several months of continuous production. The cast includes: Ramon Novarro, Barbara La Marr, Wallace MacDonald, Robert Edeson, famous stage actor, William V. Mong, Claire MacDowell and Edith Roberts.

Smith Is Sales Head

Cresson E. Smith, who recently returned after a year of supervising the United Artists branch offices in Australasia, has been appointed by Hiram Abrams, president of United Artists, as New York sales representative of the middle western branch offices, with headquarters in Chicago.

Critics Acclaim Cosmopolitan's "Great White Way" as Realistic

THE Great White Way," the Cosmopolitan Corporation's big super film woven around life in New York, has settled down at the Cosmopolitan Theatre, where it opened last Thursday night, January 3, to what gives every indication of being one of the most brilliant engagements ever enjoyed by a motion picture on Broadway.

Jack Dempsey is said to have attended the opening and to have voiced the opinion that the fight was as realistic as any ring battle that he has ever seen. For this scene, the Cosmopolitan Corporation engaged Pete Hartley, professional lightweight. Oscar Shaw, star of the musical comedy stage, plays the part of his opponent.

The race track scene shows many celebrities of the American turf, including the world's premier jockey, Earl Sande.

Scores of other Broadway notables appear in the big newspaper office scenes of the picture. The entire chorus of the famous Ziegfeld "Follies" appears in "The Great White Way."

The professional cast includes: Oscar Shaw, T. Roy Barnes, Tom Lewis, Harry Watson, Olin Howland, Dore Davidson, Hal Forde, Stanley Forde, Billy Gould and Frank Wonderley.

The New York Tribune said: "One of the most entertaining pictures we have seen in some time. * * * As Mabel Vandergrift, Anita Stewart seemed to be better than she ever has been before." The World: "A first rate film comedy of Broadway life. In its breadth of activities along the Great White Way it is quite unlike anything we have ever seen. Therefore, it ought to be called novel. But it is more than that."

The Times reviewer said: "It is a film entertainment, and one that will have difficulty in keeping the crowds away from the box-office." The News: "'The Great White Way' is a personally conducted tour through this metropolis. H. C. Witwer, the author, breathes the true spirit of Broadway into his work. It moves swiftly, and has plenty to say in a snappy way." The Journal of Commerce: "There were many high lights in 'The Great White Way.' Add to this, expert and excellent quality of photography and every evidence of intelligent direction, and the net result unquestionably spells success for this big motion picture."

The American: "Offers the greatest diversion of film entertainment we have ever seen. Take a tip from us and do not miss it." The Evening World: "The picture as a story has everything in it save the sinking of a battleship. The prize fight is one of the best yet screened and would make the recent Firpo-Dempsey battle look like a chess match in slow-motion." The Sun and Globe: "'The Great White Way' ought to be as popular as Luis Angel Firpo in Buenos Aires." The Telegram: "Broadway in all its glitter and glow, and everybody who is anybody in the gay life of Gotham are shown in an exciting cycle in 'The Great White Way.' This is the most illuminating film of gay life in New York that has ever been made."

The Evening Mail: "At last there is something new on the screen. It is 'The Great White Way.' It concerns all those things that New Yorkers, sophisticated and unsophisticated, like to talk about. It is staged with a lavish hand." The Evening Journal: "Celebrities of theatrical, sport and newspaper world appear in the photoplay—people whose names ar efamiliar over the country; cartoonists whose characters are catch-words; names prominent in sporting circles—all the figures that formerly have been merely familiar."

Chaplin Back to Comedy

At the Charles Chaplin studio, Los Angeles, sets are being built for the comedian's first comedy to be released through United Artists Corporation.

While no title for the picture has as yet been definitely decided upon, the story will be a comedy presentation of the early Klondike days.



SCENES FROM "MAYTIME," A PREFERRED PICTURE
Ethel Shannon, Harrison Ford, Wallace MacDonald, Josef Swickard and Clara Bow have feature roles in this production.

Saunders, Back from Trip, Discusses "White Sister"

FEW announcements in the trade have met with greater approval among exhibitors nationally than that of Charles H. Duell, Jr., president of Inspiration Pictures, Inc., and Marcus Loew, president of Metro Pictures Corporation, that Metro would at once release Henry King's production of "The White Sister," in which Lillian Gish is starred.

E. M. Saunders, general sales manager of Metro, who has just returned from an extended tour of the leading cities, states that exhibitors everywhere with whom he talked had the greatest praise of Metro's move to nationally release "The White Sister" directly on the heels of the picture's long New York run and extended engagements in other cities at advanced prices.

"The enthusiasm expressed over 'The White Sister' indicates that it will prove at the box-office to be one of the year's biggest specials," said Mr. Saunders.

Conditions in exhibitor circles throughout the country point to a prosperous year, according to Mr. Saunders. Mr. Saunders interviewed many exhibitors on the trip, which covered all the Metro exchanges, and held conferences with District Managers S. A. Shirley of the Chicago territory, W. C. Bachmeyer of Cincinnati, and H. Lustig of Los Angeles, as well as with Branch Managers A. H. Fisher of the Minneapolis Metro exchange, L. Bickel of Dallas, C. Werner of St. Louis, J. Elwell of Oklahoma City, Joseph Klein of Cincinnati, C. E. Almy of Cleveland, and S. McIntyre of Omaha.

"In the last several years the public has been educated to a higher standard of photoplays, until now it demands only the best entertainment," said Mr. Saunders. "I found this to be true in my talks with exhibitors, whose attitude towards the whole question was that they were willing to pay any reasonable price for good productions of box-office value, but would not play poor pictures under any terms. It was gratifying to find this, as it signified more than anything else could how the millions that comprise the American movie-going public have progressed toward a healthy ideal in photoplay entertainment, until now it is the public who determines the standard that producing organizations must meet.

"It is only in smaller localities where competitors are obliged to fight for the upper hand that there is any complaint against exhibiting costs, and under these circumstances the complaint is explained by factors entering into this competition, rather than by an objection to rental costs.

"Harmonious co-operation between the exhibitor at his end of the industry and the producer and distributor at theirs, is coming more and more toward realization. This is the only common sense attitude with which exhibitors and distributing producers can treat the problems that confront them both. These problems at both ends of the industry are so much a part of the other that we have got to pull together in working them out, and it was a great source of satisfaction to me that this is appreciated by the important exhibitor element all over the country."

In determining the kind of photoplay currently in most demand at the box-office, Mr. Saunders found that in different sections of the national territory he visited, the requisites of popularity varied, but that any photoplay observing in story and acting and production the accepted standards of what is entertaining, is sure of success anywhere.

"I found absolutely no prejudice against costume plays but rather a preference for them, particularly with a historical background. The fact that the most successful box-office pictures of the season have been costume pictures seems to me ample proof that their popularity is more than a vogue."



EDWARD M. SAUNDERS
General Sales Manager of Metro Pictures Corporation

Mary and "Doug" Rest

Pickford-Fairbanks Studios Finish Two Big Supers on Schedule Time

Production activities at the Pickford-Fairbanks studios were completed with the ending of the year 1923.

Actual filming of Mary Pickford's new screen offering, "Dorothy Vernon of Haddon Hall," was finished on December 31, and Marshall Neilan, director, and the editorial staff are now in the midst of cutting and editing the feature. The finish of this picture completes Miss Pickford's production schedule which called for two features a year. Release date has not yet been made for "Dorothy Vernon of Haddon Hall." Distributed through United Artists Corp.

Douglas Fairbanks' forthcoming screen fantasy, "The Thief of Bagdad," was completed almost simultaneously with Miss Pickford's film. This will be given the usual Fairbanks presentation in New York at one of the legitimate theatres.

Stamp of Approval

The California Federation of Women's Clubs has placed Cecil B. DeMille's Paramount production, "The Ten Commandments," upon their "Specially Recommended" list.



VOUCHING FOR DARWIN
"The Bar Fly," "Dippy-Doo-Dad" comedy made by Hal Roach for Pathe.

Motion Picture Leaders Contribute $10,000 to Harding Memorial Fund

LEADERS of the motion picture industry contributed $10,000 toward the Harding Memorial Fund at a luncheon given at the Ritz this week by Adolph Zukor, President of the Famous Players-Lasky Corporation, for Charles M. Schwab, who is head of the campaign to raise money for the Memorial.

The luncheon was presided over by Courtland Smith, executive secretary of the Motion Picture Producers and Distributors of America, Inc., and short talks were given by Mr. Schwab, Mr. Zukor and Arthur Brisbane.

Among others present were Marcus Loew, David Bernstein, Carl Laemmle, John P. Chalmers, John Spargo, Joseph Dannenberg, John Kunsky, Eugene Crystal, George Kleine, George Blaisdell, Saul Rogers, Nathan Burkan, E. E. Shauer, R. A. Kohn, S. R. Kent, Eugene Zukor, H. B. Franklin, Felix Kahn, Gabriel Hess, H. O. Schwalbe, W. E. Atkinson, R. H. Cochrane, Paul Lazarus, oJhn Quinn, S. L. Rothapfel, Hugo Riesenfeld, W. A. Johnston, Thomas Hanley, John C. Flinn, J. D. Williams, Abe Warner, Arthur S. Friend, Harry Reichenbach, A. H. Ward, Charles E. McCarthy and Robert T. Kane.

Discards Long Shots

"A Society Scandal" Will Be Made Without Them

Elimination of the so-called long shot is the new departure in motion picture direction that Allan Dwan is using in the production of Gloria Swanson's new picture, "A Society Scandal," an adaptation of Alfred Sutro's play, "The Laughing Lady," which he is now filming at the Paramount Long Island studio. The story will be told entirely in what the cameraman and studio technicians call medium shots and close-ups, but without the obvious forcing of close-ups of the star.

The story, which is intimate society drama, lends itself admirably to this new method of screen story telling which Mr. Dwan has adopted. It probably sounds paradoxial for the director of such a spectacle as "Robin Hood" and one who has put such spacious interiors as those in "Glimpses of the Moon" into his pictures to say that he is forsaking the long shot, but it is nevertheless true.

"I do not mean to say, by eliminating the long shots in this picture, that no motion picture should be made with them," Mr. Dwan explained, "but I do feel that the atmospheric long shot and the spectacular splash has been greatly overdone.

"People admire the art of the long shot, but what they are really interested in, I believe, are the intimate emotions of the people in the story, which are best shown in close-ups and medium shots. The relative value of long shots in motion pictures has been overestimated."

Novel Lobby Display

A unique lobby display has been prepared for "The Hoosier Schoolmaster," the screen version of Edward Eggleston's famous novel. A blackboard is represented with various misspellings of the word "daguerreotype." Around the board are pasted weirdly cut scenes of the picture. A striking effect is achieved.

Will Present "Yolanda"

Marion Davies' next big special feature for the Cosmopolitan Corporation, "Yolanda," will shortly be presented on Broadway. It is a picture which is said to mark the pinnacle of photoplay art and it is a magnificent visualization of Charles Major's historical romance of the same name. It was directed by Robert G. Vignola.

Rupert Hughes' "Reno" Opens Splendidly at the Capitol

GOLDWYN'S new Rupert Hughes picture, "Reno," a dramatic film presentation of the chaos which the diverging divorce laws in the different states can make in domestic relations, had its first big-town presentation in the East at the Capitol Theatre, New York, on last Sunday. The attendance was excellent at all performances Sunday and it got off to big business on Monday. Indications are this picture is going to excite much discussion. Its statement of the evils caused by forty-eight different sets of divorce laws in the various states is provocative of argument.

The cast contains many of the most popular players of the day. Helene Chadwick has the lead and with her are such excellent screen actors as George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Hedda Hopper, Kathleen Key, William Orlamond, Rush Hughes, Marjorie Bonner, Howard Truesdale, Robert DeVillbiss, Virginia Loomis, Lucien Littlefield, Hughie Mack, Victor Potel, Percy Heri us, Jack Curtis and Patterson Dial.

Robert E. Sherwood in the Herald: "He (Major Hughes) makes his point: one cannot come away from 'Reno' without acknowledging the utter absurdity of the divorce system. Sometime ago in these columns we quoted a trade paper advertisement of 'Reno' in which Goldwyn announced that here was a film that would make 'Money—Money—Money!' Apparently the promise has been made good, for there was a phenomenal crowd at the Capitol yesterday, with a line that stretched from the box office far out into the night."

Don Allen, Evening World: "More than any author-director now writing for the screen, Hughes knows the value of comic relief and he uses it aplenty in 'Reno.' We have never seen more human characters on the screen than most of those who make up the grand ensemble of 'Reno,' and it is just this attribute that made 'Reno' such a thoroughly enjoyable picture to us."

Sun and Globe: "An entertaining story. Hughes has the true story teller's gift of making you interested in what he presents."

Evening Telegram: "In Rupert Hughes' new moving picture, 'Reno,' which takes stellar position on the program at the Capitol Theatre this week, the author-director has chosen to expound the problem of divorce. His treatment, however, is more than a mere thesis. It is considerably colored by the completely human qualities of his characters and the amusing and complicated situations which arise from the fact that there are forty-eight different divorce statutes prevailing in as many different states."

Off From Scratch

"Pleasure Mad," Reginald Barker's second production of the season for the Metro-Louis B. Mayer forces, opened at the Rivoli Theatre on Broadway, New York, last Sunday. It was greeted by an enthusiastic audience. Like the press comments in the cities where it has been shown, New York newspaper critics here have spoken in high praise, declaring that Mr. Barker has made a powerfully entertaining picture and at the same time has drawn a powerful moral.

"Pleasure Mad" is a picturization of Blanche Upright's famous novel, "The Valley of Content." It is a distinctly modern story dealing with the effects of jazz upon happiness and, in a larger sense, upon civilization. The book also has been made into a stage play.

West Coast Heads Dined

A New Year dinner was tendered to executives of West Coast Theatres, Inc., their associates and various department heads by Samuel Goldwyn at Brandstatter's, Los Angeles. The well known producer, who is spending the New Year season in Los Angeles, was given a detailed survey of the West Coast circuit and its affiliations. Among those who attended the dinner was Sol Lesser, Michael Gore, Harry C. Arthur, Jr., George Cleveland, C. L. Langley, John Young, Leslie Swop, F. A. Grant, David Croft, and various other department heads.



SCENES FROM "TORMENT," A FIRST NATIONAL RELEASE STARRING BESSIE LOVE AND OWEN MOORE



Scene from Cosmopolitan's "Under the Red Robe." Released by Goldwyn-Cosmopolitan Distributing Corporation.

Is Widely Booked

"Judgment of the Storm," the first F. B. O. release in the New Year, has been booked by Sid Grauman for a four weeks' run at the Mission Theatre, Los Angeles. An intensive exploitation campaign will be started at once. "Judgment of the Storm" has already been booked by the entire Keith Circuit which embraces the Moss and Proctor houses in New York City.

Blaney Starts New One

Charles E. Blaney is on the West Coast supervising the making of "One Law for the Woman." Mildred Harris and Cecil Spooner are in the leading roles.

Brin Visits Warners

L. K. Brin, president of Kwality Pictures, Inc., of Seattle, Portland, Denver and Butte, Mont., distributors of Warner Brothers' Classics of the Screen, last week paid his semi-annual visit to the Warner home offices in New York.

Diaz in New York

Nicholas Diaz, formerly circulation manager of Cine-Mundial, published by Chalmers Publishing Co., and later connected with the Fox and Paramount organizations, arrived in New York on the S. S. Metapan last Thursday. Mr. Diaz went to Colombia nearly two years ago in behalf of the Universal organization, and established offices for this concern in the main cities of the southern republic.

Cody and Marmont Cast

Assigned Roles in Metro's "The Shooting of Dan McGrew"

Lew Cody has been selected to play the role of Dan McGrew, and Percy Marmont the husband, in "The Shooting of Dan McGrew," the Sawyer-Lubin production of Robert W. Service's famous poem which Metro will release late this season. As announced some time ago Barbara La Marr is to play the important role of "The Lady Known as Lou." Other names will be added shortly.

"The Shooting of Dan McGrew" went into actual production last week under the direction of Clarence Badger. It was adapted to the screen by Winifred Dunn. Mr. Badger has selected Catalina Island as the location ground for the important opening sequences. After this he will take his company to Canada where many of the exterior scenes will be shot. It will take fully four months before the picture is finished.

"Maytime" at Grenada

The Grenada in San Francisco has secured the Western premiere of "Maytime," B. P. Schulberg's Preferred Picture, adapted by Olga Printzlau from the Shubert stage success. It will be shown in that house early this year.

Altman Succeeds Mooney

Immediately on his return from the Coast, Mr. J. Robert Rubin, general counsel of the Louis B. Mayer Productions, after a consultation with Mr. Mayer, appointed Mr. Al Altman, who has been identified with the company almost since its inception, as general Eastern representative, succeeding Mr. Paul C. Mooney, who has resigned.

Manages Ritz Theatre

Gerry Meyer, former press representative of the Boston Braves and recently affiliated with Universal's Pittsburgh Exchange, is the manager of the new Ritz Theatre in Pittsburgh, one of a chain owned by Harry Davis, which opened Christmas Week.



SCENES FROM PARAMOUNT'S "THE HUMMING BIRD," STARRING GLORIA SWANSON. DIRECTED BY SIDNEY OLCOTT.

F. B. O.-Monogram Deal

Westerns Starring Fred Thomson Will Be Distributed by F. B. O.

The Film Booking Offices announce they have consummated a deal with the Monogram Pictures Corporation whereby they have acquired for distribution a series of super-westerns starring Fred Thomson. The contract, the report states, calls for a series of six, all to be of high quality. Thomson was world's champion all-around athlete for three years, 1910, 1911 and 1913, and still holds the world's record for highest number of points scored by any athlete, 7,577. This record, it is said, has never been equaled.

Thomson's athletic record offers exhibitors an opportunity to tie up with the Y. M. C. A., athletic clubs and sporting editors. The lithographs, including two styles of one-sheets and one style of three-sheets and six-sheets, have been made from sketches by Dreher. There are nine-six different eight-by-ten black and white photos and other available accessories.

Thomson is supported by a cast including: Wilfred Lucas, David Kirby, Hazel Keener, Frank Hagney, Dot Farley, George Magrill, Pee Wee Holmes, Rob Reeves and Dick Sutherland. All the pictures will be Harry J. Brown productions directed by Albert Rogell. The first of the series scheduled for release is titled "The Mask of Lopez."

Will Film Balmer Novel

"The Breath of Scandal" Started by Schulberg for Preferred

Preliminary plans are under way for the production of Edwin Balmer's novel, "The Breath of Scandal," which will soon be filmed at the B. P. Schulberg Studios for release by Preferred Pictures.

Olga Printzlau is now writing the screen version of this story which was first published serially by Cosmopolitan Magazine and subsequently was issued in book form by Little, Brown and Company.

Mr. Schulberg is now casting for the players to enact this story. The complete list of names has not yet been announced, but it is understood that one of the principal parts will be given to Ethel Shannon.

Dog Film in Chicago

Pathe Has Big Mid-West Bookings of London's "Call of the Wild"

Within the next few weeks Pathe's screen adaptation of Jack London's dog story, "The Call of the Wild," will be given wide showing throughout Chicago and its suburbs.

Advices to the home office from the Pathe branch at Chicago announce that a large number of contracts have been received during the past several days from neighborhood houses scattered throughout Chicago and its suburbs. This wide booking of "The Call of the Wild" by Chicago's neighborhood houses follows its successful showing by important circuits and first-run theatres throughout the country.

The production was played over a period of weeks at both Miller's and the California in Los Angeles. Later it ran for two weeks to capacity business at the Cameo on Broadway, New York, and last week was opened by Tom Saxe in Milwaukee.

Philadelphia Critics Praise Rex Ingram's "Scaramouche"

REX INGRAM'S "Scaramouche" began a notable engagement at the Aldine Theatre in Philadelphia recently and evoked enthusiasm from the public and the press. These are excerpts from the press reviews:

"Would that there were more photoplays like 'Scaramouche' and more directors like Rex Ingram," exclaimed the Evening Ledger.

"One of the premier photoplays of the season," said the Bulletin. "It's delightful. The story takes one through thrilling scenes before and after the Reign of Terror. A delightful compound of art and history by a master hand."

"Ingram has made the French Revolution seem a thing of actuality, occurring before our very eyes," said the Record. "'Scaramouche' has some of the most stirring scenes of mob sway that have come to the silent drama. The theatre is crowded at each presentation."

"'Scaramouche' exceeds even the glowing accounts which have heralded it," began the Inquirer. "It well deserves the glowing comments that greeted its presentation in New York. It is filled with absorbing interest from beginning to end without a single let-down. It combines the elements of love and adventure and will appeal to all ages. The settings are beautifully executed and the cast is an almost perfect one."

"All of the colors of 'Scaramouche' are brilliant and clear and harmonious," said the North American. "Alice Terry is a very lovely and beautiful heroine. One could go on and on enumerating the various details and individual performances of the large cast endlessly and happily, but the outstanding feature is its artistic balance and beauty of finish in every way throughout."

"The public has seen numbers of pictures dealing with the French Revolution, but Rex Ingram's 'Scaramouche' is the greatest of them all," said the Public Ledger. "One can do no less than give three cheers for the cast. Ramon Novarro plays the title role to perfection. 'Scaramouche' easily comes under the head of super-productions, yet it does not lose the human touch because of its proportions."

Turns Exhibitor

Christy Mathewson, idol of the baseball world and formerly a member of the world war veteran's tuberculosis colony at Saranac Lake, N. Y., will join the ranks of exhibitors next month. He plans a monster benefit performance for disabled veterans in the big Pontiac Theatre of Saranac. It will be an all-movie show, supplied by courtesy of Carl Laemmle, president of Universal and a warm personal friend of the former Giant pitcher. "Sporting Youth," Reginald Denny's forthcoming Jewel picture, will be the feature.

The benefit will take place February 18 and 19 during the annual winter sports carnival. It will be the first time the Pontiac Theatre, one of the show houses of New York State, will have been devoted exclusively to a picture benefit.

'Women Who Wait' Ready

Bernard McConville has adapted Reginald Barker's newest production, "Women Who Wait." A. P. Younger, with J. G. Hawks, wrote the scenario. Most of the big spectacular scenes have already been filmed and the picture is well on its way toward completion.

Release Dates Changed

A shift in the release dates of several Fox productions changes "Just Off Broadway," with John Gilbert, from January 13 to January 20 and "The Wolf Man," another Gilbert picture, from February 10 to February 17. The Charles Jones picture, "Not a Drum Was Heard," has been postponed from January 20 to January 27.



Two Kinds of Conferences in C. B. C.'s "The Marriage Market"

Jack Mulhall, Alice Lake and Pauline Garon are Featured

Watch Half-A-Dollar Bill Grow into a Bankroll

F. B. O's Western Head Says "Mailman" Is Big Hit

BACK from a trip through the Western States, Art Schmidt, west coast supervisor of F. B. O., reports exceptional interest among showmen in Emory Johnson's latest F. B. O. attraction, "The Mailman."

Following the big openings of the Johnson attraction starring Ralph Lewis at Lowe's State Theatre, Los Angeles, and at Loew's Warfield, San Francisco, a period of unusually lively booking ensued, according to Mr. Schmidt.

"Showmen throughout the West are not complaining about business," declared Mr. Schmidt. "The energetic exhibitor who applies to his business the principles of aggressive showmanship invariably is satisfied with results at the box office.

"The Johnson attractions lend themselves to this style of showmanship. The measure of profit depends largely on the measure of effort a showman puts back of them. Moreover, they embrace those sure-fire human elements of drama that all audiences enjoy and confirm again our belief that the majority of picture fans do not care much about dazzling sets and gorgeous costumes, rather preferring a straight-from-the-shoulder story well acted, well directed and well presented."

National Motion Picture Week Is Advocated by Fred Seegert

A NATIONAL motion picture week as a substitute for national motion picture day is the announced aim of Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin.

Although the observance of motion picture day is only several months old, Mr. Seegert already is laying definite plans to sell exhibitors throughout the country on his idea so that all may join in an enterprising campaign to sell the movies to the public.

"More than one day a year is needed for the movies to get their important message across," Mr. Seegert declared in explaining his plan. "A one day observance cannot command the expenditure of money that a campaign of this sort should have. Exhibitors could afford to spend more, however, for a week of concentrated effort. My idea is to get the public and motion picture men to join hands in boosting the movies for all they're worth—to sow the seeds so that the picture business will automatically be boosted during the rest of the year.

"In Milwaukee I am confident that we can obtain the backing of the Association of Commerce. Undoubtedly, exhibitors in other cities can win the support of similar organizations. Such an observance demands preparation and planning such as a single day's observance does not merit. In my estimation a parade featuring floats would be an ideal way to show the public what progress has been achieved in our business and how the public is benefiting as a result.

"Reports from various sources indicate that national motion picture day this year was a good starter in the right direction. But it is like taking medicine. One cannot hope for results from one dose. It is up to every exhibitor, exchange man and every one of the state organizations to boost the idea so that we can really put it across.

"In Wisconsin motion picture day might have been a greater success than it was, but exhibitors have come to realize the value of such a movement and with the proper campaigning we should have one hundred per cent. co-operation for a national motion picture week."

I.M.P.D.A. Whips Working Basis Into Shape at Latest Session

AT a general meeting of the I. M. P. D. A. held at the Hotel Astor in New York, Thursday, Jan. 3, reports were received from the executive committee and several standing committees, which have been in session during the past week, with a view to drafting into workable form the purposes for which the association was organized.

The executive committee's report was accompanied by an approved form of contract with the Hoy Reporting Service, and which was unanimously adopted by the meeting. Mr. Charles B. Hoy, executive secretary of the association, will have general direction of all the business relations of the members under this contract through the Hoy headquarters at 1650 Broadway, New York.

A discussion of the tentative draft of the proposed standard uniform contract as presented by Chairman John Lowell Russell occupied the attention of the members and careful consideration was given the features to be incorporated in the final draft. Chairman Russell announced that he expected to have a completed draft of the contract ready to present at the next meeting of the association on January 17.

It was decided to hold semi-monthly meetings of the association with occasional gatherings at luncheon to be open to the trade in general, with open forum to prevail. President I. E. Chadwick welcomed this suggestion from Chairman W. E. Shallenberger of the executive committee.

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Roland West Productions to Release Through Truart

M. H. HOFFMAN, vice-president, on behalf of Truart Film Corporation, this week signed an agreement in Los Angeles with Roland West, author and director, for the term of six years, whereby West will produce two big special productions each year during that period for Truart release.

For the purpose of presenting these super pictures the Roland West Productions has been formed, in which the author-director has an interest. Only big stage success and well-known novels will be produced by this unit, and at no time during the term of the agreement will more than the allotted two pictures per year be made, as the type and calibre of productions planned will require at least six months in preparation and actual shooting.

This is another step in the plans of the Truart Film Corporation, which were inaugurated with the signing of Elaine Hammerstein and carried on through the acquisition of Richard Talmadge and Larry Semon, whereby that young organization is showing evidence of becoming one of the most powerful of the producing and distributing factors in the industry.

Roland West already has an enviable reputation as an author and director and for many years appeared upon the stage. When only 18 years old he wrote and for eight years starred in "The Criminal," which played on the Keith Circuit for twelve years. He has five acts still running on "big time," while forty-eight acts, which make him the author of fifty-three, had five years' runs when they were popular all over the country, and "When Women Rule" is still running in England.

His greatest play to date is "The Unknown Purple" which opened on Broadway in 1918. Arrangements are under way for the production of another of his plays in New York this year, "April Fool." The latest production he has made for the screen is "The Unknown Purple," produced for Truart by the Carlos Productions, which is now being released with gratifying success in the big cities of the country. Its world premier presentation in Providence was an event. It has since created box-office records in Boston, Los Angeles and San Francisco, and opens up next week for an extended engagement at the Randolph Theatre, Chicago. Early in February it will be seen at the Capitol Theatre, New York.

Universal Sales Convention in Chicago; Exchange Heads Going

THE first countrywide sales convention ever held in the history of Universal will be assembled in Chicago Friday, January 11, when Universal sales executives from all parts of the United States will gather to discuss the big sales campaign scheduled for Laemmle Month (February) and the releasing arrangements for "The Hunchback of Notre Dame" and other important policies affecting Universal's 1924 product.

The meeting was called by Al Lichtman, general manager of exchanges for Universal, at the instance of Carl Laemmle, president of the film corporation. Laemmle himself will attend the convention as well as R. H. Cochrane, Universal's vice-president. Other home office executives also will be present.

The convention will be held in the Congress Hotel, where Universal scouts have made arrangements for several suites and a large assembly hall. Some of the work of the convention probably will be transacted in the Chicago Exchange offices as well. The sales meeting will end Sunday night. A big dinner will be one of the features of the week-end.

The convention will afford Al Lichtman, the new Universal sales chief, the first opportunity of coming in contact with his field force. He knows many of the Universal exchange managers personally, by reason of his long acquaintance in the motion picture business.

Perhaps the most important question to come before the sales managers is the marketing of "The Hunchback of Notre Dame," Universal spectacle drama, which has enjoyed long runs in most key cities, being now in its eighteenth week at the Astor Theatre, New York City. George Brown, former advertising manager for Universal, and now in complete charge of "The Hunchback of Notre Dame," will acquaint the assembled managers with the remarkable success Universal is having with "The Hunchback" under Mr. Laemmle's special booking offer. Whether or not the sales conference will result in any change in the handling of "The Hunchback" remains to be seen, but it is very probable that steps will be taken to make the production available to more exhibitors in each territory as soon as possible. It is understood to be Mr. Laemmle's desire that booking arrangements for "The Hunchback" be so regulated that it can go onto the screens of the country immediately.

Paul Gulick, director of publicity for Universal, will be in Chicago and will instruct the assembled exchangemen concerning Laemmle Month, the anniversary month to be celebrated by the entire Universal organization in commemoration of Carl Laemmle's arrival in the United States forty years ago. One phase of the celebration will be a tribute paid to Laemmle by his exhibitor friends and well wishers. This will take the form of additional days during the month of February devoted to Universal Pictures. Many exhibitors, it is said, have pledged themselves to devote their screens entirely to Universal pictures during Laemmle Month. Others are pledging to show some of the Universal product every day during Laemmle Month.

For Laemmle Month the sales organization is staging a sales contest. Al Lichtman will discuss this contest and issue final instructions to the competing managers.

Universal's spring and summer product will also be discussed. Following its successful fall releases, the big corporation has in the making an equally promising selection of big pictures for the coming months. Included in this list are: "Sporting Youth," Reginald Denny Jewel, soon to be released; "Fools' Highway," starring Mary Philbin, and the following productions now in the making: "The Signal Tower," starring Virginia Valli; "The Turmoil," a Hobart Henley Production; "The Inheritors," starring Miss Philbin; "Love Insurance," starring Denny, and "Mitsi," starring Miss Philbin. Also there will be several Hoot Gibson Special Productions. These pictures will be marketed each on its own merits.

Paramount's Coast Studio Booming

After several weeks of inactivity, Paramount's West Coast studio was officially reopened Monday. The first company to go to work was the George Melford unit which started production of "The Dawn of a Tomorrow." This story by Frances Hodgson Burnett in play form furnished Eleanor Robson (Mrs. August Belmont) with the greatest success of her stellar career and marked her final appearance on the stage prior to her marriage and retirement fourteen years ago. The leading feminine role is being played by Jacqueline Logan.

Cecil B. DeMille was scheduled to start his new production, "Triumph," on Wednesday and James Cruze to return from location at Natchez, Miss., and start filming the interiors for "Magnolia" on Thursday.

Pelley to Aid Directors

Says Every Pelley Story Director Will Be Advertised

William Dudley Pelley announces that he will exert every effort to contribute to the success of the director who handles his scripts. First of all Pelley says he will write his stories with a director's mind. He says he will put the searchlight of criticism on his own plots giving careful thought as to the sets, locations, characterizations and plot developement.

Fifty two pages of trade paper advertising during the year 1924 will be used by Pelley to present the director's achievements to the entire trade. Every director of a Pelley story will reap the benefits of this advertising, Pelley states.

A press book, known as a "shooting book" will be sent to exhibitors as well as producers and directors. This book carries every step in the production of a Pelley story from the thought in the author's brain to the finished prologue in the theatre. It will also be wrung dry of every exploitation angle, Pelley announces.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

New Exhibitor Organization in Chicago Has 300 Members

Jack Miller of the Plaisance Theatre has been made organizer and business manager of the new association of exhibitors that has been organized here under the name of the Exhibitors' Association of Chicago. The organization was put into action last week at a meeting of 300 exhibitors at the Masonic Hall on Wabash avenue and embraces most of the independent house and chain people. There will be no president or vice-presidents and a board of fifteen directors will direct the activities of the new body, which will be separate from the state exhibitors' organization.

Ludwig Seigel of the Prairie Theatre was elected secretary, Frank Schaefer of the Crystal Theatre, treasurer, and the following directors: Emil Stern of Lubliner & Trinz, Henry Newell of the Howard and Adelphi theatres, Maurice Choynski of the Newberry Theatre, Sidney Selig of the Gem Theatre, L. B. Newhafer of the Ascher Circuit, Ludwig Schindler of the Schindler Theatre, A. Sapperstein of the Lexington Theatre, Sam Abrahams of the Gold Theatre, Sam Katz of Balaban & Katz, Andrew Karzas of the Woodlawn Theatre and the Trianon, P. J. Schaefer of Jones, Linick & Schaefer, Robert T. Levy of the Roseland State Theatre, who also is United States marshal for this territory, and Frank Schaefer of the Crystal Theatre. The officers were also made directors.

B. S. Jordon will rebuild the Orpheum Theatre at Ottawa, Ill., at a cost of $75,000 and the seating capacity will be increased to 1,025, with new seats. The interior will be rebuilt and new equipment installed.

Another movie theatre is projected for Lubliner & Trinz for a new house to go up at Lincoln and Belmont avenue, in the heart of the northwest side business district. The house will seat more than 3,000 and cost $1,500,000.

Manager Moore of the Orpheum Theatre says that the house was not damaged by the bad fire that destroyed the building next door to the theatre on South State street, notwithstanding the reports in the newspapers that the house suffered severe damage. Some improvements are being made in the rest rooms of the popular first run house.

E. N. Hurley, formerly chairman of the U. S. Shipping Board, has sold to the Deis Dernbach interests, who operate movie theatres in Wheaton, Elmhurst and Naperville, a half block of land on Hale street in Wheaton, Ill., and a movie theatre to seat more than 1,000 will be erected.

The DuPage County Theatre Company has been formed by the Lynch Kappus interests and a new movie theatre is projected by these people for Elmhurst, Ill.

L. M. Weingarten, Harry P. Munns and Jack E. Dwork have organized the L. M. Weingarten Enterprises to handle theatres and book acts, with offices at 127 North Dearborn street.

Manager McCurdy of the Randolph Theatre tied up with a couple of the big department stores to sell tickets for the Baby Peggy feature, "The Darling of New York," to the kids under fourteen when accompanied by parents, for a cent. Needless to say, Mac packed them in on this tieup.

Burglars blew the safe of the National Theatre at 6221 South Halsted street and got away with the Sunday receipts. They secreted themselves in the building after the Sunday night performance and blew the safe during the night.

Manager Nelson of the Star Theatre at Quincy, Ill., put on a midnight show for New Year's that packed the house to the doors.

Theatre owners at Peoria are on the lookout for firebugs, as a bad fire in one of the theatres caused a severe loss recently. During the past few months several dance and public halls have been destroyed by fire. One hall owner said that he had received a note from a secret organization that they would burn him out if he did not close.

The Rex Theatre at Stillertown, Ill., has been closed temporarily for repairs.

W. D. Gladish has taken over the management of the Midway Theatre at Fornfelt and will improve the house.

Lubliner & Trinz are making improvements in the Pantheon Theatre, their premier house on the north side, and will build a large stage that can be used for presentations and other acts.

The Home Theatre on South Halsted street has been taken over by the R. H. Healy circuit, which also controls the Monogram, Casino and Marion theatres.

Theatre owners and the Film Board of Trade will stage a big ball at the Trianon Casino in March and invitations will be sent broadcast for all the film folks to attend.

The new theatre that Fitzpatrick & McElroy are building at Harvey, Ill., is rapidly nearing completion and will be one of the finest houses in that part of the state.

H. L. Abbey has taken over the management of the Blue Bird Theatre at East Peoria, Ill., and will fix the house up and improve the program.

Ohio Reformers Busy

The rule of three is again being exemplified in the tri-cornered Sunday closing fight, which is once more breaking out in Northern Ohio, this time Canton, Youngstown and Akron forming the municipal trinity against which the gentlemen of the cloth are waging their activities. Their method of operation is to circulate petitions in a certain community, and after securing a sufficient number of signers, which the ministers contend indicate the will of the people, the petitions are presented to the civic authorities with a peremptory demand to enforce the law.

In the past, the ministerial associations have confined their efforts to the smaller localities, and have met with more or less success, this being the initial step towards enforcing Sunday closing in the larger municipalities, some of which contain the finest houses in the state.

The Crystal Theatre at Creal Springs, Ill., has been closed until business conditions in that territory improve.

Ben Woody has opened the Gem Theatre at Overland Park and will feature music with his movie programs. The house seats about 400.

Work is expected to begin this spring on the new movie house that Marks Brothers will build on Sheridan Road just north of Devon avenue. Rapp & Rapp are drawing the plans and the new house will seat more than 3,000 and will cost over $2,000,000.

I. L. Leserman, Benjamin Eisenberg and Michael B. Rorerick have organized the Madison Circle Theatre Company with a capital stock of $12,000 and offices at 7374 West Madison street, in Forest Park, Ill., where they operate the Madison Circle Theatre. Mr. Leserman was formerly country sales manager for the local Universal Exchange.

Harry Spanuth, well known exhibitor who owns the Peerless Theatre on Grand boulevard, and Jean Tilsbuscher have organized the firm of Spanuth & Tilsbuscher, Inc., with offices at 1823 Montrose avenue, to own and operate picture theatres. The Rosewood Theatre at 1823 Montrose avenue was recently acquired by this firm. It will house the main offices of the new company. I. G. Soffran is also a member of the firm.

The extended run of "Scaramouche" ended last week at the Woods Theatre and Manager Norman E. Field is giving the interior of the house a complete overhauling before the next feature, "The Courtship of Myles Standish," with Charles Ray, opens on January 19. The house now is under the ownership of Jones, Linick & Schaefer.

The boys at the Hillside Theatre on West 69th street are celebrating the sixth anniversary of the house this week with a big program.

The Woodlawn and Stratford theatres on 63rd street had a gala week the week of January 6, as Wesley Barry put in a personal appearance at both houses in connection with his latest film, "The Country Kid." Business was standing room only despite the cold weather.

The sudden drop in temperature last week to below zero played havoc with the attendance at many of the neighborhood houses, while the big theatres in the Loop had fairly good houses. The change was so great that many of the patrons hugged their radiators to keep warm until they got acclimated to the cold. It kept some of the smaller houses on the jump to get enough heat to make their patrons comfortable.

Harry M. Lubliner and Joseph Trinz, of Lubliner & Trinz, have transferred to the Wilson Theatre Company the house at 2418 West Madison street for an indicated $186,000, subject to $154,000 mortgage.

Bob Cleary has resigned as manager of the Majestic Amusement Company of Kankakee, Ill., and will announce his new connection in the near future.

James Douglass has taken over the Princess and Star theatres at Beardstown, Ill., from L. R. Goodell and will make some changes in the houses.

F. C. Cleveland, manager of the Circle Theatre on Roosevelt road, prevented a panic in the house when a fire was discovered there last week. The loss was small and the performance was resumed after a short intermission.

Watch Half-A-Dollar Bill Grow into a Bankroll

Ottawa Theatre Makes Radio a Striking Aid to Business

The Regent Theatre, Ottawa, took the bull by the horns with regard to radio competition, figuratively speaking, by making use of the wireless broadcasting on Saturday evening, January 5, from Station "OA," which is operated by the Canadian Department of Marine and Fisheries, to boost the theatre. The Regent orchestra, under Rudolph Pelisek, gave a number of selections during the concert, giving up an hour at the theatre in order to do so. Manager O. D. Cloakey also played several xylophone selections. At the Rotary Club meeting in the Chateau Laurier on the following Monday, the Regent manager again demonstrated his ability as a xylophonist by giving several numbers before the Rotarians, of whom he is one himself.

"Rob Roy," the special English production handled in Canada by Dominion Films, Ltd., Toronto, had a big week at the Imperial Theatre, Ottawa, the Canadian capital, during the week of January 7, Manager Harry Brouse doing extra advertising.

Manager K. Leach of the Regent Theatre, Calgary, Alberta, put over a special show for the late New Year's Eve performance that had a special appeal, the attraction being the Dempsey-Gibbons fight pictures, for which a general admission of $1 was charged. Not only was the fight feature screened the one night but it was made the bill for 11 o'clock performances at the Regent for the two nights following the year's turnover, the extra show starting immediately after the regular evening performances when entirely different programs were presented.

As a boost for "Only a Shop Girl," Manager Berstein of Loew's Yonge Street Theatre, Toronto, conducted a "Popularity Contest for Shop Girls of Toronto" during the first two weeks of 1924, the picture opening for a week's run at the theatre on January 14.

The first presentation of "The Covered Wagon" in Western Canada was at the Walker Theatre, Winnipeg, Manitoba, during the week of January 7, when it was presented twice daily as a road show at prices ranging up to $1.65, all seats reserved. The Walker is the one dramatic house of Winnipeg.

Walter Fogg has resigned as manager of the Capitol Theatre, Winnipeg, Man., to go into other business. Mr. Fogg was manager of the Pantages Theatre, Winnipeg, for nine years, before taking the management of the Capitol last fall.

D. H. McKinney, manager of the Park Theatre, Winnipeg, Manitoba, for several years, died in the Winnipeg General Hospital in his thirtieth year. The late Mr. McKinney was an excellent pianist and served with the American Expeditionary Force in France.

George M. Findley has been appointed manager of the New Empire Theatre, Edmonton, Alberta, in succession to Paul R. Vincent, who has gone to Montreal to join Trans-Canada Theatres, Ltd. Mr. Findley was formerly the treasurer of the New Empire.

Charles D. Johnston, formerly of the Star Theatre, Edmonston, N. B., has acquired the Empress Theatre, West St. John, N. B., from A. C. Smith, who was the lessee of the theatre for several years.

Joseph Paquet, who recently leased the Canadian Theatre of Quebec City, has resumed the management of the theatre himself and has had the house redecorated.

Cincinnati

Jules Frankel, who manages Gifts Theatre in Cincy, has purchased half interest in the Victor Theatre, Columbus, Ohio, his brother, Ray Frankel, being a partner in the transaction. The Frankels operate a chain of houses in this city and throughout the Miami Valley, but the Victor at Columbus will be operated independently, and will be looked after by Ray Frankel, who also has charge of the Majestic, Columbus, one of the Frankel chain.

Daniel Gutilla, of Bellefontaine, Ohio, has taken a five-year lease on the Majestic Theatre, Sidney, Ohio, and plans to make extensive improvements. The name will be changed to the Sidney.

W. B. Urling has purchased the Columbia Theatre, East Liverpool, Ohio, from George L. McClintock, who will continue the present policy of pictures.

Word comes from Toledo, Ohio, that Eddie Chanel, who for four years has been managing the Keith Theatre in that city, has been forced to retire on account of ill health. Chanel has not announced his future plans.

During the screening of "The Mailman" at the Palace Theatre, Hamilton, Ohio, last week, Managing Director Fred S. Meyer had his cameraman "shoot" the entire local force of post-office employes in their regular line of duty and show the film with the feature.

Theodore Hahn, Jr., conductor of the Capitol Theatre orchestra, and Hewitt Thomas, who wields the baton for the Walnut Theatre musicians, both arranged special scores for the New Year's week programs. Members of both organizations were guests of Manager Libson at the Metropole Hotel for a New Year's banquet. Libson controls both houses.

Indiana

The Orpheum Theatre, 1303 Calhoun street, Fort Wayne, one of the chain of theatres owned and operated by the Consolidated Realty and Theatres Corporation, now in the hands of a receiver, was sold last week to Jacob and Harry E. Wolf, of the Wolf Automobile Company, and Robert A. Buhler, all of Fort Wayne. The consideration was said to have been approximately $10,000. The new owners have announced that the present policy will be followed and it will be continued strictly as a photoplay theatre

Two theatres at Kokomo were badly damaged last week as a result of a fire which destroyed a half-dozen business establishments in the center of the downtown district, causing a total loss of approxmiately $500,000. The Pictureland Theatre is almost a complete wreck. The loss on the building and equipment was estimated at $25,000, a part of which is covered by insurance. The Strand was damaged to the extent of about $2,000.

Several hundred stockholders of the Consolidated Realty and Theatres Corporation who live in Terre Haute and surrounding territory met at the Liberty Theatre in Terre Haute a few days ago and formed a stockholders' organization. A committee will be chosen to represent the district at the meeting, February 7, with the corporation's receiver, Fred A. Sims, of Indianapolis.

Fred E. LeComte, manager of the Liberty Theatre in Terre Haute, accompanied by Mrs. LeComte and his assistants, Ray Frisz and Alleb Carter, manager of the Capitol at Clinton, motored to Indianapolis last Wednesday on business.

Eastern Pennsylvania Names H. J. Schad for Re-election

When the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware held its holiday banquet in the Vendig Hotel last Thursday these members were nominated to serve for the coming year: President, H. J. Schad, present incumbent; first vice-president, Charles Segall of the Apollo Theatre; second vice-president, C. Floyd Hopkins, manager of the Wilmer and Vincent interests in Harrisburg, Pa.; third vice-president, Boyd Chamberlain, Shamokin, Pa., of the Chamberlain Amusement Co.; treasurer, Michael Lessy, of the Diamond Theatre, and secretary, George P. Aarons. To the board of managers for a term of three years there was nominated Charles Rapport of the Ideal Theatre, Lewin Pizor of the Phoenixville Theatre of Phoenixville, Pa., and C. H. Goodwin, and for the term of two years Sam Stiefel, Fairmount Theatre, and for one year Arthur B. Smith of Salem, N. J.

A special request was made for the repeal of the decision of the Film Board of Trade against Dave Morris, proprietor of the Hippodrome and Franklin theatres, for the double showing of films on Saturdays for the public and at private showing on Sunday night before returning them to their respective exchanges, and for which he was fined $120. The reopening of the cast was upon the protest of Mr. Morris against the decision, alleging that his loan of the films on certain occasions was with the approval of the exchanges, and he was represented by Charles Rapport and Lewin Pizor in the request for the repeal.

Following the meeting the members sat down to a dinner and vaudeville entertainment at which it was announced that a testimonial dinner will be given in honor of President Schad at a later date. A committee appointed to arrange for the dinner was: Lewin Pizor, George Kline, M. Lessy, David Barrist, George P. Aarons and Oscar Neufeld.

Thorough renovation of the Bluebird Theatre has provided Elliot Goldman, manager of the house at Broad and Diamond streets, with a modern establishment, up-to-the-minute projection room and all the comforts of the larger enterprises in the city. Instead of using the ordinary poster displays there is now being shown on the display stands actual photographs of the current programs.

Bennethum & Snyder, a syndicate controlling theatres in Reading, York and Philadelphia, will add one more link to the chain by the erection of another theatre of 1,000 capacity in York, work to be started on March 1.

Trade condolence is being extended to William Dunn of the Washington Palace Theatre, 24th and Brown streets, upon the death of Mrs. Dunn, who passed away during the holidays following a year's illness. Previous to her illness she was actively interested in the management of the theatre. Surviving her in addition to her husband are a son and daughter, the former a manager of the Washington Palace.

The newest and largest of the Stanley Company's theatres, the Elrae, is nearing completion and it is expected to have the theatre in operation by the middle of next month. The Logan Theatre, another Stanley enterprise, will open about the same time.

Following a year's closedown, H. L. Kapner, proprietor of the Jefferson and Park theatres, is planning to reopen the Ridge Avenue Theatre at 25th street and Ridge avenue, as soon as interior and exterior renovations have been completed. It is expected to open the house the latter part of January under the title of the Elk Theatre.

Because of bad weather Frank E. Berry, manager of the Jackson Theatre of York, was obliged to return to headquarters without the buck deer in pursuit of which he went into Cumberland County, Pa., although he enjoyed a ten days' experience in roughing it, and saw many doe, the bucks keeping under cover.

Baltimore

A picture theatre is being built at Mt. Ranier, Md., population 2,462, by the recently organized Crawford Spire Theatre Corporation, which has a capital stock of $50,000. Dr. William Burton Spire is president of the company.

Plans are under way to improve, redecorate and install a new organ in the Pack Theatre, Asheville, N. C., population 28,504, of which Gay Green is proprietor.

The Flaming Arrow Theatre, 1108 East Preston street, which was operated for some time by Myer Perlin, was purchased recently by M. Zetzer, who is operating it.

Thomas D. Soriero, general manager of the Combined Whitehurst Interests, controlling the Century, New, Garden and Parkway theatres, paid a visit to New York during the week of December 31.

The Rivoli Theatre, managed by Guy L. Wonders and a capable corps of assistants, celebrated the third anniversary of its opening during the week beginning December 31. "Black Oxen" was the feature attraction for the week.

Children from eight orphan asylums in Baltimore were given a treat and a history lesson at the same time on January 11, when they were taken to Ford's as the guests of Harry Henkel, manager, to see "The Covered Wagon," which was then in its second week. Up to the present writing the picture has played to capacity houses, it is reported.

A special Christmas Fantasy was presented at the Century Theatre during the week of December 24, and a special New Year's Fantasy was presented at that theatre during the week of December 31. Each was received well by the audiences. They were put on by Thomas D. Soriero, general manager of the combined Whitehurst Interests, controlling that playhouse.

Pittsburgh

The Film Board of Trade has sent letters to all exhibitors in the territory, informing them that after the first of the year all films sent back to the exchanges through the mails must be sent insured, and receipt therefor collected from the post office. If films are returned by messenger, they must secure a receipt from him.

The Lincoln Theatre at Parkersburg, W. Va., recently held a potato matinee for the benefit of the Salvation Army.

Now it appears that the movies have a new enemy in Mah-Jongg. Witness the statement of Tom Kinney, owner of the Park Theatre at Franklin. Tom says business is away off color, all because his town is crazy over the crazy Chinese game. He says he'll take anybody who doubts him for a walk along the streets of the residential district of the town any night, and look through the front windows in the homes, and see the families gathered around the Mah-Jongg tables. Tom says this craze hurts him more than the radio did.

A little late, but it's too good to pass by. Just before Christmas at the Paramount exchange, Harry Handel, North Side exhibitor, called to Booker Tommy Skelton, "Merry Christmas, Tommy!" Quick as a flash Tommy retorted: "Can't smoke that." Harry took the hint.

Henry Herzog, owner of the Aliquippa Theatre, Aliquippa, Pa., died at his home the day before Christmas, at the age of 71 years. Death was caused by pneumonia.

Garry Meyer, who several weeks ago came here from Boston to go on the road for the Universal exchange, has resigned this position and has accepted that of resident manager of the new Ritz Theatre here.





A Touching Episode in Harold Bell Wright's "When a Man's a Man," Presented by Principal Pictures, a First National Film



Geneva, N. Y., Sunday Shows to Be Voted on January 22

The voters of Geneva, N. Y., will decide the fate of the Sunday picture show on January 22. The referendum will be conducted in the city hall and only those who are registered voters will be permitted to vote. The common council will undoubtedly be guided by the referendum. No other question has ever stirred up more intense local interest in Geneva. As the common council meets on January 17, the Sunday question will not come up for action until the meeting on February 7, the first to follow the referendum.

The Lincoln Theatre Corporation of Dunkirk, N. Y., has sold the Schweda block in Main street of that town to James M. Madigan. A few years ago the property was bought by the Lally Brothers, who at that time, it was said, planned to convert it into a theatre.

Early on the morning of January 2 yeggs entered the Capitol Theatre, Buffalo, and "souping" the safe got away with about $500. The loss is protected by insurance, otherwise Messrs. George Hall and George Hanny would be nursing some headaches.

Jim Cardina held a doll party at his New Varsity Theatre the other afternoon. He invited all the children to bring their dolls to the show. Then he lined them up on the stage and to the ones getting the most applause for the finest dolls from the youngsters in the audience, Jim gave free boxes of candy. That's one good way to make friends of the children.

M. C. Wiley, proprietor of the Seneca Theatre, is seriously ill but is expected to recover. The Seneca is at 774 Seneca street. It was formerly the Red Jacket.

Angola, N. Y., is to have a new picture theatre. Frank Wiatroski is to build a theatre in the famous lake shore summer resort town on a Main street site.

And we hear that Elbert Hubbard 2nd will soon enter the motion picture exhibiting business by associating himself with other East Aurora, N. Y., citizens in the erection of a fine new picture house in the town the Roycrofters and Elbert Hubbard made famous. Plans are now being drawn.

"Bill" Bork, for many years in charge of booking at the Buffalo exchange of Universal, has resigned to accept a position with the J. Meyer Schine Theatre Corporation. "Bill" will go to the Gloversville headquarters of the company. He will be in charge of booking for the Schine chain. "Art" Young, assistant manager at Universal, will take over the booking department.

Manager B. H. Wallerstein has completed some extensive alterations in the Broadway Theatre, including complete re-decoration of the interior and exterior, the installation of a mammoth organ and two new Type "S" Simplex projection machines. The Broadway is one of the popular east side community houses, which through the application of live-wire showmanship on the part of Mr. Wallerstein has been attracting ever-increasing business.

Bruce Fowler, formerly manager of the Elmwood, Buffalo, and recently manager of the Palace in Dallas, Texas, has been appointed manager of the McVickers Theatre in Chicago. Mr. Fowler was in Buffalo last week end with Harold B. Franklin, head of the Paramount theatre department, who appointed Bruce to his new position.

Mrs. Eli. T. Hosmer, Buffalo's member of the New York State Censor Board,, is authority for the statement that this state will not bar the pictures featuring Mabel Normand and Edna Purviance. Mrs. Hosmer sees no reason for any such action.

Vincent R. McFaul, manager of Shea's Hippodrome, laid down an extensive publicity barrage on "Black Oxen," the current attraction at that theatre. In addition to big flashes in the newspaper he plastered the town with billboards and other advertising matter. He also placed a large ad next to the serial story running in to the Buffalo Times where readers of the story were sure to see it and then rush to buy a ticket at the Hipp.

Wm. Fait to Leave Rochester; to Manage Big London Theatre

William Fait, Jr., managing director of the picture activities of the Eastman Theatre, has decided to accept the offer of a big London theatre magnate to manage a theatre in the British metropolis, it is said. No announcement has come from Mr. Fait, who says that he will not have anything definite to report for several days. It is understood, however, that he has given his superiors to understand that he will soon terminate his relations with the theatre. Mr. Fait came to the Eastman a year ago from Mexico City. The offer to manage a London theatre came from Sir Oswald Stoll, owner of a chain of houses in Great Britain. Sir Oswald intends to introduce American ideas into his theatres and opened negotiations with Mr. Fait because of his connection with the Eastman, which the English owner regards as a representative house.

Edward M. Fay, owner of Fay's Theatre, came to town from Providence on January 3 and as usual there was a big screening party at which the managers of Buffalo exchanges presented their newest products.

Probably few of the many film people who are acquainted with J. H. Finn, better known as "Mickey," manager of the Temple Theatre, know him as a veteran newspaper man and former colleague of Frank Irving Cobb, editor of the New York World, who died recently. Interesing sidelights on the early newspaper days of the two "pals" and fellow reporters are given in the letter from Mr. Finn published in The World in connection with the death of Mr. Cobb. They worked together on the Grand Rapids Telegram-Herald years ago. Later they were on rival newspapers in the same town and once fought over the use of a telephone.

More than 60 people attended the New Year's party in Fay's Theatre. Manager Arch McCallum and his assistant, Robert Barrett, arranged the affair, which included a supper on the stage. Manager Howard W. Shannon of the Piccadilly, Manager Clifford Smith of the Gayety, Manager John J. Farren of the Victoria, Manager Jules Greenstone of the Empire and several other well known theatre folk were present.

Vincent McCabe, manager of the Buffalo Goldwyn exchange, was in conference with George Eastman and William Fait, Jr., last week over the booking of several of the big Goldwyn-Cosmopolitan productions.

HAVE YOU THE LENS CHART?
It means maximum screen results.
See page 229.

Mohawk Sunday Show Victory Overjoys New York Showmen

New York State exhibitors who have been fighting to obtain Sunday picture shows in their respective places, were overjoyed the past week when Mohawk, a village of over 3,000 inhabitants, voted in favor of Sunday shows, the proposition being carried by a majority of 58. The fight was one of the stiffest ever waged in that village, more than 1,000 persons voting. There is but one picture theatre in Mohawk, the Strand, owned by Mr. Slotnick. Encouraged by the result of the election in Mohawk, other places in central New York in which Sunday shows are now under the ban will shortly take initial steps toward putting the proposition to a vote of the people.

"Pop" Linton, veteran exhibitor of central New York, who retired about a year ago, now is associated with his son in conducting a garage in Little Falls.

The Mark Strand Theatre in Albany announces that, owing to the expense incurred in putting on the symphony concerts, hereafter the admission price will be 40 cents for loges and boxes for 50 cents. The concerts are given at frequent intervals by the combined orchestra of the Troy Theatre and the Mark Strand.

C. H. Moyer of Herkimer, owner of theatres in that place as well as Little Falls, claims to have the best organ in any theatre east of Buffalo outside of Rochester, and is taking good care that the people recognize the fact. The organ cost $18,000, and according to Mr. Moyer is one of the biggest drawing cards he could possibly have installed at The Gateway, a new house located in Little Falls, and at which a 22 and 33 cent admission is charged.

There will be a get-together dinner of all the film folk in Albany, N. Y., in the near future. It will be held at the St. James restaurant. In addition to exhibitors and film managers, others associated with the industry will be invited.

Those theatre owners who were wise enough to stage a New Year's Eve show in Albany cashed in heavily. At the Mark Strand the crowd assumed such proportions that it was necessary for Manager Herman Vineberg to stop selling tickets on five different occasions. At the Leland the 10 to 12 o'clock show also packed the house, and by a clever arrangement on the part of Manager Oscar Perrin, the show concluded at exactly the midnight hour, when a New Year's greeting was flashed on the screen amid the ringing of bells and the blowing of whistles outside.

Albany Film Row extended the hand of greeting the past week to Bob Landry of Ogdensburg, and there was a wealth of warmth in the greeting because Mr. Landry is now controlling four houses along the northern border.

According to all reports, Abe Stone, who recently sold his Rialton in Schenectady, intends to remain in the business for he is said to be looking for another.

William Smalley of Cooperstown while in Albany the past week bought "Little Old New York" for his entire circuit of eleven houses.

After a somewhat tempestuous career the Alpine, a residential house in Troy, closed its doors last Monday, although it may later on open on a two or three-day-a-week basis. The house is owned by Judges and Sabin.

Working along the lines of "when in Rome, do as the Romans do," Manager Bothner of the Strand Theatre in Troy plans to use double features with plenty of exploitation in competing against the nearby Griswold, which has been running double features at 15 cents for some little time past. The Strand recently raised prices to 15 cents.

The Astor Theatre in Troy, which has been closed for some time past, may shortly be leased to a well known exhibitor of this section.

There will be a big blow-out in Troy on the night of January 9 when the bowling team from the American Theatre settles for a chicken dinner tendered to the team representing the Troy Theatre in a recent series of games. The dinner will follow the 11 o'clock show. Many of the Albany film boys are planning to be on hand.

There is nothing like the Christmas spirit as exemplified by Jake Rosenthal of the Rose Theatre in Troy, and "Al" Bothner, another well known exhibitor in the Collar City. The two men have not been on speaking terms for months, but meeting in one of the Albany exchanges at Christmas time, they shook hands and it now looks as though the one-time friends are once more united.

George W. Ripley, a traveling motion picture individual, was arrested last week at Pulaski, N. Y., on a charge of exhibiting unlicensed films. He entered a plea of not guilty and was held for the grand jury. The arrest followed a complaint lodged by A. W. Brown of the New York State Motion Picture Commission. According to Mr. Brown, Ripley has about forty reels of movies which are unlicensed.

There is a prospect that the children of Troy, N. Y., will shortly enjoy Junior movies. Mrs. Frank Clark, who was largely instrumental in bringing about such shows in the neighboring city of Albany, has been to Troy on one or two occasions of late, to confer with Manager Walter Roberts of the Troy.

The biggest change of the week, from the standpoint of the exhibitor, occurred at the Griswold in Troy, when Walter Powers was succeeded by Jacob Golden, a former well known newspaperman of Albany, who has recently made a most pronounced success in handling an orchestra over a vaudeville circuit. Mr. Golden has plenty of initiative and plans to pep up the Griswold as never before.

In the absence of Julius Berinstein, manager of the Palace in Troy, George Roberts, one of the real old timers in the business, who is handling the entire Berinstein circuit and spends the most of his time in Elmira, looked after affairs at the Palace between Christmas and New Year's.

The front of the house gave Harry Symansky, manager of the Lincoln in Troy, a handsome gold belt buckle for Christmas, while the musicians, through George Burger, presented Mr. Symansky with a silk unbrella.

That man Ben Apple, owner of the American in Troy, fairly blazes with diamonds these days through the generosity of friends and employes. In the first place, Ben sports a big sparkler in the shape of a ring. On Christmas Day, Miss Grace Charwat, cashier at the American, on behalf of the employes presented Mr. Apple with a platinum and diamond stickpin. Last year the employes of the house gave Mr. Apple a diamond studded Shriners' pin. On the other hand, Mr. Apple remembered his employes with a crisp $5 bill to each.

"Six Days," played to over $500 business at the Colonial Theatre in Albany on Monday before New Year's, the house seating 1,380 and charging 10, 17 and 22 cents admission.

Walter Roberts completed his seventh year with the Strand people on January 2, He has been in this section for the past three years, first as manager of the Mark Strand in Albany, and more recently as manager of the Troy Theatre. Both he and his wife have many friends in the territory.

Owing to poor business being done by one of the legitimate houses in Albany, there is a rumor current to the effect that burlesque may shortly supplant the shows now being offered, and that the Hall, now running half the week to burlesque and the other three days to pictures, may be given entirely over to the latter.

Oklahoma

B. H. Powell, an old time exhibitor well known to the trade, died Wednesday, January 2, in Oklahoma City of a ruptured kidney. He long had suffered from kidney trouble and the fatal injury was caused by his running up the steps of the State Capitol to get license plates for his car.

Mr. Powell was 54 years old and had been in the picture business in Oklahoma City since 1909. In that year he controlled three theatres, later selling out. In 1912 he built the Empress and shortly afterwards took over the Folly. At the time of his death he was part owner of the Powell-Croak Amusement Company.



Scenes from Goldwyn's "Reno," Written and Directed by Rupert Hughes

Helene Chadwick, George Walsh, Carmel Meyers and Lew Cody Have Featured Roles

Werby to Give Kansas City a $500,000 Picture Theatre

A picture theatre and office building to cost $500,000 will replace the old Coliseum at Thirty-ninth and Main, Kansas City, destroyed by fire Christmas morning. David Werby, president of the Werby, president of the Werby Real Estate Company, owner of the property, made the announcement. Definite plans have not been completed. The only reference to size so far considered, Mr. Werby said, is that the new structure will be much larger than the old and will be commensurate with the estimated growth of the section in which the building will be located. The property is 220 feet square.

"The Birth of a Nation," which recently was granted permission by the Kansas State Censor Board to appear in Kansas, probably will not be permitted to show in Wichita, as the city has made an attempt to stop the showing by adopting an ordinance. Wichita is within its law rights which gives each city a right to provide its own censor board.

Wrecking of the Idle Hour Theatre, long a landmark in downtown Kansas City, is well under way. The corner on which the theatre was situated has been leased to a clothing company and a modern structure will be erected. The theatre was the first in this section to show the Charles Chaplin films.

Mr. Watson has purchased the Electric Theatre at Caldwell, Kas., from C. E. Marshall, who has gone to his old home in Joplin, Mo.

"The Hunchback of Notre Dame" will have its Kansas City premiere at the Liberty Theatre the week of January 27.

W. J. Gable of Beloit, Kas., has bought the Tourney Theatre at McPherson, Kas.

"Dad" Meade of the Meade Theatre at Kingman, Kas., is spending a long-earned vacation in California. His son, Frank, is managing the theatre during his absence.

Frank L. Newman entertained the employes of his two Kansas City theatres, the Newman and Royal, with a banquet and entertainment at the Muehlebach Hotel January 2. The banquet is an annual occurrence and is made even more popular by being given at the beginning of the new year.

Harry McClure has sold the Strand Theatre at Osage City, Kas., to W. L. Sloop, who also is postmaster of the town.

W. D. Fite and his brother have purchased the Best Theatre at Independence, Kas., from the Beldorf Amusement Company.

Charles Burkey, owner and manager of the Summit Theatre, a Kansas City suburban house, has purchased a lot on which he intends building an English type home.

Remarkable Showing Is Made by "Hunchback" in St. Louis

St. Louis gave "The Hunchback of Notre Dame" a chilly reception on Saturday, January 5. The thermometer registered from 3 below to 11 below zero but failed to affect the warmth of the enthusiasm shown at the box office. When the check for the day was completed it was found that 3,896 persons had paid to see the Universal masterpiece. Hundreds of others who risked frostbitten ears and bursted automobile radiators to get to the Pershing Theatre, Delmar boulevard near Hamilton avenue, where the picture is being shown, were turned away because there was not room in the spacious auditorium for them.

The showing made by "The Hunchback" was the most remarkable in the history of St. Louis theatricals. Not since January 12, 1918, has St. Louis experienced such severe winter weather—all the more adverse because the cold snap had come on the city very suddenly. The previous Sunday residents had been picking dandelions in the public parks.

Conditions were against a record box office turnout, but it is claimed that the attendance of 3,896 for the opening day even topped the record set by "Robin Hood." "The Hunchback" has been set for an indefinite run at the Pershing. The St. Louis Amusement Company, headed by Spyros Skouras and Harry Koplar, owners of the Pershing, paid $27,500 for the picture, a record price for St. Louis.

On New Years Eve, Spyros Skouras gave his usual party at the Hotel Statler, having as his guests Mr. and Mrs. Charles Skouras, Mr. and Mrs. Herschel Stuart, Mr. and Mrs. Gerald Akers, Mr. and Mrs. Herbert Kraus and Mr. and Mrs. Harry Weiss. Mr. and Mrs. Spyros Skouras always are wonderful hosts and their very select parties are real events. Stuart is manager of the Missouri Theatre, Akers is a special representative of Universal Films, handling "The Hunchback of Notre Dame" in these parts, Kraus is Paramount's manager, while Weiss is manager for First National.

The first of a cycle of free concerts by the St. Louis Symphony Orchestra at the Missouri Theatre for the benefit of the school children of the city was given on January 5, more than 2,000 attending despite below zero weather. The concerts have been made possible through the co-operation of Herschel Stuart, manager of the Missouri, who donated the use of his large auditorium on Saturday mornings for these performances, which are designed to create an interest among the young folk in better music.

The annual Christmas party for the employes of Skouras Brothers Enterprises, the St. Louis Amusement Company and the Buland Amusement Company was given at Hotel Statler on Thursday evening, December 27, some 600 being present as the guests of Spyros Skouras, Harry Koplar and associates. It was pronounced the best party ever given by the allied organizations. The film distributors were represented by Harry Hynes, manager of the St. Louis Film Exchange; Sol Hankin, Educational's St. Louis manager, and Harry Weiss, local boss for First National.

Spyros Skouras has gone to New Orleans on business. He departed January 2, expecting to spend about a week in the Southern city.

S. E. Pertle, the Jerseyville, Ill., theatre mogul, is still expanding. The latest acquisition to his string is the American Theatre, Charleston, Mo., which he secured from O. W. McCutcheon. The consideration has not been revealed. It is said the change will be effective on February 1. Pertle was in during the week to arrange bookings for his new house.

Bob Cluster, who recently purchased the Washington Theatre, Belleville, Ill., has removed to that city. The St. Clair county seat is very convenient to St. Louis and the new arrangement permits Cluster to keep in close touch with the St. Louis film market in buying for his string of houses.

Billy Mueller of Jefferson City was a New Years caller at First National office. He set in a number of First National productions for dates during January and February for his two theatres in the Missouri capital.

Many out-of-town exhibitors came in during the past week to arrange their 1924 bookings, including: Bob Stempfle, St. Charles; Jim Reilly, Princess, Alton, Ill.; Bob Cluster, Johnson City and Belleville; Tom Reed, Duquoin, Ill.; John Marlowe, Herrin and Carterville; J. L. Luttrell, Jacksonville; O. L. Becker, Belleville; John Talloe, Willisville; O. Giese, Edwardsville; S. E. Pertle, Jerseyville; Bob Clarke, Effingham; W. H. Welch, Dupo, Ill.; T. Barnett, Coulterville, and J. C. Hewitt, Robinson, Ill.

Milwaukee

More than 300 persons were turned away at the New Year eve celebration at the New Milwaukee Theatre, according to George Fischer, manager. Mr. Fischer's program featured several short run comedies, six vaudeville acts "borrowed" from a downtown house, a jazz band and community singing, reaching its climax at midnight with the release of a thousand toy balloons from the ceiling.

This is greater movie month at Saxe's Strand Theatre in Milwaukee. That is the text of advertising being written by Eddie Weisfeldt, manager, who has arranged special stunts in connection with the showing of the following feature pictures during the month: "Woman Proof," with Thomas Meighan; "Black Oxen," "Ponjola," "Anna Christie" and "The Fighting Blade," with Richard Barthelmess.

One of every eight persons in Milwaukee viewed "Little Old New York" during its sensational run at Ascher's Merrill Theatre. It is revealed with the announcement by Manager Roy C. MacMullen that the attendance figure for the three weeks' showing was approximately 70,000. According to Mr. MacMullen, this sets a new record for Milwaukee.

Theatres in Milwaukee did their share toward obtaining relief for starving children of Germany during a recent fund campaign. Thomas Saxe, of the Saxe Amusement Enterprises, contributed a personal check for $100 after $75 had been raised in one day at his Milwaukee houses in small donations from patrons.

Cleveland

The new mayor of Youngstown, Ohio, Charles F. Scheible, has put the blue laws into effect on certain businesses on Sundays. It started Sunday, January 7. The mayor banned all vaudeville and prologues from all theatres, providing performers appear on the stage. The movie theatres are allowed to run after 1 p. m. Sundays. Gas stations can open only between 1 and 3 p. m. Soft drink stores having bars must close all day. All stores must close, except drug, confectionery, cigar, milk, newsstands, restaurants and hotels.

The new mayor was elected with the indorsement of the Ku Klux Klan and an organization of ministers. He was pledged to enforce Sunday closing laws. The ministers expected he would close the movie theatres all day.

Omaha

Sokol Hall at Abie, Neb., has launched into the picture business, and Charles Docekal, who has been appointed manager, has been in Omaha looking over the film situation and ordering some films.

O. R. Bennett of the Ideal Theatre, Auburn, Neb., has new equipment, including a new projector.

San Francisco Exhibitors Aid Wampus Frolic Plans

San Francisco exhibitors have fallen into line with other amusement interests to assist in making the Wampus ball and frolic on January 19 a huge success, and there is no doubt but that this affair will be the outstanding film event of the year. Garrett Graham, managing director of the Wampus, has established headquarters at the Palace Hotel and announces that the Los Angeles studios will be closed for three days for the affair, with a veritable hegira of stars to San Francisco.

The San Francisco film committee appointed to assist in making the event a huge success consists of A. M. Bowles, general manager West Coast Theatres, Inc., of Northern California, committee chairman; Irving C. Ackerman, chairman of the Allied Amusement Industries of California; J. A. Partington, general manager of the Rothchild Entertainment; Thomas D. Van Osten, secretary, Allied Amusement Industries; Louis Greenfield, of the Greenfield Circuit; Eugene H. Emmick, president of the T. & D. Jr. Enterprises; Charles H. Muehlman, manager of First National exchange; O. V. Traggardh, manager for Famous Players; Fred W. Voigt, manager for Metro; Morgan Walsh, manager for Federated; Walter Kofeldt, manager for Pathe; Carol Nathan, manager for Universal; Louis Hyman, manager for All Star; G. C. Parsons, manager for Goldwyn; Howard Sheehan, manager for Fox, and Clifford Work, manager of the Golden Gate Theatre.

The eleventh annual Movies' Ball and Carnival, for the benefit of the Moving Picture Operators' sick fund, was held in the Exposition Auditorium, San Francisco, on New Year's Eve and attracted a huge crowd, adding a neat sum to the fund.

Nat Holt, for six years with Ackerman & Harris, San Francisco, and for some time in charge of the State Theatre at Oakland, Cal., has been appointed manager of the California Theatre, San Francisco.

The world's premiere of "Black Oxen" at the Warfield Theatre, San Francisco, broke the box office records of this house during the two opening days. The existing record for a week at regular prices is $26,500, but a $30,000 week is anticipated.

Art Frahm, formerly of Seattle, Wash., has been placed in charge of the Hippodrome Theatre, San Francisco, Cal., one of the Ackerman & Harris chain.

Manager R. R. Boomer entertained youngsters at the Cameo Theatre during the Christmas holidays, the screen attraction, "The Darling of New York," being supplemented by a Baby Peggy resemblance contest conducted in co-operation with a San Francisco newspaper.

M. L. Markowitz, of the Strand Theatre, San Francisco, Cal., has placed the orchestra there in charge of M. G. Brambilla.

New Seattle Houses Rumored; M. P. T. O. Plans Enlargement

Rumors of numerous theatres, both suburban and downtown, are current with the beginning of the new year. It is as if the exhibitors had "resoluted" to start off with a bang and make 1924 a bigger, better year. There is some talk, of untraceable origin, of a big house in a prominent downtown location. A site for a 1,000 seat suburban house has been purchased in the Capitol Hill district during the past week. It is promised as a particularly artistic effort, and the last word in equipment and construction. It will be called the Capitol Theatre. Names have been kept out of the deal thus far, and it is arousing considerable interest here. Various other Seattle building reports are still somewhat vague.

At a recent trustees' meeting of the Motion Picture Theatre Owners of Washington, the board voted to change the by-laws to include Oregon, Idaho and Montana, if desired by exhibitors in those states, from whom numerous applications for membership have been received. In the main, these states are served with film out of Seattle. The matter was then put to ballot and ballots are returning daily to the secretary's office. They appear to be favorable to the enlargement of the organization, although official count has not yet been made.

Work is to begin at once on the new Everett Theatre to replace the big house destroyed by fire recently. Pilz & Swanson, of the Star Amusement Co., have visited several of the big houses now under construction in the Pacific Northwest and are promising a real house for Everett in the near future.

The Page Theatre, Medford, Oregon's largest showhouse, is in ruins as the result of a disastrous $75,000 fire which occurred Dec. 30. Future plans are not known.

Mayor Edwin J. Brown has asked another increase in the membership of the board of theatre censors, this time raising the number from 15 to 21, in order that it may also take over the supervision of public card-rooms. Not long ago the board was increased from 9 to 15. According to the mayor, the plan is to appoint one representative from each of the city's newspapers, one from the clergy and one from the card-room operators, to fill the additional six places on the board.

Ground was broken January 2 for the new theatre in Olympia, Wash., to be owned by Zabel, Wilson & Bowman.

On file in the office of Secretary J. M. Hone of the M. P. T. O. are numerous letters from Congressmen and Senators from Washington State, at Washington, D. C., replies to Secretary Hone's letter regarding the repeal of the admission tax. These letters indicate that the state's Senators and Representatives are all taking an intelligent interest in this vital question, and have a desire to co-operate with their constituents.

The D. & R. Theatres Company have recently acquired the Princess Theatre, Cosmopolis, Wash. Earl Davis formerly operated the house.

Manager R. W. Bender of the Columbia Theatre tied up with a Seattle paper during the Christmas week run of "The Darling of New York" to join a Baby Peggy Merry Christmas Club. Club members who presented a properly filled out form were admitted free on Christmas morning. The picture had a highly successful nine-day run.

HAVE YOU THE LENS CHART?
It means maximum screen results. See page 229.

Los Angeles

"The Virginian" still is packing them in at the Mission and now is in its sixth big week and going strong. Manager Jack Root is being congratulated along the Rialto for staging the most popular show during the holiday week. "Picking Peaches," Sennett's latest comedy starring Harry Langdon, is the added attraction.

All the downtown first-run houses put on midnight performances New Year's eve. The show started at 11 o'clock. Many of the neighborhood theatres including those in Hollywood, Grauman's Hollywood Egyptian and the West Coast chain, the Apollo and Hollywood theatres, all gave special holiday midnight performances. At the Mission Jack Root staged a Bathing Girl's Revue.

Sid Grauman is highly pleased at the way "The Ten Commandments" is going over at his Hollwood Egyptian Theatre. Sid says that he expects to top "The Covered Wagon" and "Robin Hood."

Fred Miller is playing "Little Old New York" at his Main street house for a long run after it already had gone six weeks at the California.

Sid Grauman opened the New Year at his Million Dollar Theatre with "Ashes of Vengeance."

Washington, D. C.

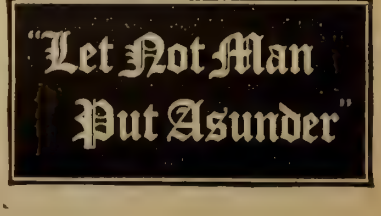
Lawrence Beatus, manager of Loews Washington theatres, broke into print last week with a big splurge when the Washington Post devoted almost a column to a sketch of his work in the picture field. The story told how at 10 years of age he secured his first theatre work as an usher at the old Lyceum Theatre in Memphis, Tenn., his home town. Inside of two years Beatus, by working after school every night and on holidays, had graduated to a place in the box office, and from that time until he went to New York he held some job or other at the Lyceum.

He was employed by the Shuberts in New York for about three years, when there came a chance for him to go on the road with the famous musical production, "The Midnight Sun," headed by Lew Fields. He was assistant manager and secretary of the company. In 1911 he was made treasurer of Loew's Yorkville Theatre, becoming manager of that house a short time afterwards, in the meantime serving as assistant manager of Loew's Majestic.

When Loew opened the Orpheum, Beatus was made its manager, and a little later when the Boulevard was opened at the Bronx, he was transferred to that house as manager. Then he went to Denver as manager of the Empress, and from there came to Washington as manager of Loew's Columbia. Now he personally manages the Palace and supervises the work at the Columbia.

Louisville

B. F. Keith interests have purchased the Majestic Theatre and taken a twenty-year lease on the Rialto from the Fourth Avenue Amusement Company. The price paid for the Majestic was $200,000, while the rent on the Rialto will be $52,000 a year. In addition the amusement company will receive one-third of the profits of the Mary Anderson, National, Majestic and Rialto.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

General Cooperation on Yale Series Makes These Feature of the Program

FOLLOWING the general plan adopted by the Stanley Company, of Philadelphia, in putting over the series of historical plays made by the Yale University Press and handled by Pathe, the Fulton Theatre, Jersey City, amplified the scheme and developed the campaign to a point where the cooperation of the Yale University Press and the Pathe Exchange made these shorter length pictures the feature of the program for the series, through intensive work on the first release, Columbus.

Manager Fred Mertens, of the Fulton, put in Columbus as a feeler with such excellent results that he immediately booked the remainder of the series, and his campaign was so intelligently planned and worked that it is offered here in detail, since it gives some departures from the plan book scheme from which these campaigns have sprung.

Help from New Haven

The first step was to plan a private showing prior to the public display of the film. For this invitations were issued from two sources. One of these lists contained the names of city officials, heads of civic movements, patriotic societies, ministers and others who might be supposed to be interested in this work.

This list was covered by the Yale University Press from New Haven, the invitations carrying the Yale University seal and printed in Yale Blue ink. A letter accompanied each invitation, signed by an officer of the Yale Corporation and inviting attention to the series.

At the same time a second list, covering educators, was sent out from the exploitation department of the Pathe Exchange.

Both letters carried a pamphlet on the series, with especial reference to the early releases.

Specials for Children

At the same time it was announced that the feature would be shown at special performances on Thursday and Friday at 4:15 and at two matinees on Saturday, when children would be admitted for ten cents. In this connection, the Jersey Journal was tied to a composition contest on "Columbus, the Discoverer of America." Merchants were invited to donate the prizes for this in return for newspaper mention, and in turn they gave a portion of their window display to announcement of the contest.

The special invitation performance was given the Saturday morning before the opening, when there was an address by a representative of the Yale University Press, a Pathe scenic on Spain and the feature. Especial pains were taken to have this showing dignified and characteristic of the general spirit of the Chronicles of America Series. There was an absence of "jazz" and high-flown oratory. The presentation was in harmony with the subject.

At the special matinees there was a talk by Mr. Mertens to the children in which he told them in simple words just what they could expect—history in its most engrossing form, correct as to details and yet interesting through the humanizing of those details.

It was a splendid launching for the series, and it brought in a cash return that well repaid the effort. It brought a sermon from one minister and an editorial in the newspaper that was worth more than that.

Bair's Big Stunt Was Too Exciting

E. E. Bair, of the State Theatre, Uhrichsville, Ohio, got cold feet on a recent stunt, but he put over The Destroying Angel.

He had a set of three cards printed up. The first read to the effect that the "The Des Ang" would get the recipient in the dark. It was labeled "first warning" and stated that a white card would show the day to be near.

The second, or "white" card, was a little stronger and the third, or "red" card was signed in full by "The Destroying Angel" and read: "Last warning! This is the red card. Nobody can stop me. I've notified the police and newspapers. They can't help you. I'll come in the dark."

The first card was mailed out to the most prominent citizens, and they stirred up such a rumpus that Bair did not dare send out the other two. Instead, he hustled over to the newspaper; which had taken the matter seriously, and explained the hoax. The paper passed the explanation along.

It got him two front page stories and a lot of talk about The Destroying Angel, but he had a narrow squeak. It is better when handling a stunt like this to tell the newspapers, the police and the post office in advance.

Coming Soon

One of the best of the many constructive stunts put into execution by Harold B. Franklin since coming into the direction of the Paramount theatres is a bonus scheme whereby resident managers will profit through the savings they effect.

No matter how earnestly a man may strive to give the best that is in him, a competition is bound to give a fillip to the imagination that will let him do even better, and it will be remarkable if the scheme does not develop some very valuable short cuts and real economies.

Mr. Franklin has very courteously promised that the best of these will be given this department for publication. Watch for them. They will be worth while.

Had an Extra

Getting out a special newspaper is not new, but J. L. Morrisey, of the Metro exploitation staff, got out a 60,000 edition of a special four page sheet, the cost of which was more than defrayed by the merchant advertising carried.

The paper was run off on the presses of the St. Louis Times and was devoted to Scaramouche at the Pershing theatre. Half of the edition was cried on the streets by the Times newsboys about the hour Saturday night theatregoers were on their way home. The rest were distributed to newsdealers to be delivered to homes along with the regular Sunday papers.

There was some duplication of circulation, but not much, and the box office returns were unusually good.



A Pathe Release

THIS SEEMS TO BE A NEW IDEA FOR STREET BANNERS

Developed by Barry Burke, of the Palace Theatre, Fort Worth, Texas. Electric letters and two cutouts for Harold Lloyd in Why Worry give a good effect and at the same time materially cut the cost of material required for the usual design.

Invaded a Window Recently Vacated

When a merchant in Chattanooga moved into a larger and newer store, Frank Dowler, of the Tivoli Theatre, arranged for a display of cutouts and stills on The Fighting Blade.

A window display in a store everyone knew to be vacant got more attention than would a window in the new store. Everyone stopped to see what it was Schwartz had left behind, and stopped to read the new address as well as the theatre's appeal.

Four small cutouts and one from the three-sheet backed up five stills and three painted cards. It made a big flash where most of the town could see.

Storin Did Too

Apropos of the street airplane recently revived by C. C. Smith, Harry Storin, of the Leroy Theatre, Pawtucket, R. I., writes that he revived the idea November 11 to tail the Armistice Day parade.

He rigged his structure on the chassis of a racing car, painting it to resemble as closely as possible the Army planes, and sent it into the parade with the cutout wide open. It was placarded for Going Up, and Mr. Storin testifies that the receipts went up much higher than the plane did.

It was so well done that some of the newspaper men thought it had been sent by the War Department in place of the Shenandoah, which had been expected, but which failed to appear. And it cost only $11 to make and $10 for the use of the chassis.

Made Parents Bring Child for Voucher

Working the special matinee for Jackie Coogan in Circus Days on a different angle, H. Benson, of the People's Theatre, Portland, Oregon, made a fifteen cent admission for children and permitted parents to come in at regular rates provided only that they proved their status by being escorted by a child. No child, no adult ticket.

It not only brought in some 1,500 youngsters, but it gave a fair proportion of better paid tickets, and all on a dull day of the midweek. The stunt had the backing of the Better Films Committee and the Parent-Teachers Association.

To help jazz things up, the High School band was employed to play in front of the house and a clown was added to help along the circus flavor. The girl ushers were put into clown suits, but without facial make-up (other than their usual supplies), and the front of the house was draped to suggest a tent entrance.

It worked just as well as the customary free show, and it brought in some money besides.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THIS week the performance runs two hours and five minutes, of which time the photoplay, "Tiger Rose," takes up one hour and twenty-one minutes, the remaining forty-four minutes going to the musical and dance presentations. Of these there are six, exclusive of the Topical Review.

Massenet's "Elegie," impressive vocal number, is made more effective through special staging and lighting. It is sung by a tenor robusto costumed as an artist, seated on a tree stump up-stage left. There is a mountain back drop with transparent sky, in front of which is a cut wood drop, and while the tenor sings eight girls in drapes interpret in pantomime the lyrics of the selection behind the cut wood drop. Two 1,000-watt open box lamps, blue, hit the mountain drop from either side, augmented by light blue x-rays. An orange spot from the side picks out the tenor. Strip lights back of the mountain drop bring out transparent sky effect. Orange spots, one from each side, light dancers. Red and blue borders on small stage, blue foots large stage. Two Mestrum 150-ampere floods of deep violet on orchestra from booth. Transparent windows red. Stage dims off at the close.

The overture, Rossini's William Tell, started with a light blue flood on the orchestra and another on side drapes of same color. As the music progressed the transparent columns at either side came up rose pink and color blend. The stage gradually became red from two booth floods and two dome spots dissolved into orange on the musicians. Later the stage dissolved to amber, and for a finish all lights came up pure white. Overture eight minutes.

A coloratura soprano sang "Theme and Variations," by Proch, on the apron, under a spot which was combination of lemon and light pink. Antique gold draw curtains of small stage were closed, flooded with orange bridge lights and amber and orange arch spots. Magenta floods on sides of stage and orchestra. Light green transparent windows, and green borders on large stage. Blue foots. Four minutes.

Mark Strand impression of the English Tiller Girls used eight dancers, rehearsed for two months for perfect rhythm and coordination. Costumes were of yellow and gold, with streamers, with skirts open in front and reaching to the knee on the side. Number was backed up by deep blue cyclorama, battened top and bottom as a drop curtain. For the opening four amber overhead spots, two bridge spots and X-ray of orange lighted the dancers and then two dome spots of light amber dimmed up on the set as the other spots dimmed out. Five minutes.

A bass-baritone sang "On the Road to Mandalay" on the apron, attired in conventional "soup and fish." Silver draw curtains closed in the production stage and were lighted by light blue flood from the booth. Orange spot on soloist. Magenta X-rays. No other lights.

The Little Symphonized Jazz Orchestra of eight played on the production stage before a white patent leather cyclorama in front of which was a silver cyclorama with gold ribbons running down at five-inch intervals. Number opened with "Linger Awhile," played by Saxophone Sextette, standing. Then "What Do You Do on Sunday, Mary?" by orchestra, in three arrangements. Number closed with "Mamma Loves Papa," with premiere danseuse in a jazz dance. At opening sextette alone was lighted by four amber overhead spots. Then four blue and four green side spots hit the pleats of the cyclorama, and a color bend flood from the dome covered the set. For the third and closing selection four Mestrum 150-ampere floods covered the set, deep green, medium blue, light amber and magenta. Ten minutes.



A First National Release

TWO PHASES OF THE DRIVE ON CIRCUS DAYS AT THE LIBERTY THEATRE, PORTLAND, OREGON

The High School band was enlisted to ballyhoo a special performance to which parents were admitted (at regular rates) only on presentation of one juvenile escort, who got in for fifteen cents. The other side shows the effective grouping of a series of cutouts of Jackie and his big bass drum, which drummed up not a little extra trade with its sawdust suggestion.



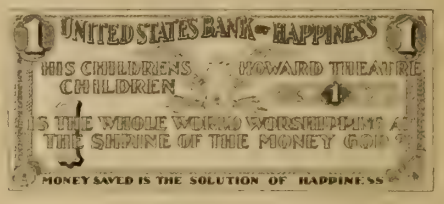
A Paramount Release

HIS CHILDREN'S CHILDREN ALL TOOK AN AUTO RIDE

One of the stunts Howard Price Kingsmore worked on this title at the Howard Theatre, Atlanta. The fact that the children were supposed to prefer a Stutz got the loan of a car free. Don't try to work this on a cheap car. They are high flyers.

Made Double Use of Money Heralds

Howard Price Kingsmore, of the Howard Theatre, Atlanta, printed his own money heralds on His Children's Children, and got the savings banks and those paying interest on the daily balances to help him distribute. For several days one of these heralds was handed out with every payment over the counter.



A Paramount Release

THE KINGSMORE HERALDS

They were printed up in green ink and were the size of a treasury note, so they were really deceptive and when slipped in with some real money they made a lot of talk. The "Money saved is the solution of happiness" printed at the bottom is what sold the banks on the idea.

The heralds were also passed out in the lobby by a devil who sat on a throne composed of money bags, with a table of the "money" at his side. All this was properly labeled as the shrine of the money god. If you copy the stunt leave out the word "States" in the caption.

Another stunt was to borrow a Stutz car and use it to perambulate five girls and a man made up as George Fawcett in the play. They covered all the downtown section and sold on the idea that His Children's Children must be a lively bunch and well worth while. The line on the banner paid for the use of the car.

After the holidays the next thing to prepare for is St. Valentine's. Get paper heart decorations and souvenirs and hold an extra show after the second night performance with dancing on the stage or in the lobby if you have the room.

Built-up Shadow Box Sold Idea of Story

The shadow box shown on this page for Children of the Dust sold that story to the people of Portland, Oregon, through its symbolism. The park railing which separates the rich from the poor was used in the earlier portion of the story while the figures show the characters toward the end of the picture and not as the children the railing separated, but the idea of segregation is still there, and that is the real theme of the play, so it put the idea over.

In building the display cutouts from the paper were placed on either side of an actual park railing to typify the incident, and the "real" railing gave an emphasis to the thought that could not come from a patently painted affair. It was lighted from the back of the oval opening frame and stood out even more prominently than it does in the picture.

Extra business on the release proved the value of the work, for even good pictures must first be sold to be appreciated. The occasional use of an actual prop will gain an unusual amount of attention. Work them in wherever they can be found to scale with the lithographic material. In this instance a low fence suggests a high railing through the contrast in size.

Gave a Festival

With a fine disregard for the real meaning of the words, the Majestic Theatre, Shamokin, Pa., announced a Mardi Gras in connection with the showing of Circus Days. This was really a town-size street fair, with a float and clowns and free peanuts and prizes for the best costumes, the latter donated by the merchants, who were thereby interested in getting behind the idea with their newspaper advertising. J. J. Higgins, the manager, had the aid of C. C. Pippin, of the Philadelphia exchange, in putting over the stunt. It's small town stuff, but it is wonderful for small towns, and it is a lot easier to put over than you might imagine if you never tried it.

Plays Local Events

Making a good news camera a first aid to exploitation is the idea of W. LaVon Boon, of the Crescent Theatre, Hicksville, O. The camera is a graflex, not a motion camera, and the plate holders are constantly loaded ready to shoot what Walter Eberhardt alliteratively describes as "fires, festivals or feuds." In other words, any local event is "covered" pictorially by means of slides and put on the screen as promptly as possible. With no illustrated paper in town, a fire is as good a business builder as Norma Talmadge in Ashes of Vengeance, and even a minor affair will draw extra business on a program picture. Mr. Boon is the First National franchise holder in his town and could get good money without extra hustle, but he figures that if a few slides will build up on the film attractions, he makes that much more money.



A First National Release

UTILIZING A REAL PARK RAILING FOR A SHADOW BOX

This display from the People's Theatre, Portland, Oregon, utilizes cutouts from the lithographs and an actual park railing which in the play symbolizes the separation of the rich and poor. This sold the idea of the story in a glance.

Pirate Emblems to Sell the Strangers

Selling Strangers of the Night through stress on the pirate angle may not be wholly true to the film, but it is close enough and it has a fine effect on the box office.

When H. B. Vincent got the Metro for the Beacham Theatre, Orlando, Fla., Frank H. Burns, his exploitation manager, planned a display that was an eye opener. There were skulls and crossbones all over the place, even on the top of the decidedly modern looking tin trunk which was supposed to be the pirate's safe deposit vault and which carried a padlock large enough to guard a sub-treasury. Black drapes masked the background and added to the thrill, but it did not scare even the timid away.

In the matter of small details, note the ghost on the clock face. That clock is a permanent one and everyone consults it, so that anything on its face gets unusual attention. The general office of the clock is to get attention for the banner, but it worked overtime for Strangers.



A Metro Release

THIS MAY NOT BE TRUE TO THE FILM, BUT IT SOLD OUT

How the Beacham Theatre, Orlando, Fla., stressed the pirate angle of Strangers of the Night and they swarmed in and went out again feeling that it was better even than the promises. Planned by Frank H. Burns, exploitation manager.

Had Extra Ballyhoo for Newsboy Parade

In spite of its antiquity, there are still a few new kinks to be worked into a newsboy parade for Jackie Coogan. One of them was recently turned up by the National Theatre, Greensboro, N. C.

The usual parade was organized for Jackie Coogan in Circus Days, but a special squad of kids was organized to carry cards, each bearing one of the letters in the legend. These youngsters were gathered before the theatre in advance of the parade and were drilled in formation. They would be grouped irregularly and at the sound of a whistle had to snap into line so that the cards spelled out the announcement.

Naturally this took some little time, but patient effort brought them to a point of efficiency where they could form the words within five seconds, and sometimes even a little better.

When the parade started this advance guard would straggle along with the letters in a seeming jumble, and at the sound of the whistle would straighten out and form the sign, repeating the evolution so that all the sidewalk audience got the idea.

The parade is far from new, the single letter sign is old and the shuffled letter idea dates back to Eli Orowitz's debut, but this combination is new and will give at least a half tour extension to the usual ballyhoo.

Gets Interest in Monthly Program

A. B. Crawford has a new scheme for getting his monthly programs studied. He runs the Hippodrome Theatre, Taft, Calif., and gets out a cheap card stock program 6 by 14 inches with a punch hole to hang it up by. It lists the attractions for a month.

Ordinarily such a program would be read and hung up and would work very efficiently, but Mr. Crawford felt that he could get more out of it than just that, so he pays his patrons $25 a month to study the program instead of just reading it. It's worth a great deal more money than that.

The stunt is very simple. Mr. Crawford mails out about 2,000 of the programs and distributes another thousand through various channels. He offers prizes of $15 and $10 to the first persons to select from the list the best feature picture of the month.

When the decision is made a circular announces the winners and gives the Los Angeles press opinions on the picture to support the choice. Mr. Crawford makes his own selection, but we think that a better scheme would be to let the receipts tell the story.

The idea is capable of all sorts of variations to suit local conditions. Write your own ticket now that you have the moving idea.

Mr. Crawford also sends in an interesting booklet on Six Days an eight page issue made up of the cuts from the press book, one to a page with a front cover and a back page argument. It's very neat and not as expensive as the finished product would suggest. The cuts are printed on a single sheet, cut apart, assembled and stapled with a wire stitch.

Better Than K. K. K.

Developing a teaser stunt less startling, but harder working than the K. K. K. for Three Ages, the Warfield Theatre, San Francisco, put over Buster Keaton in Our Hospitality with a stunt that even the small towns can copy.

Under the caption of "San Francisco Knows How" were the words of the title, and these were spread on the 24-sheets. Then came "Our Hospitality Week" with "of November 3-11." There was a suggestion of a municipal drive that interested the Native Sons, since the newspapers were saying nothing about it, and they were puzzled until the full bills came out a few days later.

These were followed by special posters touching up the highlights, and later an appeal on the fact that three generations of Keatons were to be seen in this production, Joe, Buster and the latter's infant son. The wife and kiddie angle was particularly good for bringing in the women, who attended the presentation in unusual numbers for a comedy.



A First National Release

MAKING AN EXTRA BALLYHOO OUT OF THE USUAL PARADE ON JACKIE COOGAN

At the National Theatre, Greensboro, N. C., a newsboys' parade was led by a special section of kids who carried banners with letters forming the words "Jackie Coogan in Circus Days." Training the boys to get proper formation at the sound of a whistle gave an extra half hour of ballyhoo with no greater cost than extra passes to the banner bearing boys. Try this out.



A First National Release

AN ENGLISH IDEA OF THE CASTLE FRONT FOR WITHIN THE LAW

This unusually elaborate front was planned by Victor Sheridan, of the Marborough Theatre, London, for the First National release. It was set at the far end of the lobby and was planned to work in with the stairways, which appear to be part of the design.

Sumptuous Prison on Within the Law

A really pretty castle front was worked by Victor Sheridan, of the Marlborough Theatre, London, for Norma Talmadge in Within the Law. Not only was the painting well done, and on an elaborate scale, but the set was so placed that the stairways worked into the design and the structure did not interfere in the least with the entrance or exit of the patrons. Even the doors into the auditorium were covered to suggest the heavy cell doors with barred gratings, and there was a lantern over the entrance arch.

A window was cut into the side for the box office, and the entire set was placed at the rear of the lobby instead of masking in the front. People went in to look it over and found themselves conveniently close to the box office, so they stayed in.

The figure in the rear is a cutout from the posters so modified as to hold one of the throwaways used on the production. If Horace Judge keeps on he will have the English exhibitors beating the States to a froth.

Semi-Educational Won Ample Inches

Getting 45 inches of free space, Charles H. Ernst, of the Palm Theatre, Pueblo, Colorado, put over The Virginian at a cost of $5 and a few passes.

The stunt was a "Great Virginians" contest, based upon the colonials who contributed so much to our country's history in early times. Eight of these were shown in silhouette, one a day, with some such hint as the date of birth. The idea was to name them all and write a few lines on the achievements of each. The ninth, and last, was of course THE Virginian, and the clue in this instance was "Number nine will be in town Thursday."

The schools approved the stunt because of the educational value and the high school principals were instructed to interest their students. The prizes were five dollars and six tickets to the Palm, and that investment brought a ten day run of publicity.

Played Sure Thing

When he saw Ashes of Vengeance, Willard Patterson, of the Metropolitan Theatre, Atlanta, felt certain that the Better Films Committee would like it, so he arranged a special showing for them and they came out with a flat statement that it was not only good entertainment for the general public but that every school pupil should see it because of its accurate portrayal of the manners and costumes of the times.

Patterson took his daily deposit to the bank in an automobile instead of in his vest pocket.

A Whale on Wheels Helps Sea Feature

Land whales have been common for Down to the Sea in Ships, but Vogel Gettier, of the Majestic Theatre, Grand Island, Neb., sends in photographs of his perambulator which is simpler than those we have published. Unfortunately the pictures are too indistinct to give good cut results.

In essence the big fish is made of four sheets of compo board painted on one side and then cut out before the other side is painted. This is so light that it can be attached to the rear of any light chassis without overbalancing, and Mr. Gettier suggests that any dealer will be glad to loan a chassis in return for an advertisement. His credit line was painted along the bottom of the strip where it does not interfere with his own announcement in the least.

As a final touch he added a locomotive bell, borrowed from the railroad yards, Grand Junction being a division point. Sometimes a hardware dealer will have what is known as a "farm bell" in stock, or you might borrow one from the fire apparatus. It helps not a little in that it brings people to the windows to see the float pass.



A Vitagraph Release

THE VITAGRAPH PRESS AGENT IS AN OPTIMIST. HE TALKS ABOUT A SIX-HORSE STAGE

That's what he wrote on the back of this display from Clune's Broadway Theatre, Los Angeles. Six horses—but two of them must be golems. Anyhow, they gave a kick to the stunt for Pioneer Trails by getting Cullen Landis as driver with Otis Harlan and Bertram Grassby as passengers. That's Landis, on the box, but there is a real driver alongside in case there is any trouble.

Urged Bachelors to Explain Immunity

Putting on Woman Proof at the Howard Theatre, Atlanta, Raymond B. Jones, publicity director for Howard Price Kingsmore, made the bachelors give him a big boost. He gave the Journal $50 to be used as prizes in a symposium in which bachelors told how they retained their freedom.

The motivation was the fact that in spite of the title Tom Meighan was not woman proof in the play, and the Journal wanted to know how the local luckies had managed to escape the mantraps.

The offer brought out some surprisingly good letters and gave four or five days of capital publicity.

Another stunt was the milk bottle hanger, the card telling that the milk was germ-proof but that Meighan was not really woman proof. Additional matter told that for perfect health you had to drink the advertised milk and for perfect entertainment go to the Howard.

Painted Landscapes with Cuban Motifs

Tropical landscapes and foliage in cutout and water color on the panels and doors of the Royal Theatre, Victoria, B. C., did much to help over Barthlemess in The Bright Shawl. The management finds that a neat and artistic lobby dress such as this adds to its clientele a large number of discriminating who would pass with a shudder a garish display, and while this style of lobby is more expensive, it brings results well worth the cost.

The doors, it will be noted, are draped with foliage cutouts while the panels in between show paintings of Cuban scenes, the side walls being latticed into additional panels. In the case of The Bright Shawl there was a further decoration of swords and sombrero.

The painting at the top is permanent and not related to the picture, but it worked in well with most of these landscape displays.



A Goldwyn Release

A DUGOUT IS A RELIEF FROM THE CASTLE FRONT LOBBY

This was planned by Thomas Nickelson, of the Crescent Theatre, Austin, Texas, and he says that it matched the idea of Six Days and dug out a lot of money that went into the box office. Mr. Nickelson seems to have a fund of good ideas. Watch him.

A De Lux Showing Is Help to Ashes

Putting "everything" into a pre-showing was one of the stunts of the Liberty Theatre, Kansas City. Amusement business has been poor in Kansas City lately and it was felt that if Ashes of Vengance was to bring in the rental it would be necessary to put it over with a kick.

A special showing was given in the Peacock Hotel to the Writers' Guild, the Missouri Historical Society and the Women's City Club. The pupils of a local dancing teacher gave a minuet as a prologue to the filming and luncheon was served at the conclusion of the film.

At each cover was a report card to which was attached a bright penny with the line "A penny for your thoughts." This brought a full return on the opinion cards, which was used to sell the idea to the general public.

On the theatre front the usual electric sign was supplemented by a 30 foot cutout, which brought the display to the level of the sixth floor and made it visible for blocks up and down the street.



A First National Release

A LITTLE BIT OF CUBA ON VANCOUVER ISLAND

The Royal Theatre, Victoria, B. C., finds this style of lobby, changed to meet the locale of the current release, a decidedly good seller. It costs a little money, but they have a clever staff artist and the appeal to the better classes pays for itself.

Special Traffic Cop

Special officers are not rare around theatres. Most large houses have a special, but Howard Price Kingsmore, of the Howard Theatre, Atlanta, worked a new idea.

He persuaded the police officials that the Howard, which is in the middle of the block, needed a special traffic officer, and he got permission to put one on, selecting a man from the returned list of the Atlanta force. He pays the salary, but the man has the usual police powers.

He is on duty during show hours and not only directs traffic but guides pedestrians across the street and sees to it that the parked cars of patrons do not infringe the local ordinances.

Made It Three

When he was given a string of Norma-Omar, etc., pearls to help advertise Ashes of Vengeance, Sid Lawrence, of the Regent Theatre, Grand Rapids, decided that a popularity contest would probably bring him the most interest.

Apparently it did. The stunt got so much attention that it outgrew a single string and Lawrence bought two smaller strings for second and third prizes.

He got the original string for helping a local store get rid of a purchase of one thousand strings for the Christmas trade. The many aliased pearls are almost a joke.

Atmosphere Cuts Are Help to Davies Play

Little Old New York supplies a wealth of good cut material, and almost everyone manages to get a distinguished effect, even with the use of a single cut, and it is possible to build up the material into a very



A Goldwyn-Cosmopolitan Release

PICTORIAL AND SELLING

effective design. In this example from the Rialto Theatre, Washington, D. C., the balancing of the figure cuts with scenes in old New York is very effective, but the type display is not as happy. There is too much all-captial display, the only upper and lower case being in the title itself. This is the more remarkable in that this comes from Washington where good type display has been developed to its highest point. They have a very useful italic face that would have been much better for the smaller banks and which would not only have been more legible but which would have given greater prominence to the major paragraph in the center. All capitals do not appear to have affected the enormous business done at the Rialto with this play, but all capitals most assuredly did not help any toward getting that patronage. It would be possible to get a pretty advertisement instead of merely a pretty art layout with a rather stupid arrangement of the type lines.

Five Column Space Uses Single Cuts

Here is a somewhat crude and yet effective use of a couple of one column cuts to get a five column display. There is nothing in the slightest degree attractive about this five fives from the Princess Theatre, Bloomington, Ind., and yet there are two good punches, from the press book, and the appeal of the cuts, with an underline for the following day, all held in separate spaces in orderly fashion. It may be crude, but it packs a punch, and we would rather have a punch than the prettiest design a high priced artist ever painted for a magazine page. This is going to sell the remnant of the town, and the simple layout gets four cracks at the money of the maybe patron. It is nice to be able to turn out very attractive spaces, if they can sell, and it is nice to be able to use the fancy four column cuts in the plan books, but if you have to make money on a small margin and count the costs, it is much nicer to feel that you can pull them in with a simple appeal, even though it may be the reverse of artistic. The big point is to get the money, and that is the test of every display. If it can be artistic, too, so much the better, but often the prettiest display has its sales value sacrificed to art, and art all alone never brought a penny to anyone's box office. This is a good display in spite of its seeming crudity. It sold tickets.

Quoted the Critics on Coogan Offering

Generally it does not help much to quote the critics, but the Baltimore writers were so lavish in their praises of Long Live the King that the New Theatre is not to be blamed for utilizing these opinions, and the local criticism carries greater weight, as a rule, than that from the out of town papers. The cut layout on this 145x3 is rather crude, and it is probable that the display would



A Metro Release

TOO MANY CUTS

have been better without the corner cuts, which do not add much either to the attraction or the selling. The chief value lies in the fine display of the star and title lines and the strong play-up the selling lines on either side of the central cut are given. With this section as it is, there is less reason to worry about corner cuts, but as a point of academic interest, it would seem that white space would be preferable to the rather crude cuts used, none of which suggests the charm of the little central figure in this play. Even the center cast is not as good as much of the material supplied on this production, but this is a good advertisement in spite of the cut handicaps, and the display value is marked. Even the press notices are not permitted to detract from the value of the space. They are set where they cannot pull away from the announcement. It's a great type layout, and it probably sold to the limit.

Different Cut Is Clever for Lloyd

This cut used in the display of the Garden Theatre, Baltimore, for Harold Lloyd in Why Worry seems to be an original and not taken from the plan book, though the crop line at the top suggests that it has been cut down from a larger size. It may have come out of the book, but it is the first time we



A Pathe Release

A DIFFERENT LLOYD

have seen it used, and think it should be used more often if it is at the command of exhibitors, for it gets more attention than the ones more generally used. The pose permits a slight exaggeration which makes for size and in general it is a better attention getter. There are some good slogans there, including "He'll wave away your weary worries" that almost qualifies as a tongue tickler. Lloyd does not require much selling, and the proportion of talk here is just about right. The addition of the wave rule box gives ample emphasis to the sub-feature, and sells the whole show to advantage. It is one of the features of the Lloyd comedies that they do not require a great deal of argument to sell and so there is plenty of space for display and large letters, where some titles have to be sold with almost as much argument as



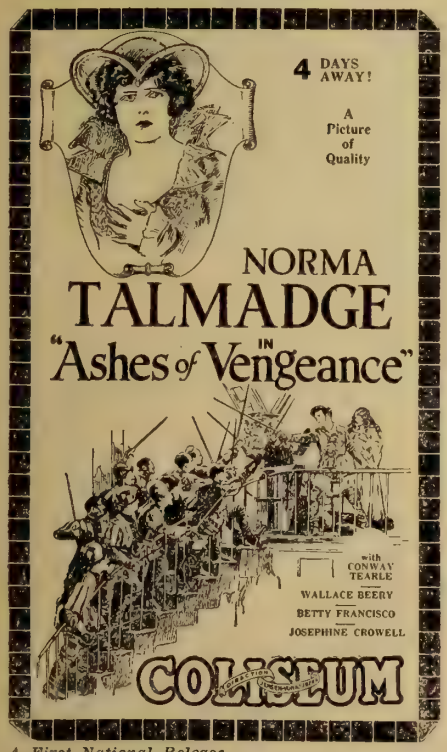
A First National Release

NOT ARTISTIC, BUT GOOD BECAUSE IT SELLS

an insurance solicitor would use for the largest policy he handles. You just tell them that this is a Lloyd and the patrons will do the rest.

Economy of Phrase an Aid to Selling

Sometimes words are more impressive through their absence than through use. This advance advertisement from the Coliseum, Seattle, on The Ashes of Vengeance suggests that J. W. Sayre was suffering from writers cramp when he constructed this display, yet the brevity of the copy is



A First National Release

IT SPEAKS IN SILENCE

its strongest appeal. There is just the slogan, "a picture of quality," the star, title and some of the supporters and the statement that it is only four days away. There is the inference that you should know all about it, and probably the Seattle reader does, for Sayre has a publication in Screenland that every theatregoer in Seattle and the outlying territory reads religiously. And we'll tell Sayre that he has one New York reader who is just as faithful. We never miss an issue, for it is the best edited fan magazine in the country. It is a great deal more than a house organ. But getting back to the display, add to the value of the absent words the placement of the cuts and the display of the star and title, and you'll find that you have close to a 100 per cent. display. It is uncommonly good even for the Old Master. It is helped, of course, by good printing, but that is partly due to the selection of the proper cuts.

Second Week Ad Is Catchy and Clever

There is good copy in this second week announcement from Loew's Columbia Theatre, Washington, on Jackie Coogan in Long Live the King. The upper half tells that Jackie is going into a second week—and why. The lower is a competent sales talk on the play in just the right vein. The chief effort is to convince the reader that this is Jackie's best. This cannot be too strongly stressed, for there is a stronger appeal to this story than there was in Oliver Twist and he does better acting than he has in any previous picture. We do not care



A Metro Release

A GOOD HOLDOVER AD.

for that top cut. The single figure at the bottom is better and all that is needed, and with the cut out the fact of the holdover could have been played up even stronger through the use of a larger type face. In the smaller sized cuts on this play it is not possible to get in many expression lines. The faces must be done in few lines and without great detail. It is better to use one larger sized cut than two or more of the smaller ones. It will mean so much more that it will probably sell better. Cuts are not much needed here. The copy sells the idea admirably.

Bell Attractor Is a Semi Trade Mark

Bells of various sorts have been largely used on The Hunchback of Notre Dame and the Shubert Belasco Theatre, Washington, had a lettered bell for the opening of



A Universal Release

RINGING THE BELL

the Universal. There is a little too much New York press work for this to be a wholly good advertisement for Washington, but the bell is the big noise and it gets over in spite of the untidy mess of type over at the left. The bell puts it over almost single handed, for the only selling value to the lines is the playing up of Chaney and Torrence. Even the "combines the greatest of all—Dramas—Romances—Spectacles—Love Stories" is not very convincing, and it is more an announcement than an advertisement. It tells where the play may be seen but it does not sell anyone a desire to see it. Most of the Hunchback work has been well done, and this is the first weak advertisement we have seen. It is notable chiefly for the bell cut and without that this would be a pretty poor display.

Good Drawing Hurt by Poor Type Work

The plan book cut which is made the basis of the display by the Rivoli Theatre, Baltimore, on Anna Christie, is hurt by the type. There is unusual strength to the design. It interests, even if you do not know the story, and if you are familiar with the play it is the entire plot. It's one of the best bits of work the First National has done lately, but much of the effect is lost through the heavy all-capital lines which the



A First National Release

SPOILING GOOD CUT WORK

printer has run right up to the edge of the cut. If he got any display through this butchery it might, perhaps, be excusable, but he does not even arrive at that desirable end. He gets far less display than would have been given had the lines been set in smaller letters, upper and lower case, and held away from the cut a trifle. You might expect this sort of thing from some backwoods office, but Baltimore usually does better than this. It's discouraging.

Uniformity Helped

Playing The Bright Shawl at the Liberty Theatre, Seattle, Leroy V. Johnston got unusual attention for his lobby displays by using hand painted pictures of Barthelmess, draped in painted shawls, on all his lobby work. Repetition drove home the idea and the excellence of the display aided in a ticket sale so good that they went out and got a photographer to shoot the queue. Back of the front banner was a lattice with soft rose pink lighting to which Mr. Johnston gives a considerable portion of the credit.



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

CLOTHES may not make the man; but it's a generally accepted fact that the average motion picture fan will form his advance opinion of a picture by the paper that is put out on it.

Going even a step further, the point is generally conceded that motion picture poster making is a definite art. The old days of jumbling together a few capitals in wooden type, a lurid design and a ballyhoo idea have passed into the discard. Picture poster making today is a huge process of manufacture in which each poster presents a concrete problem to be worked out.

Indicative of the New Year's line of posters that First National is producing under the direction of C. L. Yearsley, its former director of publicity and advertising, are the sets on "The Love Master" and "When a Man's a Man," two forthcoming releases.

Specific Rules Followed

In his specialization on poster work "Bill" Yearsley has formulated and puts into practice specific rules. It is not a haphazard, hit-or-miss proposition that the artist may or may not turn into a selling lithograph. Every question of color, design, balance, lettering and proportion is weighed in the scales of experience and decided on the basis of proved results.

"Every poster presents the problem of getting over a certain, definite impression," is Mr. Yearsley's explanation. "On every poster there must be some spotlight. Everything else in that poster should be subordinated to point up to that one point. The question then offers itself as to what offers the best selling point in every picture. In 'The Love Master,' which is the latest production with Larry Trimble's and Jane Murfin's dog star, Strongheart, we had to sell 'dog.'

"We tried to do this in a variety of ways—with what result the exhibitors themselves are the best judges of. One of the most interesting studies is the twenty-four-sheet. The dog was the all-important factor. He was the center of the poster; but to give him the predominating position we had to reduce the other characters, which was done by taking a scene where the man was flat on the ground and the woman in the background.

Color Harmony

"The coloring was ordered with the same idea in mind. Cold blues were used for the lettering; but the dog's head was done in black silhouette (the man was also in black silhouette) against the only bit of white on the paper, the white moon. The dog, by this color contrast, was the center for the poster with his only rival in the man's head. The latter was necessary to picture the dog as the heroic rescuer but the relative positions of the two naturally gave the dog the benefit of the display. The background of yellow only served to accentuate the witness and silhouette outlines of the twenty-four sheet.

"All the paper on this production was designed with the idea of bringing out the dog as a heroic character. The six-sheet showed the dog again as the protector of a defenseless woman. The implication that he is leaping to attack the wolves is obvious. Again the one idea—'dog'—occupies the center of the poster, accentuated by the light display in back of his head—the declining sun's rays.

Dog Center of Interest

"The other posters endeavored to carry out the idea of variety—with, of course, the dog always holding the center of interest. One one-sheet shows Strongheart and his mate, the quaint idea of dog domesticity. Another shows the dog prying on two human lovers.

"The two three-sheets show the dog as a defender—once protecting the girl from the heavy and, in another scene, caring for his injured master."

An entirely different problem presented itself in making up the posters on "When a Man's a Man."

"In this case," Mr. Yearsley explained, "we had to sell a book, a well-known title and an author whose name means a great deal at the box-office. The book, title and author—with the players subordinated to it—formed the basis of the twenty-four-sheet and six-sheets. It is interesting to note in this particular, that instead of placing the book below, or at a level, we designed it so that the average spectator would seem to be looking up at it. Tried experience shows that people pay most attention when they have to look up at something. We benefited by this in planning our drawings.

Variety in Smaller Bills

"For the one sheets and three sheets we reverted to the players and story for the sake of variety; but in every bit of paper





the main idea of a well-known story and famous author were emphasized by the size of type in which they appeared."

The reduction of poster-making principles to definite, concrete rules is one of the most valuable pieces of information that has been given advertising men for a long while. Mr. Yearsley is working along these definite lines in the establishment of his own poster department which includes not only the production of all of First National's paper but also the building up of a new business enterprise.

Metro has just issued the press sheet on "Scaramouche." In this particular instance we are inclined to endorse the estimate of the campaign sent out by the press agent, who states:

"It leaves nothing to be desired. It is most comprehensive and contains everything that the exhibitor could possibly need, including the finest of publicity stories, exploitation ideas and advertisements."

Speaking generally, the press book consists of thirty-six pages packed with advertisements, publicity stories, exploitation material, cuts, cartoons, reviews, praise from notables, illustrations, etc. Any exhibitor in the world should be able to find in its pages just the sort of thing that would make the picture a success in his own particular locality.

And to sew it all up, the press agent winds up his story with the statement that "Metro makes the announcement that every one of its exchanges and the home office are ready at all times to assist in any campaign on 'Scaramouche,' as they are ready to assist in the campaign on any other Metro picture."

WE are in receipt of the following letter from E. N. Prescott, head of the Prescott circuit, and particularly head of the Town Hall, Union, Me.:

"In a recent issue of Moving Picture World I was much interested in an article on advertising material and makeup, with a request to hear from big and little exhibitors and their idea as to what means of advertising brought best results.



"I am setting forth this point as I see it from the little fellow's stand. I have small towns where the newspaper is not quite the proper thing at all times—not large enough to work a 'ballyhoo'—and so have to depend on a few boards or a herald or flyer.

"Did the small town movie man ever pause to think of the gold dollars one of these inexpensive pieces of paper will bring him when gotten up with a snappy idea which at once creates a desire to see the show?

The Proposition

"Here is the proposition if you want this type of advertising on the average program feature: You order a given amount of this material from your exchange along with other advertising accessories, and word comes back, 'We do not carry heralds in stock.' While there are some exchanges that carry them on the Specials, they have none on the lowly program feature—which I suppose they think don't need to be advertised or isn't worth advertising. (If the latter be true, the exhibitor should never be asked to purchase pictures of such low quality.)

"I know from experience that when I pack my houses there are always good, live heralds which have been faithfully delivered to every house in town. On occasion I have had to have my printer make heralds on regular program pictures—for the reason that the exchange did not furnish them and that heralds were the one lacking link in my advertising chain which would bring the shining coins to my box office.

Trouble Getting Cuts

"Again I have often ordered a quarter-page scene cut which would make a wonderful circus herald—and the reply comes back, **'We do not carry anything larger than two-column cuts in stock.'**

"I claim the small town chap can increase his admission 50 per cent. by the use of a good herald which shows some of the scenes from the picture and a good line of talk which honestly sells and not oversells the picture they expect to see. This builds confidence. Confidence plus exploitation and you have reached your cherished ideal—a well-filled theatre.

"In closing, my one wish is for good heralds on any picture that is worth exploiting."

WE sincerely ask every advertising man in the business to read that closing paragraph again—and again.

Thanks.

A FILM man of our acquaintance raked us over the coals the other day for paying so much attention and giving so much space to posters. He told us that, after all, it was the picture that counted—and if a picture was good the accessories didn't make so much difference.

Our only answer to him was the request that he stand on the sidelines in an exchange some day, and listen to what exhibitors had to say about the quality of pictures—and posters.

It's our own private opinion that as many ordinary pictures are booked on the strength of good posters as good pictures are booked on the quality of the pictures themselves.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Through the Dark"

Excellent Crook Drama With Colleen Moore is Goldwyn-Cosmopolitan Release

Reviewed by Mary Kelly

Crook drama enthusiasts will find this Goldwyn-Cosmopolitan production one of the best of its kind. It is a thrilling presentation of one of Jack Boyle's "Boston Blackie" stories. It has many scenes of flashing action and is especially skillful in atmospheric and lighting effects.

This is a prominent feature in adding to the suspense. The dimly but adequately lighted sets keep one constantly aware of exciting things about to happen. George Hill's directing, too, shows a marked ability in presenting this type of entertainment. The scenes of action are swift and vivid and there are no surplus details.

An excellent cast featuring Colleen Moore and Forrest Stanley includes a number of splendid performers in George Cooper, Hobart Bosworth and Margaret Seddon. The others are perfect types. The acting is unusually good and the characterizations, particularly that of George Cooper have great vitality.

The original story "The Daughter of Mother McGinn" shows Boston Blackie's experiences in falling in love with a girl who finds no other way to cure him of his crooked complex than by becoming one of his own gang. The love interest is an intense motive in the plot. It is developed in an appealing way and Colleen Moore as a combination of sweet girl graduate and gangster gives one of her best performances.

"Through the Dark" should be unusually satisfying as a crook melodrama because of its sympathetic strain as well as the abundance of thrills.

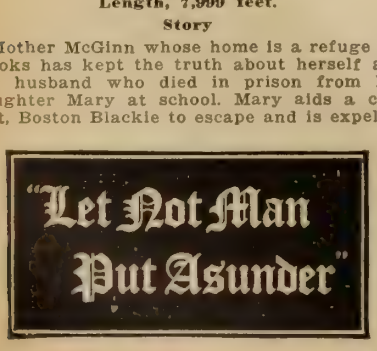
Cast

Mary McGinn ..... Colleen Moore
Boston Blackie ..... Forrest Stanley
Mother McGinn ..... Margaret Seddon
Warden ..... Hobart Bosworth
Travel .....George Cooper
"The Glad Rags Kid" ..... Eddie Phillips
Detective O'Leary ..... Wade Bateler
Sandy ..... Tom Bates
Ethel Grayson ..... Carmelita Geraghty

Based Upon Story "The Daughter of Mother McGinn," by Jack Boyle.
Scenario by Frances Marion.
Direction by George Hill.
Photography by L. W. O'Connel and Al Ziegler.
Length, 7,999 feet.

Story

Mother McGinn whose home is a refuge for crooks has kept the truth about herself and her husband who died in prison from her daughter Mary at school. Mary aids a convict, Boston Blackie to escape and is expelled from school. Blackie goes back to his crooked ways and Mary decides to let him drag her with him, thinking this will cure him, which it does. He is trying to aid his pals in escaping when he is caught but his fairness in dealing with his captor wins a pardon.



FEATURES REVIEWED IN THIS ISSUE

Black Oxen (First National)
Gentle Julia (Fox)
Heart Bandit, The (Metro)
Hook and Ladder (Universal)
Love Master, The (First National)
Other Men's Daughters (Grand-Asher)
Song of Love (First National)
Through the Dark (Goldwyn)
Whispered Name, The (Universal)

"Black Oxen"

Exceptional Entertainment in First National Version of Gertrude Atherton Novel on Rejuvenation

Reviewed by C. S. Sewell

Using as a basis the scientific discoveries of a celebrated European doctor who through gland treatments met with considerable success in restoring vitality to those well along in life, Gertrude Atherton, the celebrated novelist, wrote "Black Oxen," one of the recent best sellers. This story as screened by First National affords absorbing entertainment.

With a theme that is decidedly out of the ordinary—rejuvenation—as exemplified in a woman of sixty who has her youth and beauty restored to such an extent that she could pass as thirty, possessing the charm of youth but retaining the brilliance of mind and wisdom acquired during a generation in a European court, and picturing a romance between her and a man many years her junior, "Black Oxen" proves to be one of the most interesting of recent productions.

The film version follows the book, but for those unfamiliar with it there is a tinge of mystery regarding the real identity of the heroine and a distinct surprise when her age is revealed. The development of the story has been expertly handled and it holds your interest up to the very end; there is considerable suspense as to the outcome, which is not revealed until the last few feet. The denouement is logical and will satisfy the majority. Excellent comedy relief to the dignified role of the heroine is provided in the role of an ultra-jazzy flapper. The picture is magnificently mounted and in excellent taste, and is beautifully photographed.

Corinne Griffith vividly portrays the rejuvenated heroine with beauty, charm and poise, but is not so convincing in the few shots as the aged woman. Conway Tearle is satisfactory as the hero and Clara Bow gives an exceptionally fine performance as a flapper. The others in the cast are thoroughly capable.

"Black Oxen" is a picture that will appeal to both men and women and especially interest the latter because of its theme. Even if the basic idea does not convince you it furnishes the basis for an exceedingly interesting and intriguing picture that should please the majority and prove an exceptional box-office attraction.

Cast

Madame Zatianny } Corinne Griffith
Mary Ogden }
Lee Clavering.....Conway Tearle
Charles Dinwiddie.....Thomas Ricketts
Judge Trent.....Thomas S. Guise
Janet Oglethorpe.....Clara Bow
Jane Oglethorpe.....Kate Lester
James Oglethorpe.....Harry Mewtayer
Agnes Trevor.....Claire MacDowell
Prince Hohenhauer.....Alan Hale
Gora Dwight.....Clarissa Selwynne

Based on novel by Gertrude Atherton.
Directed by Frank Lloyd.
Length, 7,937 feet.

Story

Everyone admires the beauty of a strange woman. Lee Clavering, a budding playwright, manages to meet her and they soon find themselves deeply in love. All of the older members of the society set are bewildered as no one knows just who she is but note that she is the image of Mary Ogden, a beauty of 30 years ago. When Clavering proposes, the woman confesses she is the Austrian Countess Zatianny, formerly Mary Ogden, and through a gland operation her youth has been restored. A former Austrian admirer appears, tells her that love alone will not satisfy her and reminds her of her love of power. She decides to give Clavering up and returns to Austria. Clavering, when all hope is gone, permits Janet Oglethorpe, a typical flapper, who has previously disgusted him, to place his arm around her.

"Hook and Ladder"

Hoot Gibson Fans Will Enjoy His Latest Fireman Picture for Universal

Reviewed by Mary Kelly

Hoot Gibson's latest boob characterization for Universal is a combination of cowboy, fireman and Romeo. As usual his various faltering efforts have a comedy reaction. It is a fairly entertaining subject, and while not the best that the star has had, will nevertheless be interesting to his followers.

A slight variation at the beginning is the stock yard angle. The cowboy comes to a town with a load of cattle, but suddenly takes up a new profession while escaping from a safe robbery. He jumps into a fireman's coat and his future is sealed. He goes through the various tests such as high jumping and bursting into burning rooms. All this is done with a comedy as well as spectacular appeal as he is never quite sure he has chosen the right profession. He finds the right girl but his suit is not visibly successful. This and his career is happily determined, however, when the girl is endangered by intrigue that eventually traps her in a burning room with locked doors.

These night fire scenes are well done and have a spectacular distinction that will impress.

The picture is not as dramatic on the whole as some of the star's features but it has numerous incidents that will entertain and amuse. Mildred June satisfies the demand for a pretty leading lady and the others are well chosen.

Cast

Hoot Gibson.....Ace Cooper
Mildred June.....Sally Drennan
Frank Beal...Captain "Smoky Joe" Drennan
Edwards Davis....."Big Tim" O'Rourke
Philo McCullough.....Gus Henshaw
Story by Edward Sedgwick and Raymond L. Schrock.
Scenario by E. Richard Shayer.
Direction by Edward Sedgwick.
Length, 5,568 feet.

Story

Ace Cooper, a cowboy, mixes with cowboys and a stockyards cashier over their pay. He leaves suddenly with a policeman behind him, disguising himself with a fireman's helmet. He is forced into service by a truck captain who mistakes him for a fireman. He has a lot of thrilling experiences which give his fellow firemen many laughs. Falling in love with the daughter, he meets with tough opposition from Gus Henshaw, who lures Sally with a fake telephone message. The big punch in the production comes during the burning of a big mansion, where Sally is held.

"The Heart Bandit"

Viola Dana Gives Capable Perfromance in Metro Picture, a Sentimental Comedy Drama

Reviewed by Mary Kelly

Viola Dana's latest is a comedy drama of crooks and society, somewhat conventional in idea and treatment but fairly entertaining where the star draws. As a girl from the underworld transplanted to a society setting, she presents a popular type of heroine. She is well suited to the part and plays in her usual spirited and amusingly defiant manner.

Some of the situations and most of the subtitles are saturated with a sentimentality that will not appeal to everyone. Character transformation in crook dramas is so familiar that it needs more touches of originality than here to make it very interesting or convincing. "Angel Face Molly" finds a perfect mother whose kindness changes her entire life. Viola Dana's acting helps out greatly in putting over this old situation. She keeps her old Bowery mannerisms in spite of a beautiful home and wardrobe, instead of becoming suddenly a creature of culture and refinement. The performance is distinguished from the ordinary in this respect.

A few scenes of quick action are included —enough to give the picture adequate suspense. The climax, when the girl robs the safe of her benefactor for his own good, is well done. Milton Sills heads the supporting cast, which is fairly successful in helping to give the picture average audience appeal.

Cast

Molly O'Hara.....Viola Dana
John Rand.....Milton Sills
Mrs. Rand.....Gertrude Claire
"Spike" Malone.....Wallace MacDonald
Ramon Orestes Cordova....Bertram Grassby
Pat O'Connell.....De Witt Jennings
Jenks.....Nelson McDowell
Monk Hinman.....Matthew Betts
Silas Wetherbee.....Edward Wade
Story by Fred Kennedy Myton.
Scenario by Thomas J. Hopkins.
Directed by Oscar Apfel.
Length, 4,900 feet.

Story

Angel Face Molly escapes when the police overtake a gang of crooks about to hold up a liquor truck. She finds a home with Mrs. Rand, whose son John is too busy to receive the affection which she wants to give him. John gets involved in a crooked Wall Street deal and is framed by his partners. Molly robs his safe to get a paper that will save him and through his mother's influence becomes a new character who rouses the son to a greater appreciation of his mother.

"Other Men's Daughters"

Melodramatic Story Based on Social Problem in Ben Wilson's Latest Picture for Grand-Asher

Reviewed by C. S. Sewell

Ben Wilson's third production for Grand-Asher, titled "Other Men's Daughters," is a melodrama built around the somewhat sensational theme of a man who is unduly strict with his own daughter but who away from home apparently has no scruples regarding other men's daughters. He has an affair with a "gold digger" and enjoys parties where elderly men are entertained by "snappy" young ladies.

The point of the story is brought out at one of these parties where he meets his own daughter, and when he starts to denounce her, she proclaims her innocence, blames him for being in such questionable surroundings and berates him for his double life.

This main situation has considerable dramatic power but the theme has not been handled in such a manner as to carry any great degree of conviction or develop any particular strength. Coincidences figure largely in the story which does not at all times ring true, the situations apparently being forced for effect.

Because of its weaknesses it will probably not satisfy discriminating patrons; however, there are several points of appeal for the average theatregoer, such as considerable action, a climax with a race between a train and an auto, cabaret scenes, etc. One of the very strongest angles to the picture is the excellent cast headed by such players as Bryant Washburn, Kathleen Kirkham, Wheeler Oakman, Sidney DeGray and Mabel Forrest, who has done good work in other Ben Wilson pictures. All of them give good performances and add much to the entertaining power of the picture.

Cast

Alaska Kid.....Bryant Washburn
Dorothy Kane.....Mabel Forrest
Lottie Bird.....Kathleen Kirkham
Winnie.....Wheeler Oakman
Mr. Kane.....Sidney DeGray
Mrs. Kane.....Martha Franklin
Hubert.....Roscoe Karns
Page.....Ben Wilson, Jr.
Story by Evelyn Campbell.
Scenario by Frank Sullivan.
Directed by Ben Wilson.
Length, 5,936 feet.

Story

Dorothy Kane's father, although he will not allow her any of the ordinary pleasures of girlhood, and is himself a respected member of the community, on his trips to the city is very friendly with Lottie Bird, a woman with a questionable reputation. Dorothy finally rebels and goes to the city. Her money gives out and she confides in the Alaska Kid, who misunderstands her and gets her to share Lottie's apartment. At a big dinner, which will be attended by old men and young girls, Dorothy, who has been persuaded by Lottie to go, meets her own father. He starts to denounce her, but she turns the tables on him and berates him for his treatment of other men's daughters. Learning the true story, the Alaska Kid declares his love for Dorothy and together they race back to her home, arriving ahead of Kane. Dorothy decides, however, not to tell her mother about her father's shortcomings, as she has enough unhappiness already, and she forgives her repentant father.

"Gentle Julia"

Highly Entertaining Picturization of Tarkington's Popular Novel Made by Fox

Reviewed by Mary Kelly

Delightful entertainment—wholesome in theme and finely directed—is in store for anyone who sees this Fox presentation of "Gentle Julia." Every foot of it is interesting. It is bound to appeal because it possesses the charm of youthfulness so unstintedly.

Booth Tarkington's heroine, the girl with many suitors who gently encouraged them all is a screen type that is quite certain to interest all fans. Bessie Love plays this part adorably. She has remarkable sweetness and a satisfying dramatic ability.

"Gentle Julia answers the cry for first class entertainment with excellent comedy value that will stand the severest of tests by the moralists. Any child could see this picture and find wholesome enjoyment. In fact the small girl angle is more stressed than any other. This part, played shrewdly by Mary Arthur, will bring countless chuckles as her interest and interference in her aunt's love affairs is delightfully amusing.

Furthermore, the production has that homey, natural atmosphere prevalent in all Tarkington stories of Middlewestern life. The comedy is plentiful and unforced. The people are such as almost everyone meets and the situations are parallel to average experience, only that an unusually imaginative mind has handled them.

A few scenes of speedy, melodramatic action have been cleverly introduced without inconsistency. These are used in picturing the hero's vision of the kidnapping and exciting rescue of gentle Julia, as effected by himself.

Julia's various suitors, the poet, the fat boy, the man with the toupee, Mr. Crum from Chicago and lastly the most diffident but successful of all, Noble Dill, are splendidly portrayed. Harold Goodwin as the last mentioned gives an extremely clever performance. The directing, settings and photography are all that could be asked.

"Gentle Julia," can be recommended and exhibited without doubts.

Cast

Julia.....Bessie Love
Noble Dill.....Harold Goodwin
Randolph Crum.....Frank Elliott
John Atwater.....Charles K. French
George Atwater.....Clyde Benson
Uncle Joe Atwater.....Harry Dunkinson
Newland Sanders.....Jack Rollins
Mrs. Joe Atwater.....Frances Guant
George Plum.....Bill Irving
Mrs. George Atwater.....Agnes Aker
Herbert Atwater.....William Lester
Mrs. Herbert Atwater.....Gypsy Norman
Florence Atwater.....Mary Arthur
Herbert Atwater, Jr.....Richard Billings
Based Upon Novel by Booth Tarkington.
Scenario by Donald Lee.
Direction by Rowland V. Lee.
Length, 5,837 feet.

Story

Julia Atwater encourages her various suitors without promising any one of them. Noble Dill, more devoted than any, fails somewhat in sweeping her off her feet. She goes to Chicago, finds that other girls are more

"Let Not Man Put Asunder"

"The Song of Love"

Romance of Arabian Dancing Girl and French Officer in Newest Norma Talmadge Production

Reviewed by C. S. Sewell

It is not in any sense as big a production, rather has the emphasis been laid on the emotional and artistic side. In this picture Miss Talmadge returns to desert themes and is seen as a beautiful dancer, a member of a tribe of warlike Arabs. Naturally there is a romance, a French officer wins her love and the enmity of an Arab chieftain, but it

The entire action takes place in a French garrison town in the desert and the production has been artistically mounted and finely photographed. Especially striking are the night scenes of the hard-riding Arab soldiers on the desert. The star has a role which gives her good chances for effective emotional scenes and also the opportunity to appear in very scant raiment of an Oriental dancer.

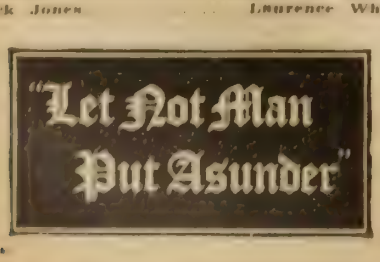
There are some out-of-the-ordinary angles in the development of the story which are interesting, but it will probably not de- age spectator. The romance is somewhat one-sided for it is not until the final scenes that the French officer realizes he loves her; even then it seems more like gratitude for

The final defeat of the desert throngs is brought about in a conventional manner and the recovering of the heroine appears as a the dramatic force. There are also some comedy scenes with a flivver which seem a bit out of place in a Norma Talmadge film. Altogether, while it provides entertainment above the average, it is by no means the best of her films and is somewhat of a disappointment because of what we have learned to expect in Miss Talmadge's productions.

In a role which does not arouse your full sympathy, Norma gives a good performance and does some fine and characteristic work. Arthur Edwin Carewe is well cast as the fiery chieftain, but the excellent stage actor, Joseph Schildkraut, does not show to especial advantage as the French officer; this is partly due to the rather unsympathetic nature of his role. One of the weaknesses of the picture is lack of strong sympathy for any of the characters and the aloofness of the story.

Cast

Noorma-Hal	Norma Talmadge
Ramon Valverde	Joseph Schildkraut
Ramlika	Arthur E. Carewe
Dick Jones	Laurence Wheat



Maureen Desmard	Maude Wayne
Commissioner Desmard	Earl Schenck
Chandra lal	Hector V. Sarno
Chamba	Albert Prisco
Captain Fregonne	Marie Carillo
Doctor Humbert	James Cooley

Based on Margaret Peterson's novel, "Dust of Desire."

Directed by Chester Franklin and Frances Marion.

Length, 5,000 feet.

Story

In a desert town in a French colony Chan- [illegible] frequented by [illegible] Has [illegible] ing, drew them to the place and Ramlika, an [illegible] moved Noorma-Hal, [illegible] the French Foreign [illegible] ner sends for a secret [illegible] by learning [illegible] love of Noorma-Hal and learns the de[illegible] who is a former [illegible] and she wishes to renew [illegible] Noorma- [illegible] and to have him agree to marry [illegible] When then tries to take her own life. The revolt is crushed with the arrival of [illegible] her

"The Love Master"

That Magnificent Dog Strongheart in First National Feature Again Gives a Wonderful Performance

Reviewed by C. S. Sewell

Anyone who likes dogs will be immensely entertained by "The Love Master," the newest of the Murfin-Trimble features released by First National, starring Strongheart. This wonderful dog indulges in no tricks or thrilling stunts, nor does he do impossible things, but he gets you by the very real, sincere and intensely "human" quality of his work. It is not acting for him, it is real, and he makes you feel it. He is unquestionably entitled to the stellar role in this film, relegating the human actors to second place, and holds your attention every second he is on the screen, but this time he shares his honors with another clever police dog, Lady Jule.

Having witnessed all of the Strongheart pictures, and they are still vivid in his memory, the writer believes that so far as Strongheart is concerned, he shows to even better advantage in this picture than in the others. Even though there may be weaknesses in the human story and the action appear not always consistent, it serves as an excellent vehicle for this clever animal.

The story is really in two sections and it is in the first that Strongheart appears to best advantage. The manner in which he goes out into the hills, sees Lady Jule with the timber wolves, brings her home, hides her and takes care of her, and his work when he believes his master is dying will get under almost anyone's skin. After this scene there is a temporary let-down in the interest, but it is revived in an unusual race between a number of dog teams.

Of course you feel that despite almost insurmountable handicaps Strongheart and his two teammates will win, but the manner in which this is brought about by crossing a glacier, showing the dogs and their human friends in continual spills and dangerous situations provides a number of thrills.

The entire action of the picture takes place in the far north, in the midst of the deep, snow-clad mountains and plains, and there are some strikingly beautiful photographic shots. There is plenty of action, including a fight between two of the actors that is a good one except in one scene where it is almost burlesque. This could be eliminated to advantage.

The dog Lady Jule is an excellent foil for Strongheart's wonderful work and we must not forget the strong appeal of her litter of puppies. Lillian Rich gives a fine performance as the sweetheart of Strongheart's owner, David, capably portrayed by Harold Austin, and the remainder of the cast is entirely satisfactory.

"The Love Master" should duplicate the success of the other Strongheart pictures. Everyone who has seen this dog will want to see him again, and you need not be afraid of this one.

Cast

David	Harold Austin
Sally	Lillian Rich
Uncle Andy	Walter Perry
Alex McLeod	Hal Wilson
The Ghost	Joseph Barrell
John LeRoy	John Richardson
Strongheart	Himself
Mrs. Strongheart	Lady Jule Von Helmetel

Story by Jane Murfin and Laurence Trimble.

Scenario by Donna Barrell.

Directed by Laurence Trimble.

Length, 6,779 feet.

Story

David, believing he has murdered a man in a row over his dog Strongheart, takes the dog and flees to a small arctic settlement. He falls in love with the only girl there, Sally, an orphan, who is also loved by John LeRoy, a fur trader. Strongheart finds a dog, Lady Jule, consorting with the timber wolves and brings her home. David becomes ill from overwork and worry but Strong- [illegible] To get money to return home, David enters the annual dog race and wins by taking chances in cross- [illegible] In an abandoned ware- [illegible] finds Lady Jule with a family of puppies playing with furs which have been stolen from the trappers. LeRoy comes for them and attacks Sally. Strongheart goes and gets David, who finally thrashes LeRoy, and the trappers lead him away to meet his fate. David and Sally find happiness with [illegible] and the arrival of David's father reveals the fact that the man David wounded did not die.

"The Whispered Name"

Ruth Clifford Has Leading Role in Universal Picture Based on Stage Success

Reviewed by Mary Kelly

With a divorce problem and a blackmailing news service as a nest of complications, "The Whispered Name" has various interesting twists and entertaining situations. Ruth Clifford is pretty and gets the sympathy as the innocent victim of the scandal. The plot is one that will appeal to the average audience and the treatment by King Baggot conforms to the style of the program success.

The production is built upon a stage play, "The Co-respondent" by Rita Weiman and Alice Leal Pollack. It proceeds with a typical situation showing a country girl being lured to the city by the promises of a seducer. She is saved by a man whose protective efforts are used as evidence for a divorce by his wife.

From this point on, the action becomes more spontaneous and interesting. The girl's experiences as a newspaper reporter are romantic, lightly amusing and a bit tense at times. Buddy Messenger contributes a few bright touches as the office boy. Some of the characters show a lack of experience in the arts of make-up, and dressing as well as acting. But Miss Clifford is accomplished in every way and holds the attention well. Niles Welch is a strong upright type for the hero in an "all-star cast" and Hayden Stevenson is a convincing heavy.

(Cast and story published on page 227)

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

IS DIVORCE A FAILURE. (5,448 feet). Star, Leah Baird. A well done story all the way with some wonderful volcano and storm scenes. Miss Baird does not seem to fit the part she tries to play in this picture. Would have been a knockout with a light peppy young star. Not the best moral tone and is not suitable for Sunday. Draw general class in city of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

F. B. O.

CANYON OF FOOLS. (5,180 feet). Star, Harry Carey. A good picture of Harry Carey type. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20-25. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

DESERT DRIVEN. (5,840 feet). Star cast. A good program all the way through. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

GIRL FROM GOD'S COUNTRY. (7,000 feet). Star cast. A truly wonderful picture. Best wild animal stuff I ever saw in any film. Great story and acting. Marvelous photography throughout. Boys grab it and boost it. Will please any audience. Moral tone fine and is suitable for Sunday. Draw general class in town of 1,200. Had big attendance. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

IF I WERE QUEEN. (5,955 feet). Star, Ethel Clayton. People are surfeited with this mythical kingdom stuff and had it not been for Ethel Clayton, would have fallen down badly. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIRACLE BABY. (6 reels). Star, Harry Carey. A good picture. Somewhat drawn out, but at that you'll find it a good one. Business very good first day, off the second more than half. Not enough Carey followers. William Thatcher, Royal Theatre, Salina, Kansas.

THELMA. (6,000 feet). Star, Jane Novak. Fair picture that brought fair comments from patrons and fair results at the box office. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

ANNA CHRISTIE. (7,031 feet). Star, Blanche Sweet. A picture which is acclaimed the greatest American drama of years, full of pathos and human interest. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BELLA DONNA. (7,100 feet). Star, Pola Negri. Excellent acting by this emotional actress and first class settings. Held patrons interest throughout. Pleased eighty-five to twenty per cent. being the children. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

BLIND HEARTS. (5,488 feet). Star cast. A very good, interesting story from start to finish. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A good picture. Barthelmess and Dorothy Gish are a good combination, both doing splendid work. William Powell did well, too. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Pleased one hundred per cent. A picture which kept my patrons in continued merriment. Good attendance of all classes. Draw rural community in town of 800. T. R. Fraser Biscoe, Gaiety Theatre (300 seats), Courtenay, Vancouver Island, Canada.

FURY. (8,709 feet). Star, Richard Barthelmess. One of the best. Will satisfy everybody. A wonderful sea drama. Moral tone fine and is pretty rough for Sunday. Had fine attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn Theatre (600 seats), Jewett City, Connecticut.

FURY. (8,709 feet). Star, Richard Barthelmess. A good sea story only we think a little too long and drawn out. If it was condensed think that it would be much better. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

HER REPUTATION. (7,000 feet). Star, May McAvoy. Didn't think this hardly up to the Ince standard; seemed to lack the usual Ince punch. Should be bought and played as an average program picture. Draw general class in town of 3,500. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A type of outdoor picture with good line of comedy that should please any type audience. Our patrons liked it and Snitz Edwards got many a laugh. Has excellent scenic backgrounds. Had good attendance. Draw general class in town of 3,500. Henry Tucker, Tucker Theatre (950 seats), Liberal, Kansas.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Philips. Picture good. Pleased those who saw it, but it did not draw here. I believe it has the wrong title. Had bad attendance. M. W. Larmour, National Theatre, Graham, Texas.

WANTERS. (6,871 feet). Star, Marie Prevost. Good program that will please, however not big enough for a special. Moral tone good. Suitable for Sunday. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

WHAT A WIFE LEARNED. (6,228 feet). Star, John Bowers. This feature is a very strong feature and pleased the majority. The moral in it is very good and should be taken seriously by any of our young persons before getting married. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widener, Opera House (492 seats), Belvidere, New Jersey.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. "Big Bill" came back after six months waiting, and everyone was delighted. They want more of this type of picture. Moral tone fine and is suitable for Sunday. Had S. R. O. Draw working class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

CAMEO KIRBY. (6,931 feet). Star cast. Not so good with this one. My patrons didn't like it, so poor business. Draw laboring class in town of 403. Admission 10-25. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

DOES IT PAY? (6,652 feet). Star cast. It did pay Sunday night but Monday it was a terrible flop. Side-step this one if possible. Had very poor attendance. Draw laboring class in town of 403. Admission 10-25. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

HELL'S HOLE. (6 reels). Star, Buck Jones. Everybody enjoyed this. Played it on Sunday to a record breaking business. Had very good attendance. Draw laboring class in town of 403. Admission 10-25. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

LONE STAR RANGER. (5,250 feet). Star, Tom Mix. Mix pictures are popular and this is no exception. Draw all class. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

RAGGED HEIRESS. (4,888 feet). Star, Shirley Mason. Fair program. O. K. where Mason is popular. Mason one of our best bets. Fox treats us like we were human. Draw oil and farming class in town of 650. Admission 10-25. J. A. Herring, Play House (249 seats), Strong, Arkansas.

SILENT COMMAND. Star cast. Splendid in every respect. Business above average. Suitable any day. Had good attendance. Draw laboring class in town of 403. Admission 10-25. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Our audience reared up on its hind legs, so to speak, and kicked at this one. Gruesome in the extreme, with superb acting by Lon Chaney at his best. Theme entirely too morbid to please. Not suitable for Sunday in small town. Had poor attendance. Draw working class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

GRIM COMEDIAN. (4 reels). Star, Jack Holt. Well liked production, but couldn't connect the title to the story. Cheap in price but let's have more of these for real box office attractions instead of the many so-called specials. Moral tone good for young people. Not suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LOST AND FOUND. Star cast. An extra good picture. Plenty of action. Moral tone

"Let Not Man Put Asunder"

O K Had good attendance. Draw all classes in town of 2,500. Admission 10-20-25. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

LOVE PIKER. (6,231 feet) Star, Anita Stewart. Anita went over big with my audience with this one. Fine picture. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAN WITH TWO MOTHERS. (4,423 feet). Star, Mary Alden. This is a fair picture. We had no kicks but for some reason the people didn't come. Used ones, newspaper, ad., photos. Had fair attendance. Draw city class and coal miners in town of 950. Admission 15-30. Joe. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

PENALTY. (5 reels). Star, Lon Chaney. A very good crook picture a little gruesome. Lon does some fine acting in this picture. Moral tone good and is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. Brought more in than we expected. Picture proved entertaining for about seventy-five per cent of our audience. Print was in fair physical condition but some parts had been cut out leaving gaps in the action. Not suitable for Sunday. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SIN FLOOD. (6,500 feet) Star, Richard Dix. An extra good picture. Will satisfy as a special. Moral tone O. K. Had good attendance. Draw all classes in town of 2,500. Admission 10-20-25. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

SLAVE OF DESIRE. Star cast. They didn't care very much for this here, nor will the small town rave over it either in my opinion. Still that's just an opinion and given as a result of my experience. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SOULS FOR SALE. (7,864 feet) Star cast. First print did not arrive and second also failed to appear on first night of showing. We got a fill-in from a Paramount salesman at Allentown, entitled "What's Your Hurry?" with Wallace Reid. We had a show but many had seen it before and would not go in. The failure in getting print to us lost us a lot of money. They did not ship in time and did not ship according to directions. It seems one can tell the exchanges how to do a thing a hundred times or more, but it is just so much time wasted. We have told Goldwyn for two years how to address our prints for shipment but it has not got through yet. A little more co-operation from the exchanges would help the exhibitor in the small towns a great deal. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

SPOILERS. (8,928 feet). Star, Milton Sills. A good picture and pulled good crowds three days. If you've played the old edition (I did twice) don't tell them this is better, 'cause you can't make good. "A parlor edition." The klondike all gone from this new one. Doubtful for Sunday. Had good attendance. Draw family and student classes in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

VANITY FAIR. (7,668 feet). Star cast. A good picture but not "" a small town. They walked out on it for me. Had poor attendance. Draw all classes in town of 2,500. Admission 10-20-25. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

"Let Not Man Put Asunder"

Between Ourselves

A get-together place where we can talk things over

H. S. Stansel, our good friend in charge of the Ruleville Theatre down in Ruleville, Mississippi, pulls a new slant on film condition.

We've been yelling about prints with stuff left out—and he is up against that too!—but the big punch in a recent letter from him is this:

"We are returning by express today two sections of film, one about 300 feet which was taken from "Silver Wings," one about fifty or seventy-five feet, taken from "My Friend The Devil."

"ALL OF THE FOOTAGE REMOVED WAS DUPLICATED in these subjects, and of course interfered with the continuity of the pictures."

Carelessness, of course. But brother Stansel could shake hands with himself that he had too much rather than not enough—which is too darned often the case.

Fellows, fix up your machines so that the exchanges can't claim that you are to blame for torn sprocket holes, and then let the home office know every time an exchange slips you a damaged film.

VAN.

Hodkinson

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Fairly good picture. Action is very slow in the first four reels. First print did not arrive and had a rush one sent which arrived late and was not rewound for us, causing trouble. Second night attendance could be counted on your fingers. We paid a very high film rental for this show, but it proved to be the poorest drawing card for us that we have had in three months. Print received was not in good condition. Titles were warped, causing reading to have an in-and-out-of-focus effect on screen. Leaders and titles on the beginning of reels were not properly spliced, causing no end of trouble. This picture was an absolute failure from the standpoint of our making any money and the service received from the exchange. Then they wonder why the exhibitor gets disgusted with the exchanges. Moral tone good. Had fair attendance first night. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Entirely out of the beaten path, thrilling, instructive. One of the best. Used ones, threes, lobby, heralds. Brought home the bacon and seemed to please ninety per cent. of large audiences. Book it and get behind it strong. Moral tone good and is suitable for Sunday. Had big attendance. Draw general class in town of 1,200. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

MICHAEL O'HALLORAN. (7,600 feet) Star, Irene Rich, if any. A picture with a lot of senseless detail that failed to please here at all. The book was widely read, but that doesn't make a picture a picture. Those of you who cater to particular audiences stay off, unless you want to provide your patrons with a sleeping potion. Usual advertising. I wish the picture had been as good as the attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

HEARTS AFLAME. (8,110 feet). Star cast. One of the best small town pictures ever made. Plenty of comedy, action, and thrills. Set them to thinking about destruction of forests. Played it on Thanksgiving Day and following day but did much better business second day on account of rain. Moral tone good and it is not suitable for Sunday. Had good attendance. Draw small town and country class. Admission 10-25. Kenneth Richardson, Star Theatre, Seneca, South Carolina.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. It's a Dana program picture not quite up to her standard. However, it pleased fairly well and is probably worth playing. Viola is as pretty as ever and wears good clothes in the first of the picture. After disguising as an Apache the picture is not much until near the end. A sub-title near the finish will certainly provoke laughter from the men. Moral tone only fair and is not suitable for Sunday. Had fair attendance. Draw college class in town of 4,000. Admission 10-30. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Positively the greatest picture ever starring a child. Full of comedy-drama and good action. A great family picture. Pleased all. A little bit too long. Used usual exploitation. Suitable for Sunday. Had good attendance. Draw family patronage. J. A. Harvey, Jr., Strand Theatre, Vacaville, California.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Another corker. Advertise this up big and don't be afraid to raise your price. This one pleased everyone. Moral tone fine. Suitable for Sunday. Had large attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. One of the best pictures we have had this year. Hard to sell to the public, but if you can get them in they will like it immensely. Moral tone fine and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Viola always pleases here and we have used nearly every Dana production since we began business. The story shows a strong moral side which is very pleasing in these days of emotional productions. We ran a "Stan Laurel" comedy the same night and not a person got away without enjoying a good laugh. Draw small country class. Admission 10-25. Benson and Landman, Town Hall Theatre (450 seats), South Londonderry, Vermont.

SOCIAL CODE. (5,000 feet). Star, Viola Dana. Just another hit by consistent money getter. Viola Dana pleases here. Usual advertising brought good attendance. Draw general patronage. J. A. Harvey, Jr., Palace Theatre, Dixon, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. Played this two days and regretted it. All who came could have seen it in one day, and that means "Buster's" clientele is rather limited. Personally think the picture is a good bet at a reasonable figure. There are good laughs, not very frequent, it's true, but as a whole notwithstanding my comparatively poor attendance I think the picture is very good. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TOLL OF THE SEA. (4,600 feet). Star, Anna Mae Wong. A good program picture. The natural colors make it pretty but seems to hurt the eyes. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Ramon Navarro. The best of the



ENID BENNETT
To play the lead in "The Sea Hawk," Frank Lloyd's First National picturization of Sabatini's novel.

South Sea Island romances. Beautifully done, but has slight story value. Pleased most everyone but drew lightly at box office. Moral tone O. K. and is suitable for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

WOMAN OF BRONZE. (5,643 feet). Star, Clara Kimball Young. Awful. Had poor attendance. Draw family class in city of 17,000. Admission 10-15. matinee, 17-28, evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. It was what our patrons liked. An old picture, but it goes good in a small town. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

ACROSS THE CONTINENT. Star, Wallace Reid. A breezy, full of pep comedy from start to finish. Pleased all. Greatly miss him on the screen now. Condition of film good. Draw rural community in town of 800. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

ADAM'S RIB. (9,526 feet). Star cast. Here is a picture which will cause a great deal of discussion. Some will say it's punk and some will say it's fine. No doubt will go over with a high class audience. Personally I enjoyed it very much. Moral tone O. K. and is suitable for Sunday. Had poor attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BEHOLD MY WIFE. Star cast. A very good picture. Pleased one hundred per cent. Used ones, photos, heralds. Had big attendance. Draw city class and coal miners in town of 950. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

BOOMERANG BILL. Star, Lionel Barrymore. This picture took good here. Received some good comments on it but no poor ones. Film was in good condition. Used twos, ones, newspaper, photos, ad. Had big attendance. Draw city class and coal miners in town of 950. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre, (250 seats), Garrison, North Dakota.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. Nice program picture. No kicks and a few favorable comments. Draw small town and country class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. A good program picture for Saturday business. A western that is more reasonable than most of the "shoot-em-up" kind, and more descriptive. Has fair moral tone and is suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, special 22-44-50. Charles W. Lewis, I. O. O. F. Hall, (225 seats), Grand Gorge, New York.

EXCITERS. (5,939 feet). Despite hackneyed story and obviousness of plot this picture had some pep in it and kept them interested throughout. Satisfactory comment from patrons and fair attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

EYES OF THE MUMMY. Star, Pola Negri. Stay off of this one. It will not do in the south. Used ones, slides, photos. Had fair attendance. Draw small town and country class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. A first class crook mystery drama, well acted. It will hold interest to the end. Used slide and boards to draw fair attendance. All right for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. One of the most artistic productions the writer has even seen. Well acted, beautifully staged and intelligently directed. Our audiences did not enthuse over it but it is surely a work of art. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas. Had fair attendance.

GOLEM. (6 reels). Star cast. Worst picture we have run in the three and a half years that we have been here. Used slide, photos, ones. Had ordinary attendance. Draw small town and country class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Very good light comedy. Ran it with a double feature program and it went over O. K. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Nice, lively entertainment that people seemed to like. Brought fair attendance Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Picture fairly well liked, but did not draw well. Meighan not quite the type for the role. Moral tone poor and not suitable for Sunday. Attendance less than fair. Draw college town in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Pictures like this make movie fans. Everyone liked it, and many said so. Has everything that goes to make a good, high class production and is superb entertainment. Suitable for Sunday. Had fair attendance. Draw small town and country class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

NORTH OF THE RIO GRANDE. (4,770 feet). Star, Jack Holt. Very good picture. Nothing extra, but a good average Western. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw small town class in town of 400. Admission 10-35. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

ON THE HIGH SEAS. (5,050 feet). Star cast. A very good picture for program use, especially in communities where action and thrills are expected. Due to scarlet fever scare in town, I advised parents to keep children at home; consequently, we lost out. Moral tone fair and is not suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, special 22-44-50. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

OVER THE BORDER. (6,837 feet). Star, Betty Compson. A mighty fine snow picture. Plenty of action. These outdoor dramas are our biggest bets. Moral tone fair. Suitable for Sunday. Class "A." Had good attend-

Watch Half-A-Dollar Bill Grow into a Bankroll



GASTON GLASS, MIRIAM COOPER, EDNA MURPHY, ROBERT FRAZER IN "AFTER THE BALL"
The first Theatre Owners Distributing Corp. picture distributed by Carl Anderson through F. B. O.

ance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Fine picture and in good shape. Has good moral tone and is suitable for Sunday. Had okay attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. Rather think this picture overpraised by the reviewers, still patrons commented favorably on it and brought fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. A high class production that should go big with every theatre. Everyone likes this kind of picture. Fine moral lesson. Excellent picture. Moral tone excellent and is suitable for any day. Had fine attendance. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. Just fair. Very ordinary picture. Had poor attendance. H. V. Smoots, Mt. Vernon, Ohio.

SHEIK. (6,579 feet). Star, Rodolph Valentino. Not what we expected it to be. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Winter, Winter Theatre (250 seats), Albany, Minnesota.

SHEIK. (6,579 feet). Star, Rodolph Valentino. A taking love story, censor proof; should get over and make money if bought right. Doubtful for Sunday. Had extra attendance. Draw oil and farming class in town of 650. Admission 10-25. J. A. Herring, Play House (249 seats), Strong, Arkansas.

SILENT PARTNER. (5,866 feet). Star, Leatrice Joy. A fair program picture that will please a majority. Although I thought it a good production, it did not seem to please over sixty per cent. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. Just a little program picture that you get by with. No puller by any means. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Not much of a picture, to be sure, but got by with it. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. A very good five reel picture, a kind that will suit the society class of people only, and is only fit for regular program picture. Not suitable for Sunday. Had bad attendance. Draw all classes in town of 1,200. Admission 20-30. C. P. Alford, Princess Theatre (250 seats), Spring Hope, North Carolina.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Good box office attraction. People came out on the strength of its being a sequel to "Tol'able David" and not so much on its being a universally read story attributed to the girl. Not suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WHISTLE. (5,359 feet). Star, William S. Hart. No more Hart for me. He doesn't take here any more. At one time our best bet. But his picture lacks action. Younger stars have so much more action that his pictures just drag along. Moral tone good and is fair for Sunday. Attendance was not good. Draw small town class in town of 400. Admission 10-35. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Opinions about this show were very contrasting. Some thought it only fair or hardly that, while others pronounced it wonderful. Brought average attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Not as good as it is supposed to be. Another program picture, but as a program picture it is very good. Lewis Stone does a bit of very good acting in this picture. Moral tone fine and is suitable for Sunday. Had poor attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Very good society picture. Will please a high class audience. Moral tone okay and is fair for Sunday. Had fair attendance. Draw neighborhood and foreign classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (320 seats), Clovis, California.

ZAZA. (7,076 feet). Star, Gloria Swanson. If we ever make a dime on this sort of stuff will give it back as a reward. Not suitable for Sunday. Had very poor attendance. Draw laboring class in town of 403. Admission 10-25. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ZAZA. (7,076 feet). Star, Gloria Swanson. This is Gloria's best. The story con-

"Let Not Man Put Asunder"



Scene from Vitagraph's Big Production, "Let Not Man Put Asunder," starring Pauline Frederick and Lou Tellegen.

cerns two sisters who revolt against their father's ways. The adventures that befall them before they realize their folly are both pathetic and funny. The cast includes Theodore Roberts, Ralph Graves and Bob Agnew. Moral tone good and is suitable for Sunday. Had fair attendance. Draw farmers and factory hands in town of 7,000. Admission 20-35. D. H. W. Fox, Fox Theatre (1,200 seats), Riverside, New Jersey.

Pathe

CALL OF THE WILD. (7,000 feet). Star, dog "Buck." Ran this as a special and was well liked here. Not as good as Strongheart in "Silent Call." Good print. Buy it right and you can clean up. Suitable for Sunday. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. J. F. Griffin, Opera House (400 seats), Gorham, New Hampshire.

NANOOK OF THE NORTH. (6 reels). Star cast. The grownups enjoyed this one. The young folks were disappointed. Will go across if you give them the right angle on the type of picture it is. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Preferred

DAUGHTERS OF THE RICH. (6,073 feet). Star cast. A very elaborate production, but the story is the kind that does not appeal to the rural communities, for it is somewhat risque, treading on dangerous ground in the portrayal of the popular conception of Parisian life and of the social life of the rich. Moral tone poor and is not suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, special 22-44-50. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

POOR MEN'S WIVES. (6,963 feet). Star, Barbara LaMarr. Not one adverse comment from patrons. In my opinion the best picture in many a day. Just the kind our patrons like. Moral tone okay and is not suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-39-44. Chas. W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Selznick

BROADWAY BROKE. Star, Mary Carr. Stay off this. Patrons walked out on it and I don't blame them. It's a garbled mess of things that couldn't happen, relieved by one bright spot, a clever dog. Percy Marmont, a fine actor, never got a chance, and anyone who knows anything about show business would laugh at the stuff they pulled as plausible in this. A bad picture, that will hurt your theatre, and if you are to play "If Winter Comes," with Percy Marmont, don't play this till after you've shown the Fox film. Patrons squawked awful on this and a fine "filler" program couldn't save it. Usual advertising brought attendance that was better than the picture. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pola vs. Mary

ROSITA and THE SPANISH DANCER—ran both of these here and do not know which is best myself: they are both very good and will both please. Some of my patrons liked "Rosita" better, but still as many liked "The Spanish Dancer" better, so the only thing to do is as I did—run them both. It really depends on whether your patrons prefer Pola Negri or Mary Pickford. F. G. Leal, Leal Theatre, Irvington, California.

United Artists

HIS MAJESTY THE AMERICAN. (8,000 feet). Star, Douglas Fairbanks. As usual, Fairbanks put it across. It depicts an excitement hunting youth who yearns for his mother whom he has never seen. The complications he gets into are too funny for words. Everyone pleased. Moral tone good and is positively good for Sunday. Draw country and town class in city of 10,500. Admission 15-25. D. H. W. Fox, Opera House (1,000 seats), Burlington, New Jersey.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Just misses being a special. Gouveneur Morris, as in "The Penalty," has given us a story with a somewhat unusual theme. George Arliss, who reminds me of Lon Chaney, is fine. Moral tone good. Suitable for Sunday. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Truly the "Gold Medal" picture of 1923. If you don't pay too big a price and get behind it, you need not worry about results. Played it five days. Moral tone splendid and is suitable for Sunday. Had capacity attendance. Draw all classes in city of 15,000. Admission 20-40 matinee, 25-50 night. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

Universal

HIS MYSTERY GIRL. Star, Herbert Rawlinson. A good crook story, and all of Rawlinson pictures are good. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. A thriller that pleased capacity attendance. Horse race good. Photography good. A class "A" picture. I class "A" as good, "B" as fair, "C" as poor, "AA" as excellent. Moral tone O. K. and is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

MERRY-GO-ROUND. (9,178 feet). Star cast. Made the mistake of too high admission prices. This one goes over good and should not be held too high. Let them all see it. Used special exploitation. Had fair attendance. Draw general patronage. J. A. Harvey Jr., Strand Theatre, Vacaville, California.

MERRY-GO-ROUND. (9,178 feet). Star cast. Very fine picture, liked by everyone. Moral tone good and is suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

NEAR LADY. (4,812 feet). Star, Gladys Walton. A good, first class comedy drama and one of the best she ever made. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Very satisfactory business for three days. Picture pleased all who saw it. Tied up with the Navy Department and got some real cooperation that helped considerable. Moral tone fine and is suitable for Sunday. Had good attendance. Draw all types in city of 88,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

POWER OF A LIE. (4,910 feet). Star cast. Not a bad picture, although not up to Universal standard. A little deep for children. A big cast but not any money making stars. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. Not a wonderful show, but it will go extremely well in a small town or neighborhood theatre. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. The best picture Hoot Gibson ever made and a few more like this will make him a top notch drawing card. It's just the type of a picture he should be. Moral tone good. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SHOCK. (8,758 feet). Star, Lon Chaney. Full of bunk. No good. Lay off of this Lon Chaney; miscasted, poor directed, earthquake scenes were the poorest I have seen in a long time. Put Lon Chaney in the right kind of a picture and he will knock them cold but this was too full of hokum. Moral tone fair and is not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,200. Admission 5-15. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

THUNDERING DAWN. (6,000 feet). Star, Anna Q. Nilsson. This is a big spectacular melodrama that will clean up where they like this class. The beautiful Warren Kerrigan with his elongated eyebrows gives you a pain, but the story is all there and Miss







Scenes from "Reno," Goldwyn's Rupert Hughes' Picture, in Which Helene Chadwick, George Walsh, Carmel Myers and Lew Cody Are Featured

Watch Half-A-Dollar Bill Grow into a Bankroll

Nilsson and Santschi are at their best. The typhoon is most wonderfully worked out as are the water and flood scenes. Good, high class melodrama. Moral tone good and is suitable for Sunday. Draw general class in city of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Vitagraph

LOYAL LIVES. (5,950 feet). Star cast. A corking picture which affords all kinds of exploitation, as it deals with postal affairs. Mary Carr does some very fine acting. Moral tone okay and is suitable for Sunday. Had fine attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PIONEER TRAILS. (6,920 feet). Star cast. One of the best westerns played in some months. Vitagraph will sell you right. Buy it and go to it strong. It will back you up. Pleased one hundred per cent. Has good moral tone and is not suitable for Sunday. Had good attendance. Draw residential class in town of 1,000. Admission 20-35. W. B. Dobbs, Victory Theatre (250 seats), Gordo, Alabama.

PIONEER TRAILS. (6,920 feet). Star cast. A splendid picture showing hundreds of Indians, thousands of people, hundreds of horses. Startling in sensationalism, daring in theme, true in historical value. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star cast. Good picture of its kind. Has good moral tone. Had fair attendance. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

SILENT VOW. (4,600 feet). Star, William Duncan. A good western feature, in fact all William Duncan pictures go good here. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

YOU NEVER KNOW. (4,867 feet). Star, Earle Williams. A very good picture, should please wherever they like secret service pictures. Has fine moral tone and is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, specials 10-25. Jack Snyder, Casino Theatre (285 seats), Richmond, Iowa.

Warner Bros

BRASS. (8,000 feet). Star cast. One real show. Played it three days to fair business, but pleased all who did come. Hits the mother-in-laws hard but in a "nice way." Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A right good, snappy show. Even the ladies liked this one. First two reels one solid laugh and good finish. Speed it up and with music. Moral tone okay and is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MAIN STREET. (8 reels). Star, Florence Vidor. A good picture full of interest and well worth seeing. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MAIN STREET. (8 reels). Star, Florence Vidor. Very good picture, liked by all. Moral tone good and is suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch Grand Theatre (288 seats), Carnegie, Pennsylvania.

WHERE THE NORTH BEGINS. (6,200 feet). Star cast. The sort of picture that builds patronage and reputation. Watch them sit on the edge of their chairs when the dog does his stuff. Excellent settings and had good print. Moral tone okay and is suitable for Sunday. Had very good attendance. Draw all classes in town of 2,800. G. W. Gould, Majestic Theatre, Dallas, Oregon.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). The last dog show yet and I've played 'em all. Small



ONLY THE HORSE IS BORED
Charles Jones in the Fox picture, "Not a Drum Was Heard."

business three days. A sample of big stuff on six reels, so why drag 'em out? Moral tone bad and is not suitable for Sunday. Had big attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Comedies

DECORATOR. (Vitagraph). Star, Jimmy Aubrey. This is a good comedy with a bunch of good laughs, but it has a poor ending. Used ones. Had good attendance. Draw city class and coal miners in town of 950. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

IMPERIAL COMEDIES. (Fox). Have played "Why Pay Rent?" and "The Two Jokers" and they are both knockouts, full of new gags and full of pep from start to finish. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Eleetric Theatre (250 seats), Brewning, Missouri.

ALI BABY. (Crescent). Star, Joe Rock. Nothing to this comedy. Never even got a laugh from the kids. Not suitable for Sunday or any day. Lay off of it. William Thatcher, Royal Theatre, Salina, Kansas.

BACK TO THE WOODS. (Christie). Star, Neal Burns. Not as good as some we have had from Christie. Would class it as an average Christie comedy. We are receiving A No. 1 prints on these comedies. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BILLY BLAZES, ESQ. (Pathe). Star, Harold Lloyd. This was an old one reeler that played in Nazareth before. It brought some laughs from the kids. Print was either very dark or not enough light on scenes. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THE BUSHER. (Mermaid). Another good Mermaid that was different than the general run of comedies. The burlesque on baseball game was great. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OUR GANG, SPAT FAMILY, AND LARRY SEMON COMEDIES. They are all first class laughter specials in my experience. Never a poor one. T. R. Fraser Biscoe, Gaiety Theatre (300 seats), Courtenay, Vancouver Island, Canada.

RAINSTORM. (Fox). This is the first of these new Imperial comedies Fox is doing and it is away the best thing that we have had in the line of funnies. No particular stars in it, but some great stunt stuff and it kept the house in one continual roar of laughter for the entire two reels. Believe it got more laughs than any short comedy we ever had. Draw general class in city of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SAVING SISTER SUSIE. (Educational). You find this to be a fine little comedy, will please the ladies. Not so much for kids. A fine comedy, brother exhibitor, if you run this one. Sit down and book it over, it's the keenest have run for a long time. William Thacher, Royal Theatre, Salina, Kansas.

WHERE IS MY WANDERING BOY THIS EVENING? (Pathe). Star, Ben Turpin. Not as good as the usual run of comedies. Couldn't be compared to the Sunshine brand. Draw working class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Short Subjects

AESOP'S FABLES. They are "different," always amusing and fit in nicely with almost any kind of program. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

BILL BRENNEN'S CLAIM. (Universal). Good program picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

REVELATIONS. (General Electric Co.). A picture telling in a very nice manner the story of the modern X ray. Our patrons appreciate, as we do, the use of these films, free of charge. Very good. Had good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

State Rights

BELOW RIO GRANDE. (Crescent Films). Star, Neal Hart. Not as good as some of his former pictures. Too much Mexican stuff, and too many dark scenes. Get away from dark scenes. Especially too dark, or stuff that you can't see. This is only a fair picture. William Thacher, Royal Theatre, Salina, Kansas.

CHICAGO SAL. (All Star Production). Star cast. Good picture with Sills stealing the honors. Alice Lake doesn't mean much. This picture went over pretty well though at that. Advertising slants, crook cabaret stuff, down on the farm angle. Had fair attendance. Draw middle and lower class in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

GOLDEN FLAME. (Independent). Star, Dick Hatton. A good western drama of the open air mining camp type. The characters are convincing and parts well taken, and where action pictures are the go this one will satisfy. Good business for one night stand. Draw general class in city of 15,000. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

HAS THE WORLD GONE MAD? (Equity). Star cast. (6,407 feet). Has a good title but that's about all. Would do for one day if bought right. One good cabaret scene and the rest just ordinary. It is hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.



SCENE FROM VITAGRAPH'S "LET NOT MAN PUT ASUNDER"

LITTLE RED SCHOOL HOUSE. (Arrow). Star, Martha Mansfield. (5,700 feet). Very misleading title. A disgrace to the teachers and principal who attended. Attendance good. Moral tone not very bad and not suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

LUCK. (C. C. Burr). Star, Johnny Hones. (6 reels). Average but played "Little Johnny Jones" first, which is better, so hurt this. Men and kids liked it O. K. Possibly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MOTION TO ADJOURN. (Arrow). Star, Roy Stewart. (5 reels). Couldn't see this one at all. Don't know what they were trying to make. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TEMPORARY MARRIAGE. (Principle Pictures). (7,000 feet). Star cast. A very good picture but of the "High Brow" type. Drew well on opening day, but slumped badly second and third day. Court scene in this production is a wonderful piece of work. Small places playing pictures of this type should only run them two days. Moral tone good and is suitable for Sunday. Had low attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

WITH WINGS OUTSPREAD. (Standard). Star cast. (5 reels). Just a fair program picture. Showed one day, with "Haunted Valley" serial to a good business. William Thacher, Royal Theatre, Salina, Kansas.

WORLD'S A STAGE. (Principal). (6,000 feet). Star, Dorothy Phillips. Just a fair entertainment. Fair moral tone. Suitable for Sunday. Had fair attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (500 seats), Greenville, Ohio.

YANKEE DOODLE JR. (Richard & Flynn Film Co.) Star cast. (5 reels). Lay off of this one. We ran it one day to no business. No moral. Might say this is the poorest one have run in two years. Nuff sed. William Thatcher, Royal Theatre, Salina, Kans.

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Admission .....**Type you draw from**.....

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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Auto-Racing Series Among "Big "U" Films for Early 1924

Universal announces that in line with a survey which showed exhibitors are eager for short subjects of exceptional quality, the 1924 list will have an increased number of high class two reelers.

Outstanding on the schedule is the series of six "Fourth Leather Pushers," in which Billy Sullivan has the role in which Reginald Denny appeared in the first three series.

The schedule calls for six two-reel westerns early in the year, one a week, "Down in Texas," with Kent Sanderson, "Gold Digger Jones," with Bob Reeves, "The Almost Good Man," a Harry Carey reissue, "Miscarried Plans," with Bob Reeves, "Hats Off," with Pete Morrison, and "Lone Larry," with Kingsley Benedict.

The early Centurys are "Obey the Law," with Jack Earle, "The Rich Pup," with Pal the dog, "The Caddy," with Buddy Messinger, "Own a Lot," with Harry Sweet, "Such Is Life," starring Baby Peggy, "Keep Going," with Jack Earle, and "You're Next," with Henry Murdock.

There will be several one-reelers featuring Bert Roach and Neely Edwards as a team and Slim Summerville and Bobby Dunn as a team; January will see two Joe Martin comedies.

The serials will be as follows: "The Ghost City," already being released, starring Pete Morrison and Margaret Morris; March 10, "The Fast Express," starring William Duncan and Edith Johnson; June 16, "The Riddle Man," starring William Duncan and Eileen Sedgwick; Sept. 22, "The Free Trader," starring William Duncan and Edith Johnson.

Critic Includes Bruce Film Among Twelve Best for Year

"By Lantern Light," the first release of the 1923 series of Wilderness Tales by Robert C. Bruce, released through Educational Film Exchanges, Inc., has been chosen by James W. Dean, reviewer and critic of the Newspaper Enterprise Association, writing for hundreds of newspapers throughout the United States, as one of the twelve best pictures of 1923. "By Lantern Light," a one reel subject, follows Paramount's "Covered Wagon" at head of the list. It is the only single reel subject named, and one of the two short subjects included in the list.

This is the second year in which a Bruce Wilderness Tale has been named by this newspaper reviewer as one of the best pictures of the year. Dean's list for 1922 included "And Women Must Weep," the first of the Wilderness Tales released by Educational.

In naming "By Lantern Light," Mr. Dean comments: "The art of the cinema has reached its highest stage in Bruce's Wilderness Tales, but "By Lantern Light" and others of the 1923 series are no more artistic than his first, 'And Women Must Weep,' made in 1923.

Starting this month, Educational will release a third series of these popular Wilderness Tales. The first release is "Jean of Heceta Head." The present series will consist of eight single reel subjects.



Nigh Film at Rialto

The first of the Will Nigh Miniatures which Pathe will distribute was shown recently at the New York Rialto and so well pleased was Hugo Reisenfeld that he gave it a special musical setting. It is a single-reeler titled "Among the Missing." Will Nigh in addition to directing, played the male lead with Lucille LaVerna who has been appearing in the successful play "Sun Up" on Broadway for several months appearing in the leading female role. The picture is presented by E. L. Smith and produced by Nigh-Smith Pictures Inc.

Stern Goes to Coast

Julius Stern, president of Century Film Corporation producers of two-reel Century Comedies, has left New York for Hollywood where the studios are located. Mr. Stern has been in the East since September in conference with his brother, Abe Stern, regarding distribution plans for the comedies and for the Baby Peggy feature "The Darling of New York."

A New Fat Comedian

Carl Louis Gregory, camera expert, who for many years conducted a photographic department for Moving Picture World is directing a series of two-reel comedies for a new company, Criterion Pictures Inc., which will feature a fat comedian, Jimmy Brewer, who has been appearing in several pictures including "Let Not Man Put Asunder" and "Down to the Sea in Ships." The first picture "Fountain of Juice" has been completed and will be given an early trade showing.

Rogers' Russian Role

Against a background of futuristic sets Will Rogers in his next two-reeler for Pathe, "The Warehouse Players," appears in the role of a Russian actor, with temperament, a long beard and a mock air of repression. This is a satire on the Little Theatre movement and is said to be an unusually funny burlesque. Marie Mosquini appears as leading woman with Jack Ackroyd in support. There are several Pasadena and Los Angeles society leaders in the picture.

Johnnie Fox's First

Johnnie Fox, Jr., recently signed by Educational for Juvenile Comedies, has finished his first picture, a boy scout comedy, "About Face," which was directed by Arvid Gilstrom. Johnnie is the tobacco chewing kid in "The Covered Wagon" and has appeared in many other films.

Serial "The Way of Man" Tops Pathe's January 20 Schedule

Heading the Pathe schedule for January 20 is the opening episode of a new serial "The Way of Man." Also prominent on the list are "Smithy" starring Stan Laurel and a Dippy-do-Dad "The Bar-Fly."

"The Way of Man" is adapted from a novel by Emerson Hough and opens with the murder of the head of the Cowles family. The son, John Cowles goes West for assisance from his father's friend. All prominent members of the cast are introduced including Harold Miller Bud Osborne, Kathryn Appleton, Whitehorse, Lillian Gale, Chet Ryan and Allene Ray.

"Smithy" is a two-reeler in which Stan Laurel appears as a private who afterwards in civil life is a boss carpenter with his former sergeant working for him.

The new Dippy-Do-Dad "The Bar-Fly" is announced as starting where "Ten Nights in a Bar Room" stopped. It concerns a raid on a distillary and the characterization of two monkeys as intoxicated persons is said to be humorous and little short of marvelous.

This week sees the release of the final chapter of the Ruth Roland serial "Ruth of the Range" in which the heroine wins in both love and business.

The current Aesop Fable is said to be a laughable interpretation of the classic theme of "A Black Sheep." Pathe Review No. 3 covers several interesting subjects.

"New Wilderness Tales"

Robert C. Bruce Offers First Four of 1924 Series Released Through Educational
Reviewed by Mary Kelly

For the exhibitor who wants to include on his program one reel of scenic and emotional entertainment of a heavy nature, the new series of Wilderness Tales will fill the need. Robert C. Bruce has produced the first four of these in almost the same mood. They are all serious and two of them are decidedly tragic.

In each case the story takes precedence of the settings, although these aid greatly atmospherically. A few spectacular and a number of picturesque scenes are used but the emphasis is not on this angle. There is an impression of stark realism and even fatality about life as presented here that is certain to affect persons according to their own temperament. The simplicity and naturalness, however, should appeal to everyone.

"The Homemaker," the lightest of the four, shows an aging couple evicted from their home and forced to live by their resourcefulness. They find an old houseboat and the wife gradually ceases her drone of worrying when her husband proves equal to all emergencies. Some of the river scenes are beautiful.

"Jean of Heceta Head" is the tragic love story of a girl who loses through no fault of her own and has to watch the other girl enjoying the happiness that might have been hers. The coast scenes add greatly to the somberness.

"Haunted Hills" shows how a man who has stolen another's food on the desert is haunted and mocked by the man he has cheated. The pinnacles of sand are extremely spectacular.

"Flowers of Hate" is laid in the mountains where two rivals go on a three-day hike to get rare flowers for a girl who scorns them both when they return, exhausted. There are some beautiful views of the mountains.

"Smithy"

(Pathe—Comedy—Two Reels)

Stan Laurel as a "buck" private who is discharged and accidentally becomes foreman of a force of carpenters gives one of his funniest performanes, and there are a lot of laughs in the siutation where he bosses his former sergeant. The military camp scenes are novel in a comedy and the building process in which everything falls off the roof is hilarious entertainment.—M. K.

"A Sailor's Life"

(Educational—Hodge Podge—One Reel)

A study of the various Indian tribal types is a worth while feature in this Lyman H. Howe collection. Interesting shots of Hawaii and a sketch of the American sailor. his duties and pleasures, are found. There are also novel cartoon tuoches.—M. K.

"The Animals' Fair"

(Pathe—Comedy—One Reel)

Paul Terry's usual cleverness is evident in this Aesop's Fable cartoon. The animals hold a fair and they certainly indulge in some unusual and highly improbable stunts. It is up to Terry's usual standard and will amuse the majority of patrons.—C. S. S.

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Animal Fair, The (Pathe)
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Caddy, The (Universal)
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Flowers of Hate (Educational)
He Loops to Conquer (F. B. O.)
Home-Maker, The (Educational)
Jean of Heceta Head (Educational)
Lest We Forget (Educational)
Pathe Review No. 3 (Pathe)
Sailor's Life, A (Educational)
Smithy (Pathe)
Spring Fever (Fox)
Stay Single (Educational)
White Wing Monkey, A (Universal)

"The Bar-Fly"

(Pathe—Comedy—One Reel)

The night out and fearful return to the wife is the subject of the latest of the Dippy Doo Dad series. Only monkeys are used in the cast and the roles of the policeman, the inebriates, the wife and the child are cleverly handled. Slow motion helps to depict the effects of the liquor and gets a number of laughs.—M. K.

"Stay Single"

(Educational—Comedy—Two Reels)

Dorothy Devore gives the public two reels of pleasant amusement in this Christie comedy which has a light but interesting idea as a basis. She has to pretend to be wife to two men and her swift changes in costume and the other complications in carrying out the imposed deception are good for a number of laughs. The idea has been cleverly handled.—M. K.

"Pathe Review No. 3"

(One Reel)

An unusual spectacular appeal is found in the pictures of a Buddhist temple in Siam called the Angkoe-Wat and showing the crowds of worshippers making the steep ascent to pay their vows. Scientific methods of recreating old plants and a color study of "The Mountain Stream" are also found. —M. K.

"Lest We Forget"

(Educational—Songs—One Reel)

The sentimental appeal is unusually strong in this number of the Sing Them Again series. "We're Tenting Tonight" is the featured song, and the mother love angle here will be sure to stir the sympathies. Two others, "Wait Till the Sun Shines, Nellie," and "Mother Machree," are included.—M. K.

"He Loops to Conquer"

(Universal—Series—Two Reels)

Kid Robertson's fighting career involves some movie stunts and a heavy amount of intrigue in the second of the new Leather Pusher series. The studio lights and areoplane feats play havoc with the hero's eyes and health. A pretty ingenue helps to bring him back, however, and he wins the scheduled fistic battle despite a bad beginning. It is very good entertainment.—M. K.

"A White Wing Monkey"

(Universal—Comedy—One Reel)

Joe Martin, the famous monkey, proves an angel of mercy in this comedy. He restores stolen money, catches an infant who has been thrown out of its carraige down a steep incline and saves another child from the lions. There is plenty of action and Joe's cleverness should make a hit.—M. K.

"The Black Sheep"

(Pathe—Cartoon—One Reel)

When the puppy disgraces his family by smoking a pipe he is banished from home. But his great chance to atone comes when the eagle snatches away the pet gosling and he rescues it by airplane, thus becoming a public hero. It is full of bright action and amusement—one of Paul Terry's best.—M. K.

"Spring Fever"

(Fox—Comdy—Two Reels)

Love with a farmyard setting is an excellent laugh source in this Sunshine comedy featuring Harry Sweet. There are many hilarious gags. Every creature from the pullets to the mule tastes of the Mexican jumping bean and the results are tremendously funny. It is a comedy that will be boisterously received.—M. K.

"The Caddy"

(Universal—Comedy—Two Reels)

Although there are a few scenes on the golf course to bear out the title, the chief entertainment here lies in Buddy's days in an orphan asylum and his escape. It features the youthful comedian in a role of various forbidden activities and should amuse his followers.—M. K.

"The Whispered Name"

(*Continued from page* 218)

Cast

Anne Gray ..... Ruth Clifford
Lagdon Van Kreel ..... Charles Clary
Robert Gordon ..... William E. Lawrence
Marcia Van Kreel ..... May Mersch
Craig Stephenson ..... John Merkyl
John Manning ..... Niles Welch
Fred Galvin ..... Hayden Stevenson
The Office Boy ..... Buddy Messenger

Based Upon Stage Play "The Co-respondent," by Rita Weiman and Alice Leal Pollack.
Scenario by Raymond L. Schrock.
Direction by King Baggot.
Length, 5,196 feet.

Story

Mrs. Van Kreel sues for divorce at the instigation of attorney Craig Stephenson, her lover. They put detectives on Van Kreel's trail. Meantime, Anna Gray, a country girl, elopes with Robert Gordon, a scapegrace. Van Kreel discovers Gordon's plans and interferes. The detectives obtain a flashlight photograph of the two. Anne, obtains a position on the "News," a conservative paper edited by young John Manning. Its city editor, Fred Galvin, is the secret owner of the "Tattletale," a scandal weekly. Anne and Manning fall in love. She interviews Mrs. Van Kreel who denounces her. Manning thrashes Galvin, who confesses to the blackmail plot, clearing the situation.

"Let Not Man Put Asunder"

PROJECTION

EDITED BY F. H. RICHARDSON

Clever Stuff

E. T. Markdey, Projectionist Opera House, Blenheim, Ontario, gives excellent directions for making reading slides, as follows:

Here is a thing which seems very simple; though it took several hours to work out. When I finally did, though, I got excellent results, and believe that projectionists who wish to, or who are required to make their own announcement slides, will find it to be not only entirely practical but also a great help.

Might mention, in passing, that I am projecting motion pictures for Mr. E. W. Knight, at the Opera House.

How It Is Done

Having thoroughly cleaned one or more slide glasses, having first made necessary arrangements with its King (Foreman) to go to the local print shop and set, or have set in type, what you want to say to your audience, being careful of course, that it (the type) does not exceed in size the dimensions of a slide mat.

With a rather well-inked roller, ink the type thoroughly, after which comes "the dirty work", the most important part of it all. Get a PERFECTLY CLEAN ink roller and run it over the inked type, once only, after which, being very careful to get it properly centered on the slide glass, run the roller over the glass, which will take up the ink from the impression of the type on the roller. Dost get the idea? Try it, men! It works splendidly!

I did and have not the slightest doubt but that the plan is entirely practical and that, properly done, it will produce really fine results. The "go to the print shop" end of it is the only drawback. Seems to me here is a corking good plan for theatres having to make slides advertising future program etc., but that it would be entirely possible to purchase sufficient type, two small rollers, a small stone and a bottle of ink, and thus be in position to make all the slides they may need. However, is it not something which ought to be in the theatre OFFICE, rather than used by the projectionist, though of course the latter could use it all right. I don't see why rubber type would not be practical though it might not make quite so clean-cut a job and the clean-cutness is the thing which recommends the scheme to me.

It does seem like this was published in this department many years ago, but perhaps I am in error. Anyhow, even though it may have been it does not in the least lessen the credit due friend Markdey.

Good Pay—Good Work

Recently friend daughter and I, through the courtesy of the management, visited the Lyric Theatre, Forty-Second Street, New York City, and enjoyed that really fine production, "The White Sister," put on by projectionists E. A. Fitzgerald and Morris Bernard.

"The White Sister is," as I said, a very excellent production. It is one of those plays of which it is impossible to guess the ending after one has seen the beginning. It keeps one guessing until the finish, which is not at all what you think it will be.

Except for too much speed, the work of friends Fitzgerald and Bernard was excellent. They were not to blame for excess speed, however, because there are twelve thousand feet of film in the play. I would, however, suggest to them that a few of the scenes in which over-speed is very evident might be reduced, and the time thus lost gained on other scenes in which some additional excess would not be seriously objectionable.

Of course I know this would call for very close application, but after all there are two of you, so that would be no very serious hardships, and the result would be a considerable improvement.

My compliments to the management, which has shown excellent judgment by locating the projection room in the center of the first balcony, instead of in the second balcony where the projection angle would have been very bad indeed. As it is, the picture distortion is negligible and the results excellent indeed.

Answering Requests for Photos

To My Friends: I have on file a little over 600 requests for my photograph. I have just had some taken—8x10 in size. They are excellent, but cost me (unmounted, suitable for framing) seventy-five cents each.

Now, men, contrary to your apparent belief, I am NOT rich and I just can't afford to send out 600 photos at that price. It can't be did.

Those of you who care to send the cost of the picture (seventy-five cents) will receive one, autographed. I'll stand the cost of mailing, which in itself will be quite an item if only the 600-odd who have asked for photos respond.

Sincerely,
F. H. RICHARDSON.

Capitol, Richmond

I present in these columns a photograph of the projection and projectionist battery of the New Capitol Theatre, Richmond, Virginia. You will notice the three projectors, the dissolving stereopticon and the high power spot, all Powers equipment, by the way. I shall present another photo presently showing the very classy film storage magazine and rewinder. The New Capitol has some projection room, if you ask me, and for once the architect, C. K. Howell, Inc., is entitled to real credit in connection with the projection installation. They did not just build a beautiful theatre and then stick in some sort of a narrow, contracted, God-forsaken sweatbox, in any old place they found not worth Adam for anything else under the sun, as the way of architects in general when they start to plan a motion picture theatre.

I take the position that the architect should, remembering that the picture on the screen is THE thing the theatre will have to sell. The very reason for its existence, first plan as nearly as possible a perfect projection layout, and then build the theatre AROUND THAT PLAN.

Of course I can mentally see the nose of every architect who may read this—if architects ever really do bother reading ANYTHING that has to do with projection—go up to an angle of something like forty five degrees, but all the same it is the plan which SHOULD be followed, and some day will be followed, I have faith enough to believe.

Lee Ochs—Mulcahy

The other evening this particular editor nearly fell out of the Christmas tree. Strolling around after supper I found a pretty theatre front, with "The Gold Diggers" blazing forth with electric-lightedly inviting eyes.

This sign intrigued me, because just a few days ago I had paid a thirty-cent admission to see "The Gold Diggers," and had left the show shop in disgust before the diggers had dug half their gold, because of the fact that what I saw on the screen was mostly jumps, actors going through their stunts at whirlwind speed and shadows, the tout ensembly (guess that's spelled right—I'm no Frenchman) made still worse by three hideous glare spots in a rather dark auditorium.

The projection was so utterly punk that the house was half empty and "The Gold Diggers" distinctly NOT worth looking at. What I did see, however, gave me an idea that, properly put on the screen "The Gold



PROJECTION LINE-UP OF NEW CAPITAL, RICHMOND, VA.

Diggers" would be good, so when I saw the sign, in I went, first having coughed up thirty-five centavos to the vamp at the box office. And bullieve muh, son, I was in a frame of mind to roast the living tar out of the unsuspecting projectionist if I again found myself swindled out of my hard earned coin.

But there was nary a roast coming! Projectionist, an unusually clever lad (house just off Broadway on Ft. Washington Ave.) did his duty nobly. Instead of a roast there are words of praise for excellent work, as I told Mulcahy after it was all over. Bhoy! I certainly did enjoy that show. Nearly laughed my fool head off. Is "The Gold Diggers" good, did you ask? Properly placed on the screen I'll tell the waiting wurruld it is all of that! Punkly projected of course it becomes punk itself, as I have thirty cents worth of cause to know.

The Surprise

But it was when I came from the projection room I got the s'prise of my young and unsophisticated life, for when I asked for the manager a rotund, cherubic-faced gentleman was pointed out, a second look at whom caused me to ask: "Say, this surely is not Lee Ochs, former President of the National Exhibitor's League!"

And that was exactly who it was. He is owner and manager of the Costello, and one or two other New York City theatres. We had a lengthy and very pleasant chat. He reports good business; also that he has come to appreciate the value of high class projection, for which I'm danged glad, because some years ago he promised faithfully to give me a chance to tell the Chicago convention of exhibitors a few cold facts for the good of their more or less immortal souls and then didn't do it—left me flat, as it were. Ochs said he'd forgot all about the incident. Well I had NOT, darn 'im.

Optical Line-Up

Joseph Bliven, Projectionist, Empire Theatre, New London, Conn., who is a real, honest-to-God PROJECTIONIST, writes:

I see you are busy as ever, trying to do the headwork for the majority of us. Let us hope you will be able to continue to keep us on the right path, even though we may at times be inclined to stray.

Here is the optical train lineup I have used for quite some time. Have been too financially busted to get the new lens chart—yet.

Crater diameter 20-64ths, carried at a 55-degree angle. Collector lens 6½; converging lens 7½, both plano convex. Face of converging lens to aperture 17 inches. Projection lens working distance 4⅝ inches. Opening rear factor of projection lens approximately 1⅞ inches. Projection distance 122 feet, with a 16-foot picture on a Raven Half Tone Screen. Powers 6B projectors, using 2-wing rotating shutters. Carbons ⅝ positive and 11-32 Silvertip negative, Westinghouse M. G. set.

How does the optical train agree with new lens chart? Am doing a lot of studying when I can get time. Just bought Standard Handbook for Electrical Engineers, also Mirrors, Prisms and Lenses, by Southhall.

If your collector lens will stand it, I think you will do somewhat better with two 6½ plano convex, which will give you a 2⅞ crater distance, whereas you now should have a crater distance of about 3⅛ inches, provided your lenses are not to exceed 1-16 inch apart.

As you now have it, it would require about a 2 3-16 inch free diameter of rear factor of projection lens to admit the entire light beam. With the condenser I have recommended you to try, the free diameter would have to be about 2-16 greater, so you would lose some there. I really don't know which would be best, but since you have 6½ lenses, try it anyhow and let me know what you think about it. You really should have either projection lenses with back factor of larger diameter, or Cinephor condensers. You can use "half size" lenses, with the back factor full size, in your Powers projectors, since the working distance is more than 3½ inches. Under a 3½ inch working distance the outside diameter of the projection lens must be reduced to two inches at its rear end, due to the obstructing cross shaft. With the condenser I suggest that you try, the distance from face of converging lens to film will be about 16 inches. Cinephor would really be best, I think, but I also am of the opinion that you might as well ask for the moon.

Excellent Reply

I have had several replies to the problem of the more or less mysterious shock received from a wire connected to a spark plug when I was thoroughly insulated from the other side of the circuit.

As I said, I am not in position to say what is right and what is wrong in this particular thing, but to date all who have answered agree that it is in the nature of condenser action. What seems the most simple, and at the same time shortest, reply comes from Freeman L. Brown, projectionist at the Lyric Theatre, Kalamazoo, Michigan. It follows:

Am taking an engineering course in college in forenoons. Think a few of the ideas gained in my studies may aid in throwing light upon the question you brought out in a recent issue, with regard to getting a "jolt" from a spark plug of a motorcycle engine when both yourself and the machine were thoroughly insulated from the ground.

How It Happens

Were you to touch the plug or wire connected therewith with one hand, and the body of the machine with the other, the current would of course flow directly through your body. When you touch the plug only, however, the current flows into your body, which acts as a condenser.

The charge from such a potential, approximating 14,000 volts, is concentrated on the surface of the condenser (your body in this case), and since the skin is the surface, the charge is most largely contained therein. The skin has high resistance when dry, and the intermittent building up of a charge through this resistance is what gives you the shock. When the E M F is removed, the charge passes out of the body through the plug, making the spark a trifle longer.

Wet Hand Makes Difference

If you will wet your hand and make a connection which will be grasped by the whole hand, the resistance will be reduced and the shock will be less, since the capacity of the coil is small.

With regard to touching one side of a circuit charged with 5,000 volts, when thoroughly insulated from the other side, you will get a shock when you first touch it if the current be D C, but not thereafter, since the body has no opportunity to give off its charge in order to receive another. In the same experiment with A C the shock is continual, since the body is charged and discharged with every alternation of the current.

I watch the department very closely and will be much interested in your opinion of what I have set forth.

Sounds Reasonable

As I said, I am not well versed in condenser action. However, I know enough about it to say that brother Brown's argument sounds reasonable, therefore I think he is correct. Some time when I have opportunity and time I mean to study up on this interesting subject. Wish I had room to publish all the replies I have received on this problem, but space forbids, and this one, which is plain and short, covers the matter very well. Also I think it agrees well with the idea all the others have expressed.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

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Annual Dinner

On December 30, 1923, Projectionists' Local Union 550 I. A. T. S. E. & M. P. M. O., Norfolk, Va., celebrated its fifth anniversary at Roanes, on Granby street. There were a number of impromptu speeches by members, and good fellowship was much in evidence.

The principal address was made by James McCarthy, president of the local, who was presented with a fountain pen, presumably to be used in recording the excellence of the work of the various members on the silver sheets of Norfolk and vicinity. His address is reported to us as having to do with the art of projection. Let us trust the report is true, though inasmuch as the said report had at least half a dozen references to "motion picture operators" (whatever that may be) I'm not quite so sure about that. Anyhow, 'twas a good speech, so that's that.

President McCarthy presided and introduced the speakers. Business manager Frank Sutton also was presented with a fountain pen, presumably to record the few faults found in projection as he visits the theatres checking up on the boys.

Resolutions of commendation were unanimously adopted when Thad Twiford and Walter Purdie were called upon for speeches and admitted they had nothing to say.

Those present were: James McCarthy, Frank Sutton, Sam Wells, Moros Orronff (I'm NOT responsible for the spelling. Ed.) Thad Twiford, Sir Douglas Hand, C. Comstock, W. Zimmerman, Wm. W. B. Jones, Walter Purdie, Wm. Nelms, Robert Best, Ninie Richtter, N. L. Lankford, L. Spain, Dave Langhorne, Arthur Garvy, Joe Bocardi, L. H. Cooper, Tom Kelley, Red Wilkins, Joe Mooney, George West, Fred Morehead, W. Jones, D. Outten, H. Long, A. Leon, John Madden, Ed. Mahoney and W. P. Bobbit, of Suffolk, Va.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Undue Modesty of Manufacturers; Macomber Makes An Offer; Progressive Exhibitors These

ONE recent morning's mail brought to us the three following communications:

Moving Picture World,
New York City.

Can you tell us of the possibility of securing one of the Martin projectors which was described in a recent number of your publication and which, we understa id, are in use in one of the Broadway theatres?

Very truly yours,
THE TOME SCHOOL.

* * *

Moving Picture World,
New York City.

I beg you be so kind as to let me know who is the manufacturer of "Willart" (moving picture camera.)

Thanking you in anticipation, I am,

Very truly yours,
T. CAPELA.

* * *

Moving Picture World,
New York City.

Enclosed find check for $3.00 to cover a subscription to Moving Picture World for one year, beginning with the current issue.

Will you please tell me who builds the Akeley camera, also let me know who is a reliable firm from whom to purchase supplies and get finishing and printing done by and where is the most reliable concern from which to buy a used camera.

Thanking you for the above information, I remain,

Very truly yours,
GEORGE N. GALLAGHER.

* * *

We have advised our readers as to where they may obtain the apparatus which they desire, which is all in the day's work as far as the Equipment Department of the Moving Picture World is concerned.

But, consider the matter from an other angle. Here are three people with their pocket books wide open, each wants to purchase an article the cost of which runs up into several hundred dollars—and none of the builders of the equipment mentioned appear to realize that the loss of one single sale would cost them more in actual dollars and cents than continued representation in our advertising columns.

And how about sales which are regularly lost because possible purchasers naturally figure out that non-advertised equipment is out of the market?

WE have been advised that George R. Macomber, of Washington, D. C., has invented a motion picture projection machine for projection of educational, advertising and industrial motion pictures.

Mr. Macomber bases the desirability of his apparatus upon the facts that it will in no means disturb the established entertainment furnished by motion picture theatres and also that the apparatus will utilize film from 100 to 5,000 feet in length, using standard or any other width of film.

Mr. Macomber states that his device complies with all legal requirements and fire tests for class-room exhibitions, and that if the public schools of America can make use of it, they are welcome to do so upon any basis that seems practicable.

While the announcement of a non-theatrical device of this nature may seem out of place in a strictly motion picture trade publication, such as ours, the curious fact remains that, when it comes to the selection of apparatus for non-theatrical work, the Moving Picture World is the publication which is always consulted.

There is probably good reason for this, because no matter what educational or non-theatrical publication an educator may read for news as to what his brothers in the field are accomplishing ,when it comes to apparatus, he prefers to use that which is sufficiently practical and long-lived enough to stand up under the continuous hard usage to which it is subjected in the picture theatre.

IN Princeton, Indiana, the United Theatre and Amusement Company plans the remodeling of the Princeton theatre.

In Brownswood, Texas, the Lyric theatre has recently expended $2,000 in installing a battery of new Power's projectors, while in El Paso, the Unique theatre has been remodeled and new projection machines installed.

Three other Texas houses, the Garden theatre of Port Arthur, the Grand and the Cosy theatres of Paris are being renovated and remodeled, while out in Hartington, Nebraska, extensive improvements are being made to the Lyric.

The proprietor of the Grand theatre, of Malone, New York, is about to remodel his house.

All of which indicates that progressiveness is the middle name of the American exhibitor, whether his house be great or small. And that, instead of lying down in the face of competition, he takes a check-book in one hand and a renovating campaign in the other and starts out to go his competitor one better.



MARQUETTE THEATRE, CHICAGO
A new 1,200 seat house, which will be operated by Balaban and Katz.

The Suffolk Amusement Corporation Promises Home Town Fine New House

WITH the reorganization of the Suffolk Amusement Corporation, of Suffolk, Va., comes the announcement of the erection on North Main street, almost opposite the postoffice, of what is promised will constitute one of the largest and most artistically designed moving picture and vaudeville theatres in the South.

The architect, Alexander DuPre Breeden, is preparing the plans for the proposed new structure which will occupy the rear of a combination office and store building to be erected next spring by the William H. Jones estate on land owned by it in that vicinity.

New Directors

Accompanying the announcement of the reorganization by the addition of four new members of the board of directors is the statement that the new theatre will be leased by the Suffolk Amusement Corporation for a term of years. The new directors of the corporation are J. T. Withers, C. J. Dennis, H. Stuart Lewis and G. A. Harris.

The proposed new building will have a frontage of 100 feet on North Main street. It will be two stories in height and of semi-fireproof construction. The front will be of tapestry brick with terra cotta trimmings.

There will be two structures to all intents and purposes, with the store and office building in front and the theatre in the rear. The office building will be 100x80 feet. On the first floor will be four store rooms, 18½ by 80 feet.

There will be thirty office rooms with connecting doors on the second floor. There will be a lavatory in each office with hot and cold running water. The walls will be of plaster finish and the floors of concrete. Steam heat will be used throughout the entire building.

Theatre Will Seat 1,100

The theatre will cover an area of 100 by 66 feet, with a seating capacity of 1,100. It will be reached from Main street through an entrance or lobby 80 by 18½ feet, between the store rooms extending into a spacious lounge. From the lounge room two handsome stairways will lead to the balcony on the second floor. In the lounge room there will be a smoking room at one end and a women's rest room at the other, both fitted with all the conveniences of a modern theatre.

Mission or English style of architecture will be employed in the construction of the lounge room and stairways and this will be carried out in the main auditorium.

The walls will be decorated with tapestries, and the floors will be of flagstone finish. The electrical fixtures will harmonize with the style of architecture and will be of hammered brass.

Other Features

From the lounge there will be an entrance leading to a large and spacious foyer at the head of the main auditorium which is to be carried out in the same style of architecture, with wall draperies and panels.

The organ chambers will be on either side of the proscenium arch.

With the beam effect of the ceilings, the panelled walls and the luxurious finishings the main auditorium promises to be one of the most attractive in design in any city of this section.

The stage will be amply large for vaudeville acts and handsome draperies will give a beautiful foreground for the audience. The capacity of the building will make the theatre desirable for convention purposes.

Complete Plans Soon

Mr. Breeden expects to have the plans completed about the first of February. As soon thereafter as possible bids for construction will be asked and work started.

The old Fotosho building will continue to be used as a moving picture theatre by the Suffolk Amusement Corporation, which is now also operating a moving picture show for colored people on East Washington street. The new house will be exclusively for white people.

Yearly Comparison of Albany Incorporations

During 1923, 321 motion picture companies incorporated in New York state. These represented a capitalization amounting to $13,342,700.

During the month of December there were incorporated twenty-four motion picture concerns in New York state, with a capitalization amounting to $1,077,000.

During 1922 there were 327 motion picture companies incorporated with a capitalization amounting to $19,412,900. Thus there have been six fewer motion picture companies incorporated in New York state last year than in 1922, while those of the past twelve months represented a capitalization $6,070,200 under those incorporated in 1922.

Eleven new companies and approximately $500,000 in capitalization marked the opening of the new year from the standpoint of companies incorporating in the motion picture business during the week ending January 5 in New York state.

These companies included Paradise Pictures, Inc., capitalized at $150,000, and having as incorporators Grace Anderson, Joseph Bannon, of New York City, and Louis Rivkin, Brooklyn; Patches, Inc., $20,000, Harold Holstein, J. J. Newman, New York; J. H. Graham, Brooklyn; DeGaw Amusement Corporation, $200,000, A. J. Granick, M. Fruhling, Jacob Bernstein, New York City; Filmlab, Incorporated, $1,000, Ernest Stern, J. H. Bursch, William Westberg, New York; Magnolia-Park Realty Co., Inc., $20,000, Nathan Cohen, Irving Fritz, Yetta Messer, New York; Ablo Amusement Co.,

(*Continued on page 232*)



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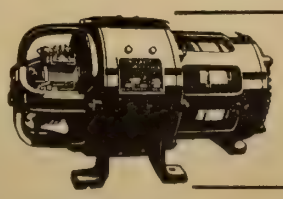
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Are the best for Projectors.
J. H. HALLBERG
445 Riverside Drive
New York



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Joe Hornstein and a New Poster Frame Hold Up Traffic on Seventh Avenue

WE started, the other day, to hold a pow-wow with Joe Hornstein, but on attempting to enter the premises of the Howells Cine Equipment Corporation, at 740 Seventh avenue, found a crowd blocking the sidewalk.

We wondered whether Joe was holding a fire sale, or there had been a run on Morelite lamps, until we discovered, in his northeastern show window, a poster display frame, which looked different from any we had heretofore seen, and with the exterior anatomy of which we were unacquainted.

While reading the announcement, the poster changed right in front of our eyes and advertised a totally different show.

Although several days had elapsed since the New Year's celebration, we were about to play safe and negotiate for some hot black coffee, when another poster of a separate and distinct feature popped up into view.

Then we understood why the crowd had gathered, and, by using subway tactics, managed to get through the congregation and beard Joe in his den.

Joe explained that he, personally, was innocent, but that a concern down in Hagerstown had sent him an automatic poster display machine and that he had stuck it in his window, but if it continued to draw to much more standing room, he'd be obliged to request the audience to stand somewhere else.

All we have to say is that a crowd, such as was obstructing the entrance, which Joe reserves for cash customers, could be utilized to advantage by the average picture theatre whose clientele has become blasé with inspecting stills that *are* still.



THE CROWD COLLECTOR
That plugged up Joe's front door.

(*Continued from page* 231)

capitalization not stated, Abraham Kempel, J. L. Geller, New York; George Geller, Brooklyn; Alice Amusement Corporation, $10,000, J. Schechter, M. Schechter, H. Britwar, Brooklyn; National Theatre Roof Corporation, $10,000, and the Houston and Chrystie Street Corporation, $10,000, with Samuel Hoffman, Rose Haberman, Regina Cohen, New York City; Isten Trading Co., Inc., $2,000, Herman Levias, Benjamin Sidransky, Leon Hoffman, New York; Capitol Outdoor and Indoor Shows, Inc., $5,000, M. and P. Isser, New York City; J. C. Trebish, Woodridge.

Cifre Simplexizes Boston Town's C of C

Another recruit to the army of non-theatrical Simplex projector users enlisted when the Boston Chamber of Commerce awarded their order to the United Theatre Equipment Company of Boston.

This Simplex installation will form part of the equipment of the new seventeen-story building, which, besides housing the Chamber of Commerce, also provides for a large auditorium, restaurant and a number of club rooms.

Joe Cifre, manager of the United Theatre Equipment Company, is feeling particularly pleased at the success of his efforts to Simplexize the Boston Chamber of Commerce.

ASTORIA, ILL.—Garden Theatre has been purchased by E. Baumgartner.

BEARDSTOWN, ILL. — Beardstown Amusement Company has sold Princess and Gem Theatres to Edward Shipp. James Douglass will have actual management of both houses.

WE CAN DO IT—

Our organization is composed of experts who are capable of taking care of any and all of your needs with an assurance of quality and speed.

Throughout the Motion Picture Industry the name "American" stands for excellence.

Let us prove ourselves on your next order.

NEGATIVES STORED FREE
Write for full particulars

Developing Editing
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Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

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Incorporated
Laboratories
6227 Broadway
Chicago, Illinois
and London, England
SAMUEL S. HUTCHINSON
President

A

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

YOU NEED
A Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

Price $1.00
Postpaid

Chalmers Publishing Co.
516 Fifth Avenue New York City

Houses Opened

McRAE, ARK.—H. F. Jamison has opened Victory Theatre.

TUSCALOOSA, ALA.—New Belvedere Theatre, replacing one destroyed by fire, has opened.

FORRESTON, ILL.—Star Theatre has opened with pictures.

WILLIAMSFIELD, ILL.—G. M. Rice has moving picture house at an early date.

CLINTON, IND.—New Wabash Theatre, erected on site of old Wonderland, with seating capacity of 725, has opened with first-class picture program.

PEMBROKE, KY.—Moving picture theatre has opened under management of R. C. Chilton and E. A. Hall.

EVELETH, MINN.—Strand Theatre will reopen as the Colonial under new management.

ST. PAUL, MINN.—St. Clair, a moving picture house, has been opened by St. Clair Amusement Company.

KANSAS CITY, MO.—Twelfth Street Theatre has opened with musical comedies and feature pictures.

ST. JOSEPH, MO.—Colonial Theatre has been redecorated and reopened.

GERING, NEB.—New Muse Theatre has opened.

BATAVIA, N. Y.—New Family Theatre has opened.

CARROLLTON, O.—New Park Theatre, with seating capacity of 750, has opened with pictures and vaudeville.

GRAHAM, OKLA.—J. G. Jensen has opened theatre.

SPARTA, TENN.—Strand Theatre has been renovated and reopened.

Theatres Projected

GLEN ELLYN, ILL.—Moving picture theatre, with seating capacity of 1,000, is planned by Polka Brothers.

ELKHART, IND.—Contract has been let for new Lerner Theatre, with seating capacity of 2,200, to cost $500,000.

INDIANAPOLIS, IND.—Bedford Stone Contracting Company, 810 Fletcher Trust & Savings Building, has contract for theatre, store and office building to be erected at Monument place for Market City Realty Company, to cost $1,250,000.

FLINT, MICH.—W. S. Butterfield, president Bijou Theatrical Enterprise, has plans by John Eberson, of Chicago, for new theatre, with seating capacity of about 2,000, to cost $500,000.

STAMFORD, N. Y.—Stamford Amusement Company has plans by H. D. Morrison for two-story brick, cast-stone and terra-cotta theatre, 55 by 112 feet, to cost $50,000.

CHARLEROI, PA.—R. Coyle has plans by Victor A. Rigaumont, 822 State Theatre Building, Pittsburgh, for two-story brick and stone moving picture theatre, 61 by 110 feet, to cost $50,000.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

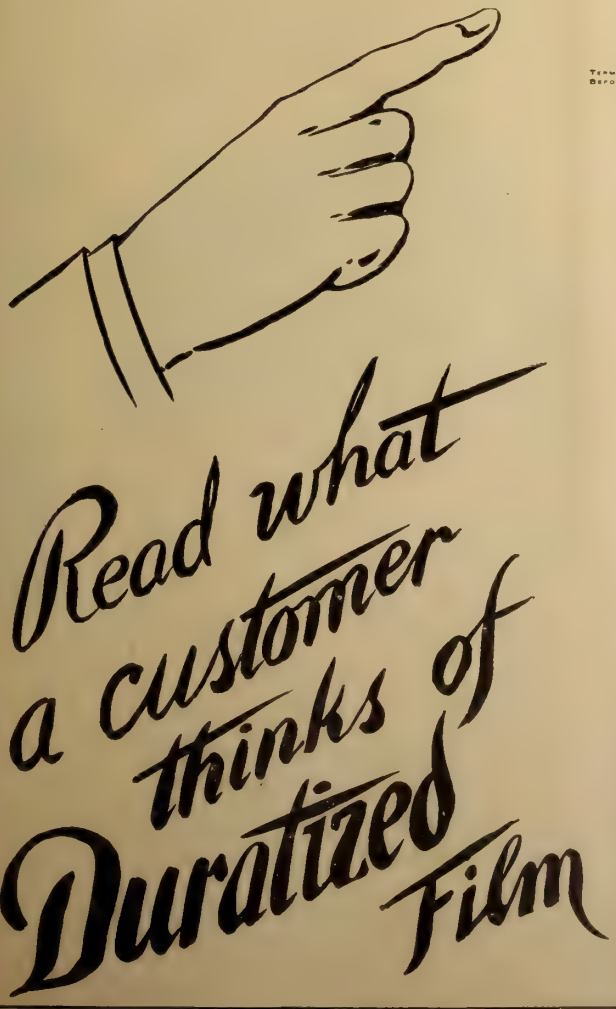
EMERGENCY ORGANIST—Adopting a new idea. Paste in your address book for further reference. A Founder of "American Guild Organists." Organist at World's Fair and Pan American Exposition. Largest Churches of Buffalo, Rochester, Denver, Baltimore, Scranton and Cleveland. Recitalist at Buffalo Convention Hall Series. 10 years experience in high class picture work with Mark-Brock, Horton and Fenevessy Companies. Your organist may be ill; may I help you out; if you wish high class organ picture playing? Address, Box 81, Elmira, N. Y.

ORGANIST AT LIBERTY—Trained, experienced musician. Picture player and soloist of exceptional ability. Union. Thoroughly reliable. Splendid library. Good position essential. State make and size of organ, working hours and top salary. Wire or write Arthur Edward Jones, 343 West Eighth Street, Erie, Pa.

ORGANIST (young woman) desires change position. Pictures cued intelligently and artistically. Ten years experience best houses. Large library. Reliable. State best salary, make, size organ. Lady Organist care of Moving Picture World, New York City.

MANAGER AT LIBERTY Feb. 1st, live wire, up to date, original exploiting; 20 years success, pictures, vaudeville, stock. Reference. Leading producers. Present and past employers. R. G. Low, 5 Whitman Street, West Somerville, Mass.

EXPERIENCED MANAGER or assistant, at liberty February 1st. Sold my house, desire connection first-class house or chain. Results guaranteed. Box 326, Moving Picture World, New York City.



Specialty Film Company

INCORPORATED UNDER THE LAWS OF DELAWARE

W. G. UNDERWOOD President D. BERNBAUM Secretary HARRY T. PEEBLES Sales Manager

DISTRIBUTORS OF HIGH CLASS MOTION PICTURES

ALL BOOK HAS CONFIRMED SUBJECT TO RULES AND REGULATIONS OF THE DALLAS FILM BOARD OF TRADE.

TERMS: CASH IN ADVANCE BEFORE DATE OF SHIPMENT

1914 MAIN STREET
DALLAS, TEXAS

December 13, 1923.

Dura Film Protector Company,
220 West 42nd Street,
New York, N. Y.

Gentlemen:

We wish to advise you that we are well pleased with the duratizing we have had done to date. We have kept a very close check on this and find that it is the biggest help we have ever had in keeping our films in first class condition.

For your information we use an inspection in and out card on each print. This card is given the inspector each time she inspects the print and the film is graded according to condition from #1 which represents new film, to #7 which is junk film, and every time the inspector finishes with a print she makes a record on this same card as to the condition of each reel.

For the past year or so we have had a lot of trouble with prints of two reel comedies going to the bad quickly so we decided as a last resort to try duratizing them. We started this as you know, on the 1st of September and some of the first two reelers that we had duratized have had as many as forty runs and are still in #1 and #2 condition according to the inspection card. Where heretofore two reel comedies that had had forty runs were usually down to about #4 or #5 condition.

We really believe that duratizing film gives the exhibitor a cleaner print and prolongs the life of the film. We are so well pleased with it that we are giving all of the laboratories instructions to have all of our film duratized - not only the two reel comedies.

Wishing you continued success, we are,

Very truly yours,

SPECIALTY FILM COMPANY

H. T. Peebles

Sales Manager.

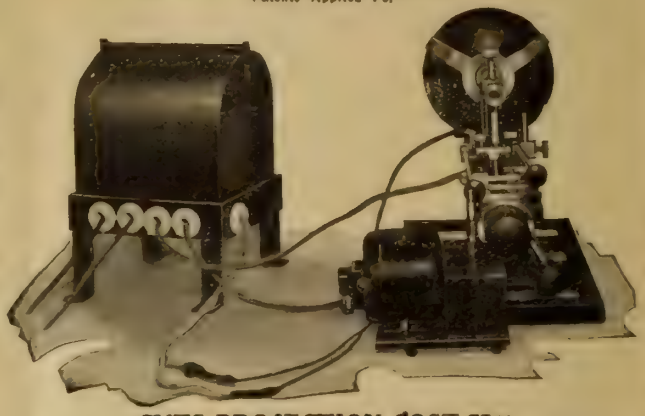
FLATNESS of field, critical definition and accurate focusing may be terms entirely unfamiliar to your audiences—but these are the qualities they want to find on the screen in your theatre. By supplying this want you will increase your profits. Ask us to send you detailed information concerning the

BAUSCH & LOMB
Cinephor Condenser System—
Cinephor Projection Lens
Cinephor Condenser



Bausch & Lomb Optical Company
635 St. Paul St., Rochester, N. Y.
New York Chicago San Francisco
Washington London

AMERICAN REFLECTING ARC
LATEST IN PROJECTION EQUIPMENT
Patents Applied For



CUTS PROJECTION COST 75%
10 to 25 amperes with D. C. or 25 to 35 amperes with A. C. equals present screen illumination using 80 amperes and over.
ELMINATES ALL CONDENSERS
AUTOMATIC ARC CONTROL
Guarantees correct maintenance of arc with either direct or alternating current.
Special Stereopticon Attachment
STANDARD HIGH GRADE EQUIPMENT
Manufactured under Special Agreement: Rheostats—Ward Leonard Electric Co.; Transformers—American Transformer Co.; Reflectors—Bausch & Lomb Optical Co.; Motors—Robbins & Myers Co.
We Guarantee All Equipment
OUR DISTRIBUTORS IN MIDDLE WEST:
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For Particulars Write Your Supply House or
AMERICAN REFLECTING ARC CORPORATION
24 MILK STREET, BOSTON, MASS.

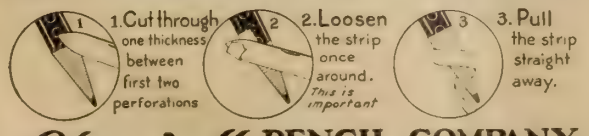
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Samples furnished on request.

Blaisdell Slide Pencils
No. 168 Blue
No. 169 Red
No. 173 Black
Made in 6 other colors.

An inexpensive method of making slides, neat pencil layouts and decorative effects in colors.



Blaisdell PENCIL COMPANY
PHILADELPHIA — U.S.A.





Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP
PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC
Original makers of the paper cup
EASTON, PENNA.
WITH BRANCHES AT { NEW YORK · PHILADELPHIA · CHICAGO / CLEVELAND · BALTIMORE · LOS ANGELES

The producer's care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

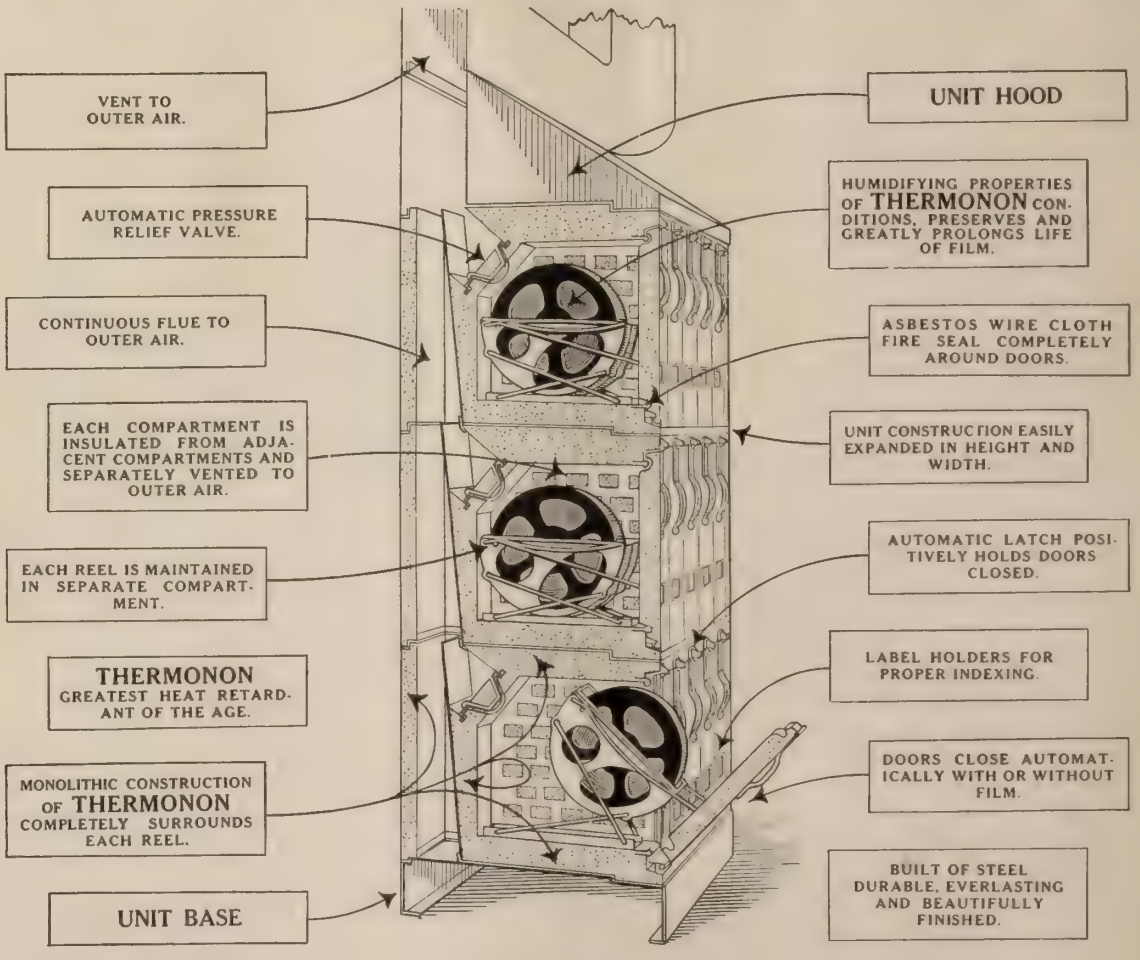
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ROCHESTER, N. Y.

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SYNONYMOUS WITH

PROTECTION-PERFECTION



THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION

BALTIMORE, MARYLAND, U. S. A.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 66, No. 4 | January 26, 1924 | PRICE 25 CENTS



see it—
that's all!

VICTOR SEASTROM
director
SIR HALL CAINE
author

With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A Goldwyn Picture

Goldwyn-Cosmo n

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly $5.00 a year


CARL
LAEMMLE
will soon present
MARY
PHILBIN
The Beautiful Star of
"MERRY GO ROUND" in
"Fools Highway"
From Owen Kildare's Amazing Life Story "MY MAMIE ROSE"
Directed by IRVING CUMMINGS
A UNIVERSAL JEWEL

Paramount Pictures

For Spring and Summer, 1924

To Be Released One a W Beginning March 1st

IS YOUR MILL ON A STREAM THAT NEVER RUNS DRY?

THE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work entrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

It was no accident that Paramount produced last year, the two greatest pictures ever made—two pictures that have been and will continue to be of incalculable value to the entire industry—"The Covered Wagon" and "The Ten Commandments."

Inspired by one aim, better pictures, Paramount has grown and developed, and around these better pictures has grown the industry.

Paramount has never failed exhibitors. For ten years the Paramount product has been recognized as the finest all-round, high-class business building picture product in the industry. From eight years of continued national advertising the name Paramount has been made synonymous in the public consciousness with the finest motion pictures. There is no doubt about that fact. You can test it out for yourself.

And now for the spring and summer of 1924. Paramount is building as it has built for twelve years, not for temporary success but for all time.

And the exhibitor who is building for the future must build upon that solid and dependable rock to tap the stream that never runs dry.

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



Adolph Zukor and Jesse L. Lasky *present*

CECIL B. DE MILLE'S

Production

"Triumph"

With Leatrice Joy ~ Rod La Rocque, Robert Edeson

The second "Manslaughter." A strictly modern love story adapted by Jeanie Macpherson from the Saturday Evening Post serial and novel by May Edginton.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

GLORIA SWANSON

in

"A Society Scandal"

An Allan Dwan Production

Gloria as the gorgeously gowned heroine of a drama of society, intrigue and divorce. Adapted by Forrest Halsey from the play, "The Laughing Lady," by Alfred Sutro, in which Ethel Barrymore starred on the stage. Cast includes Rod La Rocque and Ricardo Cortez.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

A James Cruze Production

"MAGNOLIA"

By Booth Tarkington

With Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver, Noah Beery

After "The Covered Wagon," "Ruggles," and "Hollywood," a Cruze picture means crowded houses everywhere. Cruze is at his best producing this action-romance of the old romantic South by America's foremost writer. Adapted by Walter Woods.

A Paramount Picture

Adolph Zukor *and* Jesse L. Lasky *present*

A WILLIAM DE MILLE PRODUCTION

"Icebound"

with

Lois Wilson, Richard Dix

Supported by Vera Reynolds

De Mille has struck his box-office stride. Here's his greatest! Screen play by Clara Beranger. From the famous Broadway stage success and Pulitzer Prize Play by Owen Davis. The title will probably be changed.



A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor *and* Jesse L. Lasky *present*

THOMAS MEIGHAN

in

"Write Your Own Ticket"

A love-crook-drama with plenty of action and a brand-new angle. Tom will pack them in with this one. From the All-Story Weekly serial by L. Y. Erskine. Adapted by Paul Sloane, author of "Over the Hill." Directed by Victor Heerman.



A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor *and* Jesse L. Lasky *present*

POLA NEGRI

in

"Men"

Pola acting with all her old-time fire and abandon in a passion-drama written and directed by Dimitri Buchowetski. Made in America with an all-star American supporting cast. Adapted by Paul Bern.



A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Adolph Zukor and Jesse L. Lasky *present*

ZANE GREY'S

"The Wanderer of the Wasteland"

With JACK HOLT

an IRVIN WILLAT PRODUCTION

Zane Grey's most popular novel produced in natural colors by the man who made "The Heritage of the Desert." The whole country wants to see this picture.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

"The Code of the Sea"

With

ROD LA ROCQUE

A VICTOR FLEMING *Production*

By Byron Morgan, author of the Wallace Reid auto stories. Featuring the hero of "The Ten Commandments" in a roaring action-picture of the sea. Adapted by Bertram Milhauser.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

A WILLIAM DE MILLE

production

"In The First Degree"

By Clara Beranger, author of "The Gilded City." A bigger box-office mystery-drama than "Grumpy." Portrayal by a cast exclusively of big names.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

DOROTHY DALTON

in a RALPH INCE *production*

"The Moral Sinner"

Adapted by J. Clarkson Miller from the play, "Leah Kleschna," by C. M. S. McClellan. Cast includes James Rennie, Paul McAllister and Alphonz Ethier.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky *present*

WILLIAM S. HART
in
"Singer Jim McKee"

By William S. Hart. Adapted by J. G. Hawks. Directed by Clifford Smith. Cast includes Phyllis Haver and George Siegman. A William S. Hart production.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

A GEORGE MELFORD PRODUCTION
"The Dawn of a Tomorrow"
With Jacqueline Logan

By Frances Hodgson Burnett. Adapted by Harvey Thew. Cast includes David Torrence, Ray Griffith, Marguerite Clayton, and Alma Bennett.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

AGNES AYRES
ANTONIO MORENO
in "BLUFF"
A SAM WOOD *Production*

By Rita Weiman and Josephine Quirk. Adapted by Willis Goldbeck. The story of a girl who bluffed New York.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

"FAIR WEEK"
with
WALTER HIERS

Written by Walter Woods, adaptor of "To the Ladies." Directed by Rob Wagner. Here's the scarcest article on the market—a clean, fast, really funny comedy-drama.

A Paramount Picture





Adolph Zukor and Jesse L. Lasky *present*

ZANE GREY'S

"The Wanderer of the Wasteland"

With JACK HOLT

an IRVIN WILLAT PRODUCTION

Zane Grey's most popular novel produced in natural colors by the man who made "The Heritage of the Desert." The whole country wants to see this picture.

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A Paramount Picture





Adolph Zukor and Jesse L. Lasky *present*

a HERBERT BRENON *production*

"The Breaking Point"

with

NITA NALDI – MATT MOORE
PATSY RUTH MILLER GEORGE FAWCETT

Mary Roberts Rinehart's famous novel and play produced by the man who made "The Spanish Dancer" and "Shadows of Paris." With a cast of exclusively big names. A story of reckless youth, society scandal, romance and mystery.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

LEATRICE JOY
in
"Take It or Leave It"

A JOSEPH HENABERY PRODUCTION

You and your public have hailed her as a star ever since "Manslaughter." Now we bill her as a star officially. A great actress, a great beauty, the heroine of "The Ten Commandments," in her first big starring drama. Directed by the man who made "The Stranger."

A Paramount Picture



Adolph Zukor and Jesse L. Lasky *present*

POLA NEGRI

in a LUBITSCH *production*

"MONTMARTRE"

Pola in a fiery love-drama of the Parisian Latin Quarter produced by the director of "Passion" and "Rosita." A stirring story of the artists' studios and the glittering cafes of Montmartre. From the play, "The Flame," by John Miller.

A Paramount Picture


LOU · TELLEGEN
PAULINE · FREDERICK
Let Not Man Put Asunder
From the famous novel by Basil King
Shall Man-Made Laws Defy Divine Command?
Woman's Eternal Question!
The Divorced Husband Said:
"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."
?
Man's Age-Old Problem!
The Divorced Wife Who Wed Again Said:
"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"
A Powerful Theme! A Mighty Picture!
J · Stuart · Blackton · Production
VITAGRAPH
ALBERT E. SMITH PRESIDENT

LLOYD HAMILTON

IN

"MY FRIEND"

"Lloyd Hamilton was never funnier."
M. P. NEWS.



Educational Pictures
"THE SPICE OF THE PROGRAM"

HAMILTON COMEDIES

Supervised by
JACK WHITE

A UNANIMOUS VERDICT

Lloyd Hamilton was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout with laughter in a projection room. In its early stages the picture coaxes laughs. As it develops, it defies you to keep from laughing. . . . There are more laughs in this one than in any two-reeler seen in a long time.—***M. P. News.***

Lloyd Hamilton's latest picture is one of the very best in which he has appeared . . . will make anybody laugh.—***M. P. World.***

That knowledge of human nature that Chaplin knows so well is evident in this new Educational of Hamilton's. . . . a one hundred per cent laugh-getter.—***Exhibitors Trade Review.***

Lloyd Hamilton is certainly a funny man. He provides a generous share of laughs in "My Friend." . . . sure to create laughter. —***New York Morning Telegraph.***

Here's a comedy that will cause laughs and then some. . . . You'll please them with this.—***Film Daily.***

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

COMING

"MY MAN"

with

PATSY RUTH MILLER

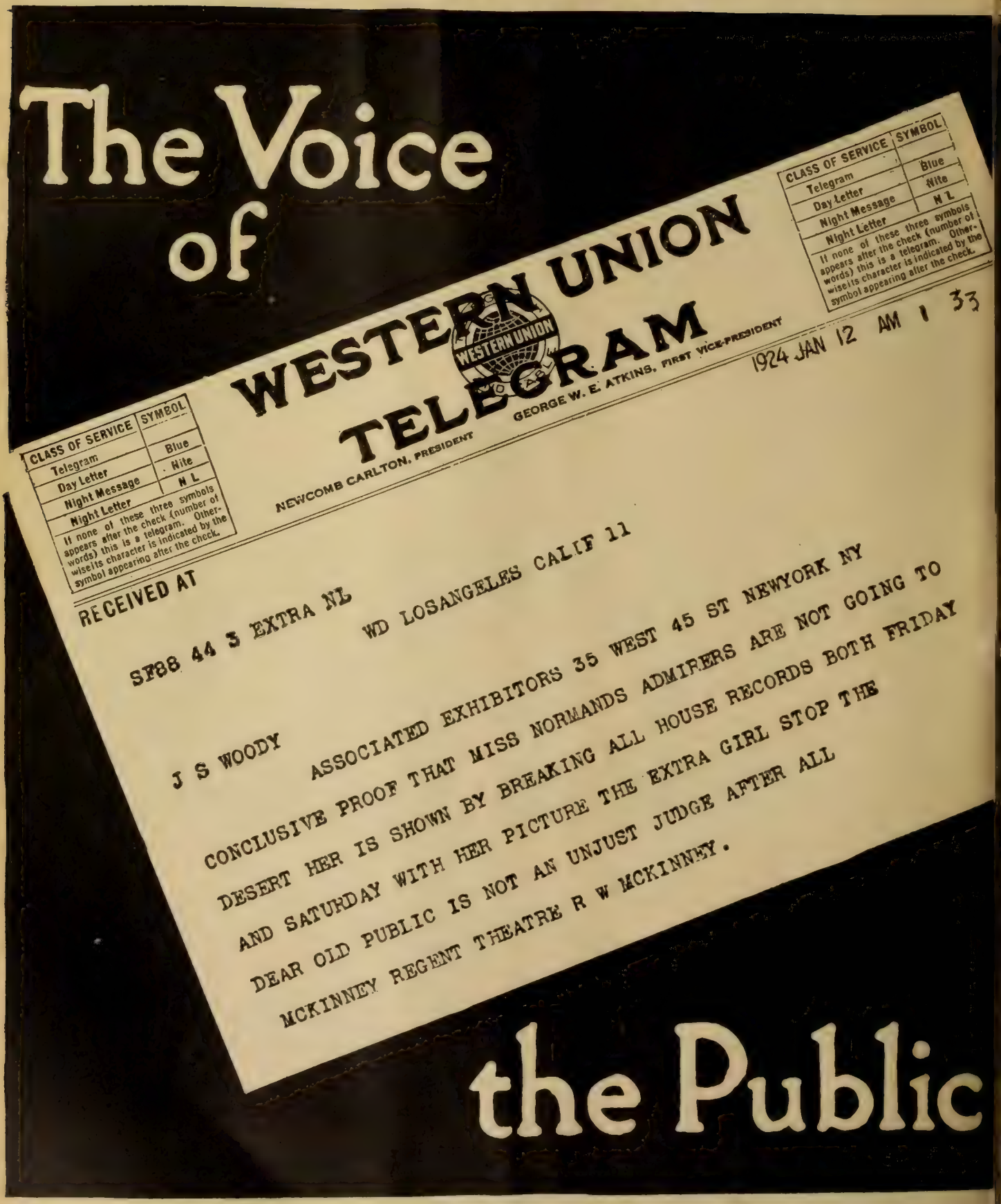
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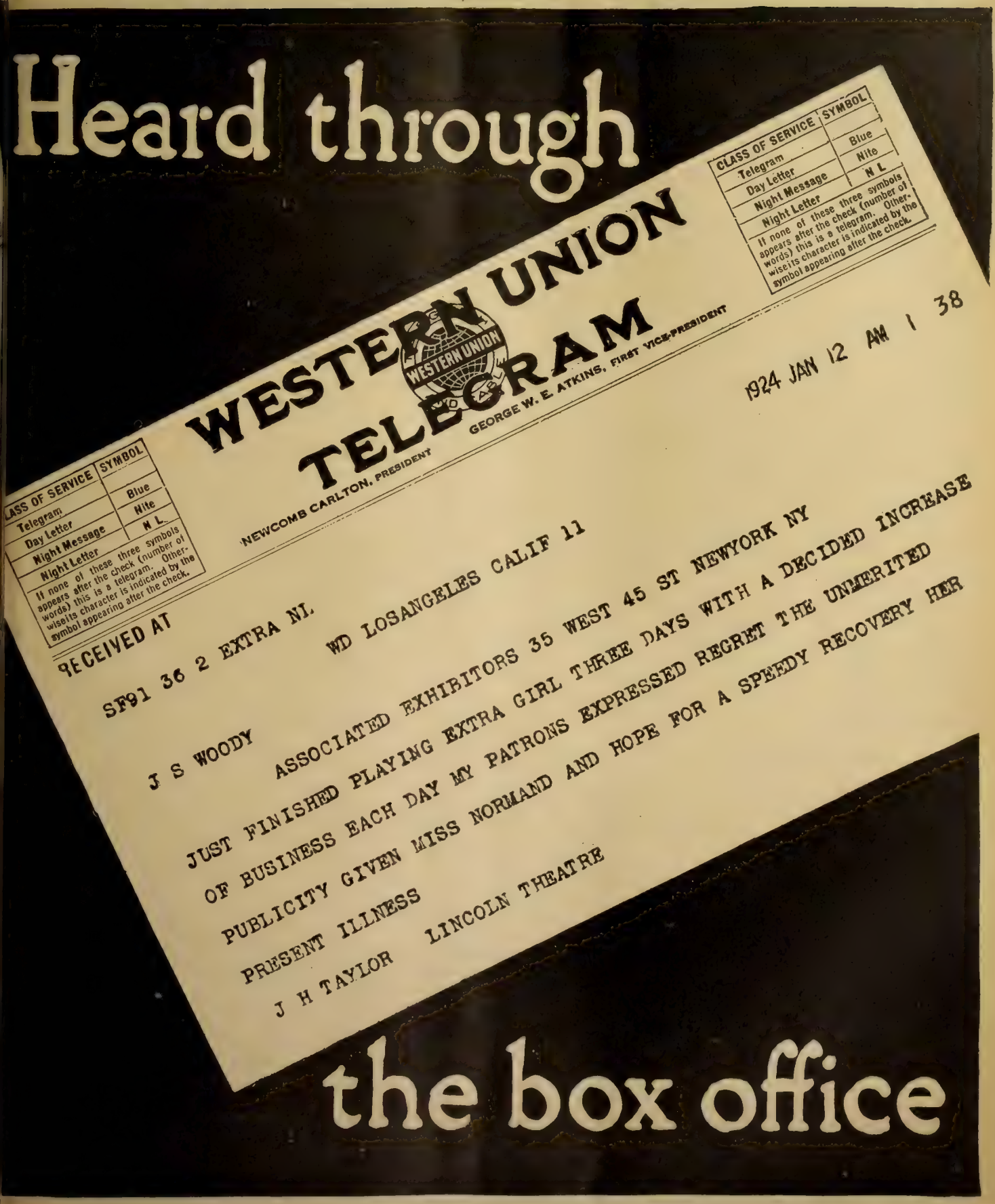
DUSTIN FARNUM

A David Smith Production

VITAGRAPH

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J S WOODY
ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY
CONCLUSIVE PROOF THAT MISS NORMANDS ADMIRERS ARE NOT GOING TO
DESERT HER IS SHOWN BY BREAKING ALL HOUSE RECORDS BOTH FRIDAY
AND SATURDAY WITH HER PICTURE THE EXTRA GIRL STOP THE
DEAR OLD PUBLIC IS NOT AN UNJUST JUDGE AFTER ALL
MCKINNEY REGENT THEATRE R W MCKINNEY.


Heard through
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
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1924 JAN 12 AM 1 38
SF91 36 2 EXTRA NL
WD LOSANGELES CALIF 11
J S WOODY
ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY
JUST FINISHED PLAYING EXTRA GIRL THREE DAYS WITH A DECIDED INCREASE
OF BUSINESS EACH DAY MY PATRONS EXPRESSED REGRET THE UNMERITED
PUBLICITY GIVEN MISS NORMAND AND HOPE FOR A SPEEDY RECOVERY HER
PRESENT ILLNESS
J H TAYLOR LINCOLN THEATRE
the box office

The Morning Telegraph
SUNDAY, JANUARY 13, 1924.

Real Sufferer in a Film Scandal.

The only person deserving of sympathy in one of these so-called "Hollywood scandals" is the producer. If there ever was an innocent bystander shot by a stray bullet it is the man who, having put up his money and expended his energies in the making of a picture, finds it all thrown into the scrap heap because the conduct of some man or woman has incurred the disfavor of that noisy element of our community which has taken upon itself the safeguarding of our morals.

The situation is a harsh one and the punishment inflicted upon an innocent party unjust, but there seems no way of remedying it. A producer plans a picture, lays out his money, has his casting department and director select the players, with the object of giving the plot the best delineation possible. The work has progressed sometime to completion. There is every prospect of adequate financial return when suddenly on some night something is done or something is made known that shows a violation of the moral law by one of the players in the company. If the individual be of sufficient consequence very promptly the censorious packs gather and begin their yapping. And the peculiar part of it is that they do not ask that the person concerned be punished directly; they do not press for imprisonment or exile, but their sole cry is "bar the film." Thereupon there arises all over the country individual exhibitors who evince a desire for publicity to announce that never shall any picture in which the offending person appears be presented at his theatre. Of course, they do not mean it, but they have got their names in the paper, and that is what was wanted.

No one is saying that persons who openly and notoriously live evil lives should escape censure and punishment. It does not matter whether they are of the stage or screen or law or medicine or the church, for that matter, the offender should be made to pay. But why hit the producer, who innocently and honestly engaged in a legitimate enterprise? Why fine him so heavily for something he was dragged into by mischance?

That is one phase of the hullabaloo method of reform which should be considered.

New York American Editorial Page
FRIDAY— JANUARY 11, 1924

Something to Think About

—By Bruno Lessing—

Morality and Hypocrisy.

THE moral vultures were quick to pounce upon the California screen actress who happened to be present at a drinking party when a man was shot. In various States, immaculate boards of censors barred her films from theatres because they had the power to do so and because they believed that the exercise of this power would meet with popular approval.

Perhaps they were right. Perhaps not. But all fair-minded people will agree that they were rather indecent in taking such harsh action upon the mere ground of newspaper reports. They might, at least, have waited until the trial was over and then consulted the authentic records of the court.

POPULAR opinion is a fickle jade, who changes her mind without rhyme or reason, and frequently regrets the damage she did. She always acts hastily because she is emotional and more or less ignorant. Those who always cater to her are, sooner or later, thrown into a ditch.

SUPPOSING this actress had really accepted some drinks from her host without inquiring whether he had bought them from a bootlegger or had owned them for five years. And then supposing some one, without her connivance or consent, had shot her host. What evil effect can her pictures have upon the public mind?

Oh, the hypocrisy of this whole censorship idea!

WHY not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunkards.

If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households — what would the world have gained?

And why not suppress all their works today?

THE work of Benvenuto Cellini has for centuries been, and will for centuries be, an inspiration to all lovers of the beautiful. Yet, if there was a crime that Cellini did not commit, it was merely because he had overlooked it.

WHY not let the California actress alone? She has her living to make. She is not strong enough to cope either with boards of censors or with public opinion.

If her pictures are bad bar them. That would be doing the public a good turn. Bar all bad pictures—if you're sure they are bad. If they are good, go to see them. Above all—

"Let him who is without sin among you—"

(Copyright, 1924, by King Features Syndicate, Inc.)

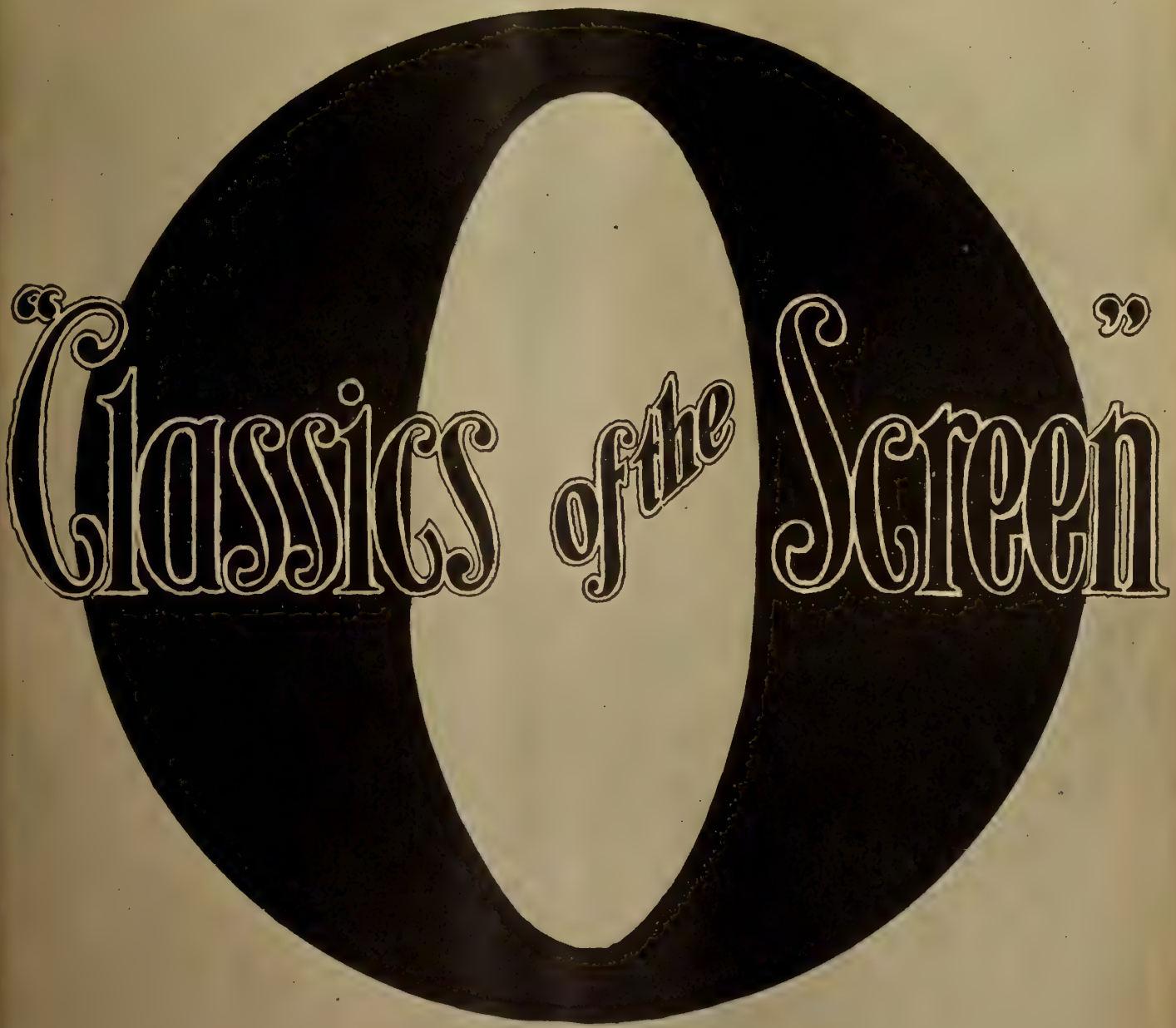
Announcing

2 Big Warner Bros.

Past Promises Fulfilled

For the year 1923-24, we promised to produce *Eighteen* Warner Bros. 'Classics of the Screen.' We are not merely fulfilling that promise—we are exceeding it. For the current year we are delivering a total of *Twenty* big pictures instead of the promised *Eighteen,* thereby keeping faith with our Exhibitor friends and public.

1924—1925



A Promise for the Future

For the year 1924-25, Warner Bros. will produce a total of *Twenty* 'Classics of the Screen.' Just as we are delivering this year's product as promised, so shall we deliver the *Twenty* big pictures promised for next season. That's something you, Mr. Exhibitor may bank on for the year 1924-25.

Weiss Brothers
take particular pride in presenting

"After Pix Days"



The most astounding photo epic ever filmed —a picture that has broken every known record in every house it has been shown!



Moses and the Ten Commandments

SHOWMEN

Never have you had an opportunity to get such a picture!
It's a road show proposition!
And the best ever offered on any market!

EXHIBITORS

Get in touch with your nearest exchange!
Inquire about it!
It's a big genuine clean-up!
You can arrange for Key City runs direct!

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Greater New York and Northern New Jersey
Standard Film Attractions
1322 Vine St., Philadelphia
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Northern Illinois and Indiana
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AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

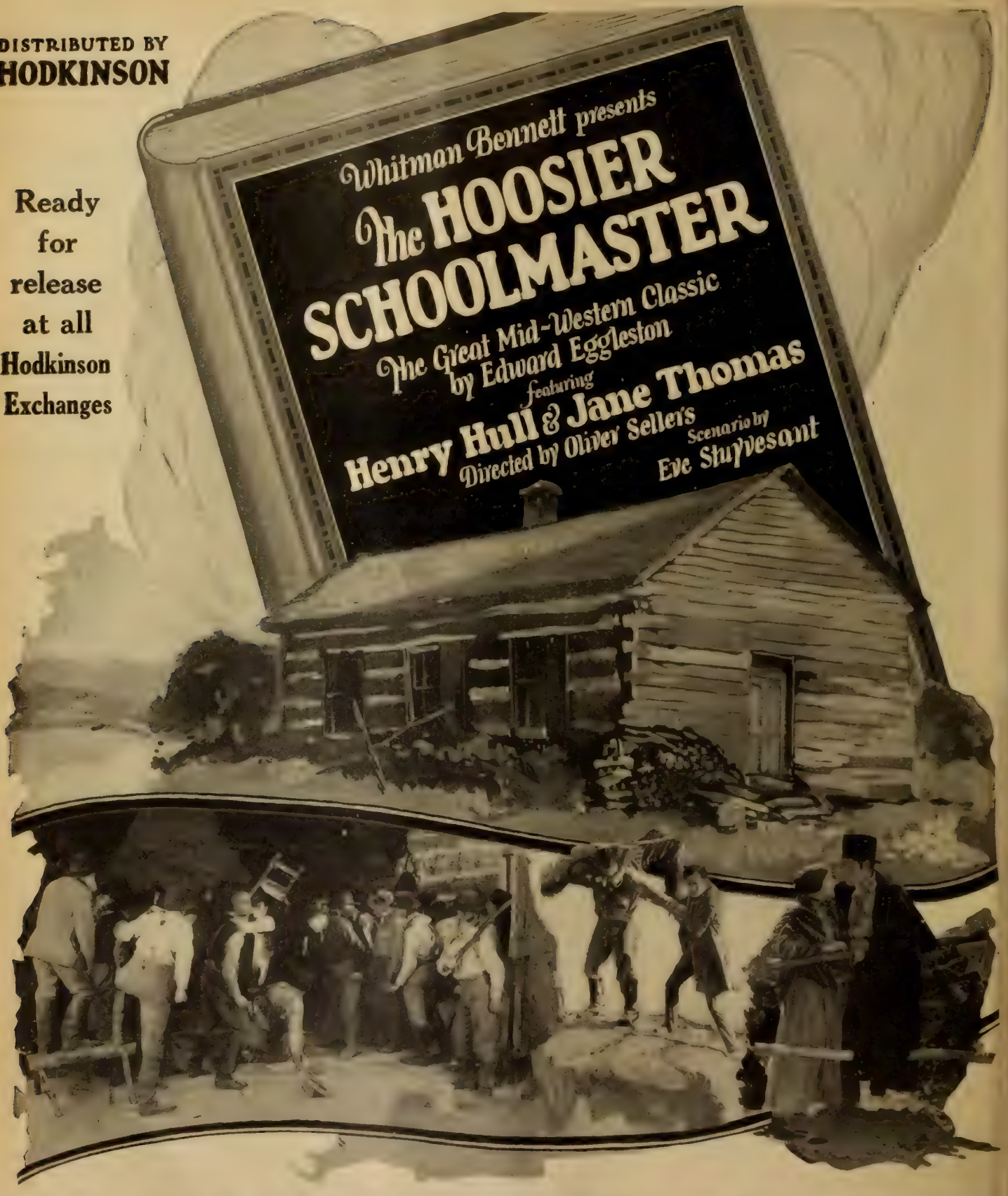
"THE MAN FROM BRODNEY'S"

(Vitagraph)

We will call a spade a spade and say Vitagraph has made a rattling good picture. The audience at the Rialto absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called upon to play many varieties of heroes. With the "Covered Wagon" and this performance to his credit J. Warren Kerrigan can qualify as one of our best leading men. We must say the scales are largely balanced on the credit side in this picture which is one of the best things Vitagraph has ever made. The direction, the acting and the production are of the sort that Vitagraph can do some bragging about and not be out of order.

DISTRIBUTED BY
HODKINSON

Ready for release at all Hodkinson Exchanges



Acclaimed an epic of the screen at pre-release showing, New Willard Hotel, Washington, where, with a symphony orchestra of 30 pieces, it was presented to several hundred of the nation's notables. "WANT TO SEE IT AGAIN," said M. D. Crowley, Div. Supt., U. S. Shipping Board. "ENJOYED TENSE SCENES OF STIRRING ACTION," said J. Gordon, Argentine Embassy.

This Young Star's Popularity Means Patrons At Your Box-Office

GLENN HUNTER

IN

GRIT



A breath-taking melodrama of New York's underworld-

with

Dore Davidson, Clara Bow and Osgood Perkins

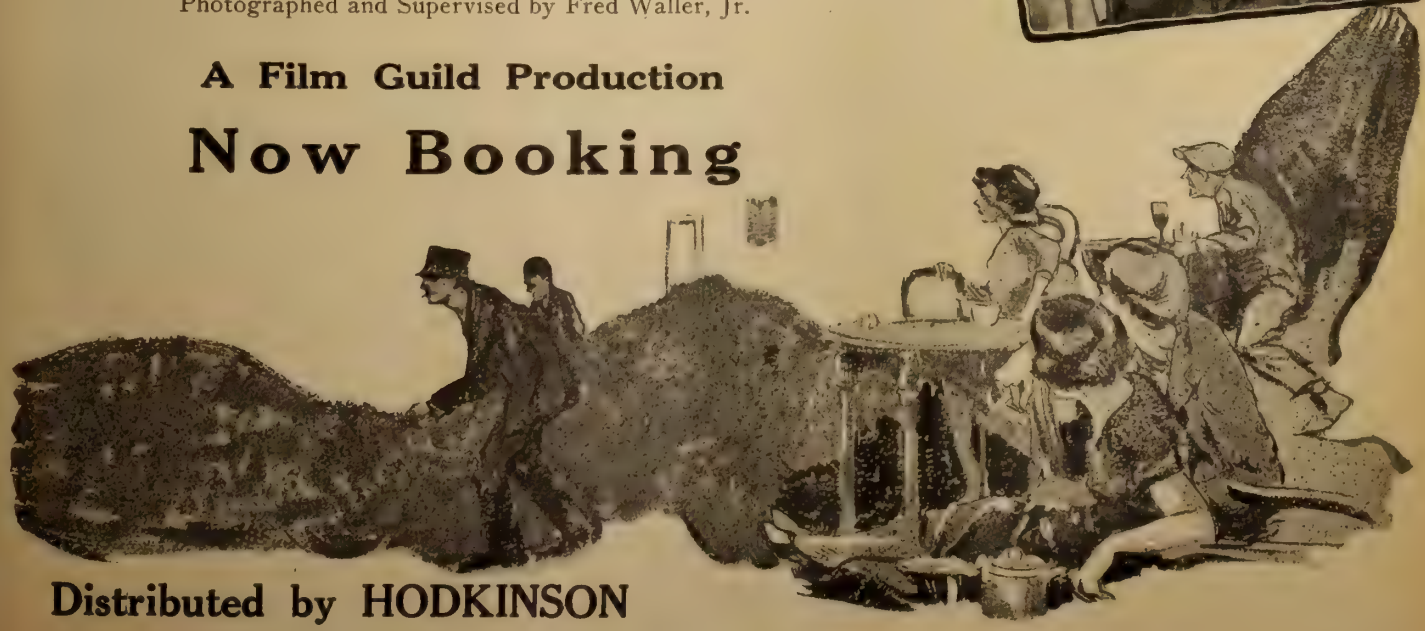
"The best vehicle for Glenn Hunter that has been released."

—Moving Picture World

From the Story by F. Scott Fitzgerald.
Directed by Frank Tuttle—Adapted by Ashmore Creelman.
Photographed and Supervised by Fred Waller, Jr.

A Film Guild Production

Now Booking



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Associated Authors, Inc.,
Frank Woods Thompson Buchanan AA Elmer Harris Clark W. Thomas
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"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W. S. Van Dyke

"Action Fast and Thrilling; Is Full of Human Appeal"

"A genuine sea melodrama with appealing qualities deeper than some of the million-dollar pictures. The action is not only fast and thrilling, but also sympathy-arousing. The storm scene is realistic in the extreme," says Harrison's Reports.

"To theatres that cater to patrons who love melodrama full of action, 'Loving Lies' should prove most suitable, for unlike many other melodramas, this one combines action and human appeal."

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NEW YORK TRIBUNE, TUESDAY, JANUARY 15, 1924

Connell grimage ly Land

ss of Scot- iterranean lfill Ambi- at Calvary

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On the Screen—*By Harriette Underhill*

Pauline Frederick and Tellegen, in 'Let Man Not Put Asunder,' Attract Throngs to Rialto

We have an idea that "Let Not Man Put Asunder" is not going to prevent any man from doing so. The reason why people in the picture did put asunder was not the usual reason for the severing of ties and probably the few people who might have similar trouble and who might contemplate putting asunder will not be deterred by what they see on the screen.

"Let Not Man Put Asunder" is a Vitagraph picture, with Pauline Frederick and Lou Tellegen as stars. It is the nominal feature at the Rialto Theater and it seems to be drawing vast crowds to the corner of Forty-second Street and Seventh Avenue. Although Pauline Frederick and Lou Tellegen are the stars, they do not play opposite—or, in other words, they do not fall in love with each other.

Neither Thinks of Phoning

Leslie Austin plays Harry Vassall and Vassall is an excellent name for him. Because of his wife's arrogant ways, he leaves her forever, but she has him chained to her chariot wheels, so that he spends the remainder of his youth writing in a diary passages beginning: "Oh, my lost love." She loved him, too, so that her life was ruined, also; and she said, "The eyes of my heart have been stricken with blindness." And then went and married Lou Tellegen! And yet neither of these love-lorn people would take up the telephone and call the other.

Of course, in a case like that—if there be any such—man should not put asunder. Lou Tellegen plays Dick Lechmere and he, too, leaves his first wife because they cannot agree. She is a grand opera singer and she needs "the plaudits of the multitude"; and so they are divorced. But they, too, wander through the world longing for each other.

Some people wondered if the Vitagraph company hadn't set out to present a lecture to its stars. It certainly is propaganda stuff, all right. It shows the aching void in the lives of divorced persons.

Marriage Proposal Grates

After Petrina Faneuil, the wife of the vassal, and Lou Tellegen, the husband of the opera singer, had wandered about the world for awhile alone they decided to be married, for some reason or other. That was the part we objected to. It doesn't seem a bit decent for a man to say, sadly, "Well, Petrina, I 'spose we might as well get married; we're both lonesome and nothing matters anyway." How much more moral for him to say, gladly, "Come live with me and be my love!"

If the people in the story had any sense of humor they must have had to laugh when they called their sweethearts by their first names—"I love you, Petrina"; "Felecia, you are my adored one"; "Gentian, I cannot live without you," and "Emmy, I worship the ground you walk on."

Felecia is the woman who prefers grand opera to a husband's love and she is nicely played by Helena d'Algy. We shan't tell you how the story ends and you never, never would guess.

Populace Clamors for Seats

By thus withholding this bit of information we are doing the Rialto Theater no service. For it will be necessary now for all those who see the picture to stay till the end if they want to find out what happens. Every time any one walks out it leaves a seat for some standee, and "Let Not Man Put Asunder" is so popular with those who haven't seen it that there is a gallant 600 waiting to enter.

The production was made by J. Stuart Blackton and adapted from Basil King's novel. The two stars are fine, if you like them.

There is an amusing Earl Hurd cartoon called "Pen and Ink Vaudeville." Irving and Jack Kaufman, two plump "boys," who seemed to be known to most of the spectators, sang "Linger a While" and "Deedle-Dum-Dum." Then, after that, they had a couple of encores.

The overture is "Orpheus in the Lower World," which elicited almost as much applause as Hugo Riesenfeld's classical jazz.

Court, Enjoining Police, Holds Slot Devices Legal

No Element of Chance, Says [illegible] Forbidding

Lady Diana to Appear In "Miracle" To-night

First Glimpse of Vollmoeller Play To Be Had at Century Theater

[illegible] to-night at the

AMERICA'S FOR
WINTER GARDEN B'way Eve
Matinees TO-DAY, Thurs.
New York's Greatest Revue. TOPIC
Introducing ALICE DEL
BROADHURST 44th, W. of B Mats. Thurs
RICHARD BENNE
In THE DANC
WM. HODGE in
DR. FRANK CRANE
"For All of Us' is a very r markable example of the new trend of the theatre. It is
HENRY FORD Sa
"The best play I have ev
AMBASSADOR THEATRE, Broadway.
Matinees To-morrow & Saturd
THE SELWYNS Pres
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Mats. Wed. & Sat.
ANDRE Charlot's
Revue of 1924
with Beatrice Little Gertrude Lawrence and Jack Buchanan
The Revue Intimate
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Mats. W
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Sp
Cle
with Vio Estello Arth A. E.
Ask
GREENWICH VILLAGE Th., 4 St. & Mats. Thur
ROSEANNE
APOLLO, W. 42 St. Evgs. 8:30. Ma
MADGE KENNEDY with W C. Fields in P
5th Month—Biggest Musical Comed
PLYMOUTH 45th St., W. of Mats. THURS.
"THE BEST AMERICAN THE SEASON."—Heywood B
THE POTT
ALL ABOUT THE FOLKS N
Arthur Hamme
WILDFLO
2ND SEASON with EDIT
CASINO B'way and 39th Matinees TOM'W
NATIONAL Thea., 41 St. W Mats. THURS
"THE GREATEST LIVING ACTOR."—J. Ranken Towe

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First National leads this industry because it knows what the public wants. Exhibitors playing First National pictures lead because they are giving the public what it wants to see. You obtain FIVE MONTHS' supply of big public appeal pictures when you—

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Twenty First National Winners and Their Release Dates

FEBRUARY

4th—"WHEN A MAN'S A MAN"
Harold Bell Wright's famous novel. Directed by Edward Cline with all star cast.

11th—"TORMENT"
Maurice Tourneur's powerful dramatic picturization of William Dudley Pelley's thrilling story. All star cast.

18th—"THE LOVE MASTER"
with STRONGHEART, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

25th—"FLOWING GOLD"
Richard Walton Tully's wonderful adaptation of Rex Beach's virile story of the oil fields. Directed by Joseph de Grasse.

MARCH

3rd—"GALLOPING FISH"
Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be funnier than "The Hottentot." From story by Frank R. Adams.

10th—Norma Talmadge in "SECRETS"
A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

17th—Richard Barthelmess in "THE ENCHANTED COTTAGE"
From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production.

24th—"LILIES OF THE FIELD"
featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the biggest attractions of 1924. Directed by John Francis Dillon, the man who made "Flaming Youth." A Corinne Griffith Production, Inc.

31st—"SON OF THE SAHARA"
Edwin Carewe's bloodtingling story of Paris and the Great Sahara. Adapted from Louise Gerad's novel with Bert Lytell, Claire Windsor and a great supporting cast.

APRIL

7th—"AGAINST THE RULES"
Thos. H. Ince's romantic drama from the story by Frank R. Adams directed by John Griffith Wray.

14th—Constance Talmadge in "THE GOLDFISH"
Adapted from the stage success. Directed by Jerome Storm.

21st—"THE WOMAN ON THE JURY"
A picturization of the tremendous stage drama with all star cast.

28th—George Fitzmaurice's "CYTHEREA"
from the novel by Joseph Hergesheimer.
Presented by
Samuel Goldwyn
(Not now connected with Goldwyn Pictures)

MAY

5th—"THOSE WHO DANCE"
Thos. H. Ince's stirring picture from the story by George Kibbe Turner with Blanche Sweet and big cast.

12th—"SUNDOWN"
The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture. Story by Earl J. Hudson, directed by Laurence Trimble.

19th—"THE WHITE MOTH"
A Maurice Tourneur production featuring Barbara La Marr. A society drama from the story by Izola Forrester.

26th—"FOR SALE"
featuring CORINNE GRIFFITH, a Corinne Griffith Production, Inc.

JUNE

3rd—"THE RAGGED MESSENGER"
Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

10th—Colleen Moore
"The Flaming Youth Girl" in
"THE PERFECT FLAPPER"
Another big hit for Miss Moore.

17th—"FLAMING WIVES"
a First National Special.

Remember these ten?
"Potash and Perlmutter"—"Ashes of Vengeance"—"Flaming Youth"—"Ponjola"—"The Fighting Blade" "Anna Christie"—"Boy of Mine"—"Her Temporary Husband"—"Black Oxen"—"The Eternal City"

well—the same big money consistency holds true to First National form in the 20 pictures listed above for release during the next FIVE MONTHS.

SOLID --

FIRST NATIONAL PICTURES

Crowds—

have been in line every day of the first week of the indefinite run at the

ROOSEVELT THEATRE

Chicago-



22 below
ZERO

ALL OVER CHICAGO BUT—FEVER HEAT AT THE ROOSEVELT THEATRE, where they have been lining them up day and night all week with "The Eternal City." Its beauty; its tremendous dramatic power; its great cast and the marvelous splendor of its scenic backgrounds are all so wonderful that the Chicago critics were unable to decide what was its strongest feature and therefore agreed on it being a 100%—perfect production.

And the managers of such big run houses as these agree with them—

STANTON—Philadelphia
STRAND—New York
MADISON—Detroit
BRANFORD—Newark, N. J.
GRAUMAN'S—Los Angeles
CIRCLE—Indianapolis
RIVOLI—Baltimore
GORDON'S—Boston

One of the year's biggest money getters. "Played to $2,500 more than Harold Lloyd's Best," wired Max Balaban, of Balaban & Katz, relative to the first week's showing at the Roosevelt. WHAT MORE COULD ONE ASK?

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice
production

"The ETERNAL CITY"

with

Lionel Barrymore, Barbara LaMarr, Bert Lytell, Richard Bennett, Montague Love and a cast of 20,000 others

Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE



FIRST NATIONAL PICTURES

Foreign Rights Controlled by
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383 Madison Avenue, New York

"Provides entertainment above the average," says

Moving Picture World.

With such a picture and such a star it is bound to be a business getter.

JOSEPH M. SCHENCK PRESENTS

Norma Talmadge

IN

"The SONG OF LOVE"

adapted from the MARGARET PETERSON novel 'DUST OF DESIRE'

directed by CHESTER FRANKLIN and FRANCES MARION

A First National Attraction



Book First National First all the year round

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers





This Is Our Industry

A TWIRL of the hand of Fate out in Hollywood and—rightly or wrongly—a player finds herself enmeshed in the headlines.

A day on the front page, a day or two on the inside pages—then out of sight and out of mind.

When the dust settles, the day for payment of the penalty arrives. In this case, on whom is the most severe punishment to be levied?

On the player? On the irresponsible whose vagrant act precipitated the situation? No!—on the distributor who has a quarter million dollars invested in the player's latest production.

A picture that is as clean as fresh blown breezes; a picture that in all justice is as far removed from the unfortunate happening as the poles from each other; a picture that was well on its way to remarkable success when Fate fired a bullet.

And struck the innocent bystander.

* * *

BUT here is a strange thing.

At a time when the public's mind is shifting to the latest headline, at a time when such responsible organizations as Archbishop Glennon's St. Louis Censorship Committee are placing their stamp of approval on the picture and withholding judgment on the player—pseudo-important individuals within the industry are rushing forward to plant a kick—

On the innocent bystander!

It is a situation as unfair as it is unfortunate, as unwise as it is uncalled for.

This is our industry.

At the moment when the public is evidencing an attitude of fairness and an ability to differentiate between the PICTURE and the PERSON—we should be the last to rush rashly into words.

Words cannot be recalled; but words often prove boomerangs.

And there is no individual in this business—or any other for that matter—who can effectually and completely protect himself from entanglement at the unlucky moment that Fate sets aim on the innocent bystander.

There is no quarrel with the ACTIONS of any individual in the industry in regard to the present situation. The actions of all of us must at all times be in willing and sincere obedience to the DEMANDS OF OUR PUBLIC.

That is flat, and fundamental.

If our public be the three thousand inhabitants of Maintown, or the five million of New York—that public is our master.

The master is satisfied with deeds. Our fawning may as often be misplaced as it is unnecessary.

In situations of this sort we ask the public to withhold judgment until all the facts are in. The public is doing so; that is clear to anyone experienced in analyzing mass reactions.

The least we can do is to be fair to ourselves—and FOLLOW the public. That is also the MOST—the best—we can do.

The public simmers and froths, makes missteps and hasty decisions. But the sober second thought of the public was never wrong, whether it carried out the original decision or reversed an error.

* * *

This is our industry.

We must live by it and with it—each of us, in studio, office or theater.

In the course of the year we escape many kicks that we should get, we feel the sting of blows that we deserve, but we also cringe often under punishment that is unmerited.

So let's remember: This is our industry.

And let us be the last to indulge in the fiendish glee of kicking our own, of stealing headlines at the expense of our own.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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"Name the Man!"

"Name the Man" is a throbbing human heart, its beating responsive to the touch of masterful fingers.

"Name the Man" is poignant drama, presented with the art and the genius that make of drama the breath of real life.

You can't rave about "Name the Man"—at least we don't feel that we can. Because the white heat of enthusiasm seemed never to fall so far short of expressing the full truth.

"Name the Man" is big, not in massive sets nor whirling mobs, but big in its deep-piercing shafts of human appeal. It is worthy of the Victor Seastrom whose work abroad was a prophecy of genius; it is worthy of the Victor Seastrom whom we expected America's wider facilities to mature; and Victor Seastrom proved worthy of it.

Seldom have we seen such assured mastery of tempo; such deft evidences of pictorial sense; such inspired playing with the last dregs of emotion in handling big scenes.

"Name the Man" is a woman's picture, a man's picture—a picture for all who have hearts and tear ducts. It left us with moistened eyes and an abashed feeling of inability to do justice to so vibrant a work of art.

Robert E. Welsh

Smith, Jones and Brown

Smith, Jones and Brown, three film salesmen, coming down the street. Just arrived on the 10.04—have to leave town on the 1.18. Or they won't be able to make another try at a sale today.

Mr. Exhibitor never heard of Smith, nor of his product; Jones is one of those "every once in a while" fellows and his product is advertised in the same way; Brown is an old friend—and his pictures are advertised in hammer and tong, ding-dong fashion week in and week out in the trade papers that come to Mr. Exhibitor.

That's an important point:

The 10.04 train drops a film salesman at Mr. Exhibitor's town every now and then—but fifty-two weeks in the year it delivers a trade paper.

Back to our salesmen:

Smith, Jones and Brown—three salesmen in a hurry. The money has already been spent to get them to Mr. Exhibitor. More expense to get them out of town. Their principal thought at this minute: "Must be sure not to miss that train out." Incidentally—have to TRY and make a sale while here.

Which salesman is going at his job with the greatest ENTHUSIASM and CONFIDENCE?

Which salesman is going to meet the least SALES RESISTANCE?

Which salesman is tackling the most fertile ground? Which salesman is meeting an exhibitor who is already primed to ask questions, to discuss the possibilities of his product?

It's obvious.

Simple.

Logical.

Of course it is—when you visualize the situation at the moment the sale is made—or lost. The crucial moment.

* * *

We can argue all day about national advertising, and concerning the many angles of a half dozen mediums.

There is no argument, no theory, to the trade paper.

The men to whom you are trying to sell film have paid CASH for their subscriptions, which means that fifty-two times a year the trade paper is a welcome, DESIRED visitor.

Isn't it logical to state:

The cost of selling in this business will decrease in direct, hand to hand relation with the increase in the use of trade paper space.

"Scaramouche" Brings Record Price to Philadelphia House

THE Rex Ingram-Metro production, "Scaramouche," continues to break records. The latest to be credited to this remarkable screen version of Rafael Sabatini's world famous novel comes from Philadelphia, where the production opened at the Aldine Theatre on Christmas Day.

Although the Aldine changed its policy completely when "Scaramouche" opened there, going from a 75-cent top admission price with a continuous showing from morning until night, to a two-a-day house with $1.65 top, it has enjoyed nothing less than remarkable business. At the present time "Scaramouche" has a larger advance sale in Philadelphia than it has enjoyed in any other city where it has been presented today; as a matter of fact it is about double that of any other reported to the Metro offices.

Although there was no special exploitation for the Philadelphia engagement, other than extra newspaper space and a more elaborate theatre display than usual, the production has enjoyed such powerful word-of-mouth advertising that it immediately began breaking records.

Philadelphia newspaper critics were as one in their praise of Rex Ingram's latest effort, and the Metro exchange co-operated with the Stanley Company in arrangements for the Aldine engagement. Reports from Philadelphia are to the effect that "Scaramouche," from a box office standpoint, is confidently expected to break all previous records in that territory on any picture.

"Scaramouche" is now in its sixteenth week at the 44th Street Theatre in New York, where it has repeatedly broken the box office record of one of the largest seating capacity houses in the Times Square district. It also has enjoyed or is now enjoying successful engagements at the Shubert-Belasco in Washington, Academy in Baltimore, Cox in Cincinnati, Woods in Chicago, Brandeis in Omaha, Garrick in Minneapolis, Garrick in St. Paul, Tivoli in Toronto and the Palace in Montreal, formerly the Allen Theatres; the Park in Boston, Stillman in Cleveland, Atlanta in Atlanta, Savoy in Hamilton and the Majestic in London, England.

Coast Critics Enthuse

World Premiere Brings Hearty Praise for "Half-a-Dollar Bill"

The first of the Metro January releases, "Half-a-Dollar Bill," was given its Coast premiere last week at the Warfield Theatre in San Francisco and met with the hearty approval of the newspaper critics. The Max Graf production, adapted from Curtis Benton's story and directed by W. S. Van Dyck, called forth the following praise:

"It is a picture of which San Francisco may be proud without fear that anyone will sneer at her and say it is local pride, for 'Half-a-Dollar Bill' is genuine, interesting, splendidly acted and very well photographed. Summing it up, 'Half-a-Dollar Bill' is a peach of a picture and the Grafs are to be congratulated," is the way the San Francisco Chronicle puts it.

"An outstanding feature of 'Half-a-Dollar Bill' is its human appeal. There are certain portions of the picture which have that appeal that beggars description. In Frankie Darrow it would seem that Graf has discovered another child genius. The little fellow seems to live his part," says the critic of the San Francisco Bulletin.

"Plenty of wholesome entertainment in 'Half-a-Dollar Bill.' It is not often that so good a picture as 'Half-a-Dollar Bill' comes along," is the opinion of the San Francisco News critic.

Dog Statues for All Kiddies

Strongheart, wonder dog of the films, posed for his statue this week as the first step in a plan to provide every kid in the country with a toy replica of the famous animal star. A contract entered into by Laurence Trimble and Jane Murfin, owners of the dog, and M. M. Rinearson, Los Angeles manufacturer, gives the latter the exclusive right to make the novelties.

The images will be made of plush, rubber, or bronze and will vary in measurement from small models to life-size reproductions. The toys will be distributed throughout the country concurrently with the exhibition of the dog's latest film, "The Love Master," released by First National.

"Sporting Youth," Universal's Early February Jewel Release

"SPORTING YOUTH" was received in New York during the past week and was immediately reviewed by the Universal home office staff. Although word come from the coast to expect an unusual picture, the photoplay elated the department heads.

Reginald Denny is the star of "Sporting Youth." It is his first picture for the 1923-1924 season. Harry Pollard directed the picture.

Laura LaPlante is the leading woman for Denny in "Sporting Youth." As the result of her excellent work in this picture she had been elevated to starring roles by Universal and now is engaged in making five-reel productions for release on the Universal Attraction schedule. She is taking the place of Gladys Walton. Previous to her appearance in "Sporting Youth" she appeared as leading woman in many Universal comedies, westerns, and five-reel attractions, particularly in support of Hoot Gibson.

Byron Morgan wrote "There He Goes," the story from which the current Denny picture was adapted. His story was scenarized for Universal by Harvey Thew.

The supporting cast includes: Hallam Cooley, Leo White, Lucille Ward, Frederick Vroom, Henry Barrows, L. J. O'Connor, C. L. Sherwood, William Carroll, Rolphe Sedan and Malcolm Denny. "Sporting Youth" is scheduled for release early in February. It is likely that Broadway, New York, will see it before then.



Scene from "The Frontier Woman," a Chronicle of America picture, produced by The Yale University Press and Released by Pathe Exchange, Inc.

J. R. Denniston Urges Congressmen to Repeal Theatre Admission Tax

A PLEA for the repeal of the picture theatre admission tax as an aid to improving the theatre business of the United States was made on January 14 by Joseph R. Denniston, of Monroe, Mich., president of the Michigan Motion Picture Theatre Owners' Association, before the House Ways and Means Committee. As president of the Michigan Association, he told the congressmen, he is a member of the special committee of the Motion Picture Theatre Owners' committee appointed to collect data on the admission tax. He said that he spoke for this committee and in behalf of the theatre owners of Texas, Iowa, Indiana, New York, Ohio, Minnesota, Oregon, Washington, Massachusetts, California, Colorado, North and South Carolina, Tennessee, Alabama, North and South Dakota, Georgia, Florida, Michigan, West Virginia, Louisiana, Oklahoma, Kansas, Illinois, Montana, Nevada Virginia and the District of Columbia.

This committee has been working for about six months collecting data and information on the admission tax question in order that it could present in an intelligent manner its request to the committee for the repeal of this levy.

The hearing before the Ways and Means Committee was arranged by Jack S. Connolly, Washington of the Hays organization.

"I think this is perhaps the most vital thing that has ever confronted the picture industry, and I am speaking for perhaps the largest clientele that anyone has ever spoken for before a committee of Congress," said Mr. Dennison. "It is so vital a question of life and death for many theatre owners. I think it is the wish of this committee in making tax reductions to make them where they reach the masses of the people. If we are going to have tax reduction I think the committee wishes it to be done where it will reach the people who can least afford to pay the tax and also where it reaches the greater majority of the people, and that certainly is true in this case.

"The theatre owner is the point of contact with the motion picture public. We know and hear their complaints. We know who the people are and where most of the business comes from, and almost 80 per cent of the business of the picture theatres of the United States comes from the poor and middle classes of the people—that is, people who work for wages and small salaries, whose slim purses feel the effect of the admission tax."

The witness explained to the committee the effect of the tax on the man who takes his family to the theatre, paying an admission of 25 cents for each person, to which is added the 10 per cent tax. This led Representative Bacharach (Rep.), New Jersey, to engage the witness in a discussion of charges. The New Jersey Congressman wanted to know of the admission price to the theatres represented by the witness. He stated that they ranged from 10 cents up.

"I do not think there is any limit on the price," said Mr. Denniston. He added however that he did not believe that the price runs above 75 cents and then only in the large cities.

Representative Bacharach insisted that a charge of $2 is sometimes made. To this Mr. Denniston replied that the $2 pictures are what are known as road shows and do not go to the regular movie theatres. They are the exception and not the rule. The picture houses rarely play these. He added that the tax is very unpopular with the class of people who patronize the moderate-priced picture theatres. He said that the exhibitors are the folks at the box office who hear the statements of the patrons and know that the tax is unpopular.

Representative Oldfield of Arkansas asked the witness if he had noticed the propaganda being carried on in the picture theatres throughout the country for the adoption of the Mellon plan "as is." Mr. Denniston said that while he is owner and manager of a theatre, he had seen nothing of the Mellon plan propaganda on the screen. Mr. Oldfield intended his remark as a criticism of the propaganda which the Democrats allege is being entered into for the support of the Mellon plan.

Representative Young (Rep.), of North Dakota, asked the witness if he did not think some limit should be fixed as to the admissions to benefit from the removal of this tax. Mr. Young coupled with this inquiry the suggestion of 50 cents or 75 cents as the limit. Mr. Denniston said he presumed that every man who would be asked that question would figure that his own price would be all right as the limit, and he declined tactfully to enter into any discussion along this line; and he did not go into the further questions of Mr. Young as to whether or not road shows should be exempted from the payment of the admission tax.

Representative Chindblom (Rep.), of Illinois, suggested that there should be a classification that would catch the road shows that charge prices higher than are asked by the ordinary theatres.

Mr. Denniston told the committee that it had been found in a great many instances that the theatre owners felt that in order to maintain their patronage, where there was so much obejction to paying the tax and to the prices of admission, that they had to absorb the tax. Many theatres that have done this, he added, have suffered. During the last sixteen months 1,400 theatres throughout the United States have been compelled to get higher admission prices from the public. This latter statement was questioned by Representative Hawley (Rep.), of Oregon, who thought that perhaps there were other factors that were responsible also

(Continued on following page)



SCENES FROM THE BIG F. B. O. PRODUCTION, "THE LULLABY," STARRING JANE NOVAK



"LET NOT MAN PUT ASUNDER," A VITAGRAPH PICTURE
Pauline Frederick and Lou Tellegen in J. Stuart Blackton's picturization of Basil King's story

Urges Tax Repeal

(Continued from preceding page)

for the closing of the houses. The witness amplified his previous assertion to indicate that there were other causes.

Representative Bacharach wanted to know if there weren't some new theatres that were being built, that may have been the cause of some of the houses shutting down. Mr. Denniston said that the new construction was largely in downtown centres of the large cities. Representative Treadway (Rep.), of Massachusetts, entered into the discussion by asking the witness if he had any statistics of attendance—whether he had any evidences that the tax has reduced attendance. Chairman Green of the Ways and Means Committee, suggested that the witness look at the government's figures on admission taxes, which showed that there was possibly an increase rather than a decrease in attendence.

Apparently Mr. Denniston had not given this particular matter much thought, for he simply replied that he knew that the amount of the government's tax is in a great many cases much more than the exhibitor has left out of the money he takes in at the ticket office, and that they would be glad to have as their profits what they had to turn in to Uncle Sam.

Charles C. Pettijohn, who was sitting on the sidelines, came to the rescue of the witness, informing the congressmen that the increased theatre admission returns to the government were due to levies made upon admissions to prize fights, where the seats are $25 to $35, and theatres in New York that charge $3.30, and the prices asked for admissions to the operas. He later presented statistics to show that 7,901 theatres, or 56.44 per cent of those in the United States, charge an admission of from 10 cents to 24 cents; 5,642, or 40.30 per cent, charge 25 cents to 49 cents; 430, or 3.07 per cent, charge 50 cents to 99 cents, and only 27 theatres, or .19 per cent, charge $1 or more.

Mr. Denniston stated that the exhibitors would not ask for the repeal of the seating capacity tax, because they felt that it was not discriminatory, when the Government imposed similar taxes on other places of amusement. He cited, as an example, billiard and pool tables. However, he explained that the motion picture industry is one of the most taxed of them all, for it has to pay a capital stock tax, an income tax, state corporation tax, internal revenue license (seating capacity tax), state and county taxes, city license taxes, sign license fee and fire inspection fees, among other things. Then they have the music tax, which they must pay to the publishers of copyrighted music.

Some of the members of the committee endeavored to confuse the witness by asking him the average prices of admission to the theatres "patronized by the poor and middle classes of the people." He replied that the rate was 10 cents to 20 cents, and his attention was called to the fact that there is no tax on the 10-cent admission. He then added that this low price was charged largely only by the "grind" houses in the downtown sections of the large cities, those catering to transient trade, people who go to such houses to rest, rather than to see the picture.

The committee men sought assurances that in the event the tax is reduced or taken off, the action of Congress will be reflected in the prices of admission to the people. It was indicated that Chairman Green would favor perhaps the repeal of the tax on admissions of 30 cents and less, while Representative Bacharach, of New Jersey, and Representative Young, of North Dakota, might favor repeal of the tax on admissions of 50 cents and under.

In discussing admissions and cost of doing business, Chairman Green asked the witness whether the cost of pictures to the exhibitor had not gone up considerably, and been responsible in part for the closing down of some of the houses. He answered that they have advanced from year to year, until the last one or two years, and he did not think the price of films had advanced the last year or two. An effort was made to discuss the salaries of stars but evaded by the witness.

Normand Film to East

"Extra Girl" Opening in New York After Big Western Success

Mabel Normand in "The Extra Girl," the big Mack Sennett feature, opens an indefinite run Sunday, January 20th, at the Central theatre, New York.

"The Extra Girl" has just scored another success in Los Angeles where, despite the fact that it already had had a memorable run at the Mission Theatre, it smashed records in two other houses in which it has been playing simultaneously. From H. W. McKinney, of the Regent Theatre, J. S. Woody, General Manager of Associated Exhibitors, received the following telegram early this week: "Conclusive proof that Miss Normand's admirers are not going to desert her is shown by her breaking all house records both Friday and Saturday with her picture."

J. H. Taylor, of the Lincoln Theatre, also in Los Angeles, sent Mr. Woody this telegram the same day: "Just finished playing 'The Extra Girl' three days, with a decided increase of business each day." The Normand feature has just closed an engagement at the Walnut Theatre, Louisville, Ky., where as in every other city in which it has appeared, it packed the house at every performance.

A King Tut Lobby

Used in Los Angeles for "The Dancer of the Nile"

The Clune Broadway Theatre, Los Angeles, featured an Egyptian lobby display as an attraction for Wm. P. S. Earle's romance of the days of King Tut, "The Dancer of the Nile." Producer Earle loaned L. E. Lund, manager of the theatre, tapestries and properties used in the production. The tapestries, on which were hieroglyphics and drawings of Egyptian characters, covered the side walls of the lobby and served as backgrounds for three sheet cutouts of Carmel Myers as the dancer.

A centerpiece represented a pyramid in which were set colored stills with sand spread around the base to heighten the effect. Harps, chairs, litters, spears and religious and characteristic symbols on poles filled every available space. On top of the box office the figure of a woman in Egyptian costume reposed, banked on each side with vases filled with lotus flowers. Incense was burned in several of the smaller vases and perfumed the air throughout the entrance. All lobby lights were red and added their quota of attractiveness to the dazzling display.

The walls of the inner lobby were also decorated with properties characteristic of the time of King Tut, while even inside the theatre the Egyptian effect was carried out on the draperies by the addition of tapestries with chairs, vases, etc., spotted in a number of conspicuous places. It was one of the most characteristic lobby displays ever constructed in Los Angeles.

"Maytime" in Albany

One of the first exhibitions of the new Preferred Picture, "Maytime," was given last week in Albany. Oscar Perrin, manager of the Leland, where the picture was shown, sends the following report of the engagement: "'Maytime' was a big success, playing to capacity business at every performance."

Paramount Lists Seventeen Pictures for Release from March 3 to July 1

PARAMOUNT'S current announcement of forthcoming releases lists seventeen pictures. Issued on a schedule calling for one production a week and starting March 3, they carry through to the first of next July. They represent the fulfillment of the promise made by Adolph Zukor last November that the temporary curtailment of production at the company's eastern and West Coast studios would entail no interruption of the Paramount releasing schedule. A majority of them are either entirely finished or well along toward completion. Of the remainder, some already have been started, while the plans for the others have been completed and they will go into production in the immediate future.

With the reopening of the West Coast studio and the simultaneous augmentation of production at the eastern studio, activity has been resumed on a broad scale. The production schedule at the Long Island studio calls for a greater number of pictures during the coming year than have been made there in any year since the studio was built. The studio at Hollywood has again resumed its place as the center of West Coast production activity, and within a few weeks twelve units will be engaged in making Paramount pictures at the two studios.

The directors who will produce the Paramount pictures for the coming year are Cecil B. DeMille, director-general; James Cruze, William DeMille, Sidney Olcott, Allan Dwan, George Melford, Herbert Brenon, Sam Wood, Irvin Willat, Victor Gleming, Alfred E. Green, Joseph Henabery, Victor Heerman and Dimitri Buchowetzki.

Among the stars and leading players who will be at work in the Paramount studios are Thomas Meighan, Gloria Swanson, Pola Negri, Glenn Hunter, Rudolph Valentino, Leatrice Joy, Agnes Ayres, Bebe Daniels, Richard Dix, Jack Holt, Rod LaRocque, Jacqueline Logan, Antonio Moreno, Patsy Ruth Miller, Charles de Roche, Ernest Torrence, Lois Wilson, George Fawcett, Theodore Roberts, Ricardo Cortez, Charles Ogle, Noah Beery, Theodore Kosloff, Nita Naldi, Mary Astor, Julia Faye, Ethel Wales, Vera Reynolds, Robert Edeson and Raymond Hatton.

The recent suspension of production has resulted in the formulation of a definite policy of real and far-reaching value. With more authority and responsibility placed directly upon the respective managements of the studios, from now on no picture will be started until every item of cost of production has been estimated with the highest degree of accuracy possible.

In each studio has been established an estimating department, composed of production experts, whose duty it is to go over each script with the director and scenario writer and estimate the cost of every scene in the picture before any photographing is done at all. Casts will be chosen with the greatest care and the utmost of time and study is to be placed on every step of production, not only looking toward the accurate estimating of costs but even involving changes in stories deemed necessary for their artistic improvement. With the resultant increase in economic efficiency the quality of product is bound to be enhanced to a degree that will prove of immeasurable benefit to the exhibitor and to the public.

While this policy of production readjustment was being worked out, the acquisition of new and valuable properties for future production proceeded without interruption. The complete list of stories and plays purchased is an imposing one and will be published in due course of time. Among those planned for early production are "Merton of the Movies," the play by George S. Kaufman and Marc Connelly adapted from Harry Leon Wilson's novel, which will be produced by James Cruze and in which Glenn Hunter, star of the stage play, will be seen as Merton; "The Swan," the play by Ferenz Molnar, which is one of the big successes of the current New York theatrical season; "Tomorrow's Bread," by Wallace Irwin, and "Feet of Clay," by Margaretta Tuttle, both of which will be produced by Cecil B. DeMille; "The Mountebank," by W. J. Locke, "The Salamander," by Owen Johnson, and "Monsieur Beaucaire," by Booth Tarkington.

"Monsieur Beaucaire" has been chosen as the vehicle to reintroduce Rudolph Valentino to Paramount audiences under the terms of the agreement recently entered into by Mr. Valentino and Famous Players-Lasky Corporation. Mr. Valentino has just returned from Europe and will start work at an early date in "Monsieur Beaucaire" at the Long Island studio under the direction of Sidney Olcott.

Reverting to the list of productions just announced, it will be noted that Pola Negri will be seen in two pictures, both directed by European directors. The first is "Montmartre," directed by Ernest Lubitich, who produced "Passion," Miss Negri's first and by many judged her greatest success. The other is "Men," written and directed by Dimitri Buchowetzki, the noted Polish producer who produced "Peter the Great," "Danton" and other great European successes. Buchowetzki recently came to this country and is now at Hollywood, where "Men" is to be started within the next few days.

Also on the list is the Cecil B. DeMille production, "Triumph," which Mr. DeMille is now making on the Coast following the sensational success of his "The Ten Commandments."

Zane Grey's "Wanderer of the Wasteland," an Irvin Willat production, stands out as a distinct novelty in that it will be produced entirely in color by the Technicolor process, which was used with amazingly artistic effect in the scenes of the Exodus in "The Ten Commandments."

It also will be noted that Leatrice Joy is

(Continued on following page)











SCENES FROM DOUGLAS FAIRBANKS' NEWEST PRODUCTION, "THE THIEF OF BAGDAD," RELEASED BY UNITED ARTISTS



SCENE FROM METRO'S "THE HEART BANDIT," STARRING VIOLA DANA.

Paramount's Seventeen

(Continued from preceding page)

formally introduced as a star in "Take It or Leave It," a Joseph Henabery production. Miss Joy's remarkable performances in "Manslaughter," "Java Head" and other Paramount pictures was recently more than surpassed by her work in the leading feminine role in the mordern portion of "The Ten Commandments," and her promotion to stardom is not only an honor richly merited by her beauty and conspicuous ability as an actress but one which has already been conferred upon her by the great picture-going public.

Supplementary data on the list of new productions follows:

William S. Hart in "Singer Jim McKee," by William S. Hart. Supported by Phyllis Haver. Directed by Clifford S. Smith.

"Icebound," a William de Mille production, with Lois Wilson, Richard Dix and Vera Reynolds. Screen play by Clara Beranger, adapted from the Pulitzer Prize Play by Owen Davis.

Walter Hiers in "Fair Week," written by Walter Woods and directed by Rob Wagner.

Gloria Swanson in "A Society Scandal." Screen play by Forrest Halsey, from the play by Alfred Sutro. An Allan Dwan production.

"Magnolia," a James Cruze production. By Booth Tarkington. With Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver and Noah Beery. Adapted by Walter Woods.

Pola Negri in "Montmartre," a Lubitsch production adapted from the play, "The Flame," by John Miller.

"The Dawn of a Tomorrow," a George Melford production, with Jacqueline Logan. By Frances Hodgson Burnett. Adapted by Harvey Thew.

Thomas Meighan in "Write Your Own Ticket," by L. Y. Erskine. Adapted by Tom Geraghty. Directed by Victor Heerman.

"Triumph," a Cecil DeMille production, with Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Theodore Kosloff, Robert Edeson and Raymond Hatton. Screen play by Jeanie Macpherson. From the novel by May Edginton.

"The Breaking Point," a Herbert Brenon production. By Mary Roberts Rinehart. With Nita Naldi, George Fawcett, Matt Moore and Patsy Ruth Miller. Adapted by Julie Herne and Edfrid Bingham.

Agnes Ayres and Antonio Moreno in "Bluff," a Sam Wood production. By Rita Weiman and Josephine Quirk. Screen play by Willis Goldbeck.

"Wanderer of the Wasteland," by Zane Grey. An Irvin Willat production, with Jack Holt.

Pola Negri in "Men." Written and directed by Dimitri Buchowetzki. Adapted by Paul Bern.

Dorothy Dalton in "The Moral Sinner," a Ralph Ince production. Adapted by J. Clarkson Miller from the play, "Leah Kleshna," by C. M. S. McLellan.

Leatrice Joy in "Take It or Leave It," a Joseph Henabery production.

"The Code of the Sea," by Byron Morgan. A Victor Fleming production, with Rod La Rocque. Adapted by Bertram Milhauser.

"In the First Degree," a William de Mille production. By Clara Beranger.

Official Praise for Picture

Chicago's Postmaster Praises F. B. O.'s "The Mailman"

Arthur C. Lueder, postmaster of Chicago, sent the following letter to J. J. Sampson, manager of the Chicago branch of the Film Booking Offices, following a private screening in his office of the Emory Johnson production, "The Mailman:"

"Your company is to be complimented on their photoplay, 'The Mailman.' Besides containing many scenes of real educational value the picture is highly enjoyable, being replete with thrills, pathos, and humor, three essentials of good entertainment. That which impressed me most in your production is that it portrays faithfully the devotion of the members of the postal service to their work. This letter expresses both the sentiments of myself and colleagues. I trust that your picture will be given wide distribution so that every man, woman and child in the country may see it."

Novel Theatre Curtain

Providence Uses 24-Sheet on "The Mailman"

"Buddie" Stuart, F. B. O.'s "go-getting" exploiteer in Boston, successfully completed a campaign on "The Mailman" for Fays Theatre, Providence, R. I., which incorporated several new and unusual features. He had a trailer made showing the inside workings of the local post-office. This trailer, in conjunction with the regular trailer, was used a week in advance of the opening. A letter carrier in uniform made speeches twice daily in advance of the showing.

The postmaster let the carriers distribute envelopes addressed "A Message from the Mailman," with a two-faced card on the inside, one side carrying an ad on "The Mailman" and the other calling upon the reader to write his congressman in behalf of the mailmen. On Sunday a special showing was given for the mailmen and their families. The letter carriers paraded to the theatre headed by their band and carrying banners announcing the coming of "The Mailman." The band also gave concerts each night in front of the theatre during the run.

Another stunt that created a great deal of talk was the use of a 24-sheet as a curtain, lowered at each performance. The back of a regular drop-curtain was used, on which was pasted one of the attractive 24-sheets on "The Mailman." This was lowered while the house was dark and the spotlight thrown upon it.

Brenon Megaphoning

Herbert Brenon, who directed Pola Negri in her two most recent Paramount pictures, started work Monday at the Lasky studio on "The Breaking Point," by Mary Roberts Rinehart. Patsy Ruth Miller, George Fawcett, Matt Moore and Nita Naldi will be the featured players in this production, the scenario of which has been written by Willis Goldbeck.

Latest Warner Leads

Adolphe Menjou has been engaged to play one of the leading roles in "Broadway After Dark," the Harry Rapf Production and Warner Brothers Classic of the Screen. Norma Shearer has been cast in the feminine lead.

Warner Sails

Albert Warner sailed last week on the Majestic for England to confer with Arthur Clavering, head of the Film Booking Offices, Ltd., on the British distribution for the twenty productions announced by Warner Brothers for 1924-25.

Mr. Warner will make a hurried trip and expects to be back immediately after arrangements have been effected abroad. F. B. O. has successfully handled the other two blocks of pictures released by Warner Brothers in the past: the "seven" for 1922-1923, and the "big eighteen" for 1923-1924.

Gus Schlesinger, Warner Bros.' foreign manager, was unable to make the trip, due to unexpected complications which made an operation necessary, and which keeps him for the present confined to his bed at the Fifth Avenue Hospital.

Public Sentiment, After Outcry, Rallies to Defend Normand Films

A DECIDED change in sentiment has occurred nationally since the first hullaballoo raised over the shooting by Mabel Normand's chauffeur of Courtland S. Dines, while Miss Normand and Edna Purviance were visitors in his apartment. The realization is spreading that it is the producer of past and present pictures featuring these actresses who is being made the "goat," and that the pictures, like famous works of art, should stand on their intrinsic merit alone. This change in attitude is considered in many sources as a fitting commentary on the American spirit of fair play, which does not judge prior to a decision of the courts.

Following is a telegram received from St. Louis on Wednesday, January 16, by J. S. Woody, general manager of Associated Exhibitors:

"Screened 'The Extra Girl' for Archbishop Glennon's committee, which represents 360,000 Catholics in St. Louis. They are unanimous in their approval of the production and will call on Skouras Brothers and express the wish that they run 'The Extra Girl' in their best theatres. They hold nothing against Mabel Normand personally. Their attitude is exceptionally broadminded and the success of 'The Extra Girl' in St. Louis is now assured, in view of the fact that a letter came today also from the St. Louis Women's Club stating that they are in favor of showing 'The Extra Girl.'"

A special dispatch to the New York Tribune, published Sunday, January 6, shows also the attitude of at least one influential minister of the Methodist Episcopal Church. The dispatch follows:

"Camden, N. J., Jan. 5—A two-reel comedy featuring Mabel Normand, whose name has figured prominently in the shooting of Courtland S. Dines, Denver oil man, was shown at a children's entertainment in the Centennary M. E. Church here last night. The picture, 'A Unique Flirtation,' was flashed on the screen during the weekly entertainment known as 'The Children's Happy Hour.' More than 300 boys and girls were present.

"Informed today of the agitation to bar Miss Normand's films from the screen pending an investigation, the Rev. Norman V. Sargeant, **pastor of the church,** defended his action in permitting the showing of the film by declaring for American fair play.

"'These reels are not selected by us,' said Mr. Sargeant. 'We have a contract with the film people to supply suitable reels for children. Under the circumstances I would not bar a Mabel Normand film. I cannot see sufficient justification. I believe in American fair play—that is to say, that a person is not guilty until he or she is proved guilty. The evidence is not cumulative or convincing. I don't think we have a right to jump at conclusions.'"

In his "Something to Think About" department in the New York American of January 12, Bruno Lessing wrote the following copyrighted editorial, headed "Morality and Hypocrisy:"

"The moral vultures were quick to pounce upon the California screen actress who happened to be present at a drinking party when a man was shot. In various States, immaculate boards of censors barred her films from theatres because they had the power to do so and because they believed that the exercise of this power would meet with popular approval.

"Perhaps they were right. Perhaps not. But all fair-minded people will agree that they were rather indecent in taking such harsh action upon the mere ground of newspaper reports. They might, at least, have waited until the trial was over and then consulted the authentic records of the court.

"Popular opinion is a fickle jade, who changes her mind without rhyme or reason, and frequently regrets the damage she did. She always acts hastily because she is emotional and more or less ignorant. Those who always cater to her are, sooner or later, thrown into a ditch.

"Supposing this actress had really accepted some drinks from her host without inquiring whether he had bought them from a bootlegger or had owned them for five years. And then supposing some one, without her connivance or consent, had shot her host. What evil effect can her pictures have upon the public mind?

"Oh, the hypocrisy of this whole censorship idea!

"Why not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunkards.

"If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households—what would the world have gained?

"And why not suppress all their works today?

"The work of Benvenuto Cellini has for centuries been, and will for centuries be, an inspiration to all lovers of the beautiful. Yet, if there was a crime that Cellini did not commit, it was merely because he had overlooked it.

"Why not let the California actress alone? She has her living to make. She is not strong enough to cope either with boards of censors or with public opinion.

"If her pictures are bad bar them. That would be doing the public a good turn. Bar all bad pictures—if you're sure they are bad. If they are good, go to see them. Above all—

"'Let him who is without sin among you—'

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In the Morning Telegraph of Sunday, January 13, appeared the following editorial, under the caption "Real Sufferer in a Film Scandal":

"The only person deserving of sympathy in one of these so-called 'Hollywood Scandals' is the producer. If there ever was an innocent bystander shot by a stray bullet it is the man who, having put up his money and expended his energies in the making of a picture, finds it all thrown into the scrap heap because the conduct of some man or woman has incurred the disfavor of the noisy element of our community which has taken upon itself the safeguarding of our morals."

The voice of the public was heard in the following telegram received by Mr. Woody from R. W. McKinney, of the Regent Theatre, Los Angeles, on January 11:

"Conclusive proof that Miss Normand's admirers are not going to desert her is shown by breaking all house records both Friday and Saturday with her picture, 'The Extra Girl.' The dear old public is not an unjust judge after all."

On the same day the following telegram came from J. H. Taylor of the Lincoln Theatre, Los Angeles:

"Just finished playing 'The Extra Girl' three days, with a decided increase of business each day. My patrons expressed regret at the unmerited publicity given Miss Normand and hope for a speedy recovery from her present illness."

Fix Release Date

Metro's "Fool's Awakening" Scheduled Late This Month

Metro has decided to release "The Fool's Awakening" late this month. This is the picturization of William J. Locke's novel, "The Tale of Triona," which has been in production at the Metro Hollywood studios these last several months under the direction of Harold Shaw.

There was some question as to whether Metro would release "The Fool's Awakening" at this time, or Fred Niblo's newest production, "Thy Name is Woman," placing "The Fool's Awakening" as the first release in February.

Scenes from Metro's "The Fool's Awakening"







Sensational Title Wins Over That of Novel, Warners Find

BOOKINGS of the Warner Brothers screen version of Kathleen Norris' best seller, "Lucretia Lombard," recently released under alternate titles of "Lucretia Lombard" and "Flaming Passion," reveal the fact that fully 75 per cent. of exhibitors preferred to use "Flaming Passion" for the releasing title.

One thing brought out was that the advocates of "Flaming Passion" were not in the smaller towns or theatres, as had been anticipated. For instance, the Stanley Theatre of Philadelphia used the title, "Flaming Passion," while the Strand of New York City preferred the original name of the novel.

The results are particularly gratifying to Warner Brothers, who had contended all along that the more alluring title would not be used by the smaller exhibitors exclusively, nor that the larger ones would be content with the book name. Large and small exhibitors have been guided solely by their own psychology and their slant on the local situation.

Plenty of sheets were issued on each title, so that the exhibitor was fully equipped with billboard material, regardless of his choice.

Irene Rich and Monte Blue co-star in this Harry Rapf production which Jack Conway directed. Around them are grouped Marc McDermott, Norma Shearer, Alec B. Francis, John Roche, Lucy Beaumont and Otto Hoffman.

Goldwyn's "Name the Man!" Is Lauded at N. Y. Trade Showing

THE Capitol Theatre was completely filled on Tuesday, January 15, at the trade showing of Goldwyn's first Victor Seastorm picture, "Name the Man!", adapted from Sir Hall Caine's novel, "The Master of Man," and acted by a cast headed by Mae Busch, Conrad Nagel, Patsy Ruth Miller, Creighton Hale, Hobart Bosworth, DeWitt Jennings, Evelyn Selbie and Winter Hall.

The audience was composed mainly of exhibitors in the Metropolitan district with a sprinkling of exhibitors from Connecticut, Long Island, New Jersey and up-state New York. The picture was screened with a Rothafel presentation and with special musical selections. The picture scored a big hit with all.

Comments of the most enthusiastic character were heard on all sides as the audience was leaving the theatre. "It is a big picture"; "Marvellously directed"; "The biggest thing of the year"; "Wonderfully simple but it gets under your skin" are samples of opinions overheard on this picture. The actors came in for as strong endorsement as did the production itself.

Telegraphic advices from the trade showing in Orchestra Hall, Chicago, on Tuesday afternoon, are similarly enthusiastic.

Hodkinson Hires Mason

As Western Representative; Has Headquarters in Los Angeles

The Hodkinson Corporation announces the appointment of Lesley Mason as Western Representative with headquarters in Los Angeles.

F. C. Munroe, the newly elected Hodkinson president, said in connection with Mr. Mason's appointment to the coast: "For many months my associates and I have been searching the industry for the right man to act in the important capacity of constant intermediary between ourselves and the independant producing groups whose films are distributed through the Hodkinson organization of exchanges and service bureaus. Mr. Mason will be a man whose wide experience will give to producers constructive and helpful vision of the public and exhibitor taste through his knowledge of sales values in pictures."

Mr. Mason left New York for the Coast on Tuesday, the 15 and will assume his new duties the early part of next week with temporary headquarters at 934 South Olive street, Los Angeles.

Financier Joins F. P. L.

Frank A. Bailey Takes Seat on Board Vacated by Whitmarsh

Frank Bailey, who was connected with the Title Guarantee & Trust Company for thirty-eight years, and resigned as president on January 1, retaining membership and vice-chairmanship of its board, has been elected a director of the Famous Players-Lasky Corporation in place of Theodore F. Whitmarsh, who has resigned on account of his election as a director of the Federal Reserve Bank of New York.

Mr. Bailey is chairman of the board of directors of the Realty Associates and of the Prudence Company, Inc.; vice-president of the Bond & Mortgage Guarantee Company, and a director of the Nassau National Bank, Brooklyn Edison Company, Westchester Title & Trust Company, Thompson-Starrett Company, Brooklyn Academy of Music, Bush Terminal Company and Hudson Insurance Company.

In addition to those financial connections he is treasurer of Union College, Schenectady, N. Y., and of the Polytechnic Preparatory Country Day School. Mr. Bailey's long experience in real estate and knowledge of real estate operations and values should be of great benefit to the Famous Players-Lasky Corporation.

Honor for Witwer

H. C. Witwer's "Telephone Girl" stories, which are now appearing in the Cosmopolitan magazine and are being screened by F. B. O. as a series of two reelers, have proven so popular, according to an announcement, that a prominent publisher is having them translated into French and several other languages.

In New F. B. O. Series

F. B. O. announces that Kid McCoy will have a prominent role in the second episode of the new "Telephone Girl" series, appearing opposite Eddie Hearn, and that George O'Hara, who appeared as the hero of "Fighting Blood," will appear in the third episode.



SCENE FROM "MY MAN," A BIG VITAGRAPH PICTURE

Carl Laemmle Promises Convention 36 Universal Jewels During Year

UNIVERSAL'S most comprehensive and successful exchange convention, and, incidentally, the first under the leadership of Al Lichtman, has just been concluded in Chicago, and Carl Laemmle, president of the company, has departed therefrom to Universal City to carry into effect, insofar as production is concerned, the conclusions reached in this convention.

The net results are a more efficient, better organized physical distribution plan, a reunited sales force, full of enthusiasm for its new leader, and a production program based upon facts and figures of what the exhibitors of the United States want—a program which will involve the expenditure of at least $5,000,000 more than was ever spent on a year's production of Universal pictures before.

Instead of making twelve productions of the Jewel grade, Universal is planning to make thirty-six pictures of this calibre, using the best stories obtainable, with casts, direction, photography and general completeness of production which have marked the best of the Jewel pictures for several years past. These productions will be sold according to the new sales plan, on their individual merits. No quota will be established for them until they have been actually seen in the home office or sufficient information secured from the Coast upon which to base a legitimate and equitable quota.

This quota will be determined solely on the audience value of the production. If this is high, the quota will be in conformity, because Lichtman, from an experience covering fifteen years of selling with a great many other companies and after six weeks of observing the workings of the Universal exchange system, feels that Universal pictures have not received from exhibitors the prices which they are entitled to. If for any reason the audience value of the picture isn't as great as was originally anticipated, the quota will be adjusted accordingly. Every picture will stand on its own merits.

There also will be a thorough exploitation plan worked out for each picture, and the exploitation experience and possibilities will be merchandized as an integral part of each of these big Jewel productions. It will be backed up by a strong week-to-week campaign in the Saturday Evening Post.

An important function of this convention also was the consummation of the final plans for Laemmle Month, the reports of progress thus far made, which were extremely gratifying, the reading of a number of letters from exhibitors giving the unreserved attitude of cordiality toward this Laemmle celebration, and the consolidation of this enthusiasm into bookings during the next two weeks. Incidental to this anniversary celebration, a letter from Adolph Zukor, which appears in another column of this paper, was wired to the convention from New York, and Mr. Lichtman, in the presence of Mr. Laemmle, read it to the fifty-one Universal salesmen and representatives gathered in the convention hall in the Drake Hotel. It created a profound sensation and this attitude of the head of a rival producing and distributing company caused a spontaneous and enthusiastic burst of applause and elicited a letter of heartfelt gratitude from Mr. Laemmle.

The convention itself emphasized two significant facts. It was the first convention Universal ever held at which every exchange manager of the entire system of Universal exchanges in this country participated, in conjunction with the district managers and "Hunchback" representatives. The second significant fact is that Universal is to plan its productions for next year with reference to the wishes, advice and experience of the sales department, rather than relying solely on the judgment of the production department at Universal City, which is necessarily more or less out of touch with sales angles.

From the exchange angle, one of the most important results of the convention was the re-districting of the Universal exchanges into more districts, with greater concentration of authority and greater opportunity for the several district managers to exert their individuality. As a corollary of the re-districting, zoning of exchanges themselves for greater ease and economy of selling, also was decided upon.

Several appointments were announced, and several others will be announced as soon as Mr. Lichtman has the opportunity to put all of the convention decisions into their proper places. The district formerly under the charge of Ned Depinet, as the southern district, embracing a territory of almost one-third of the United States, was divided. Ned Depinet retains the western half of the South, with headquarters at Dallas. Supervision of the eastern half of this southern territory will be in charge of Dan Michaelove. Michaelove for fourteen years has been connected with the Lynch interests in the South, and probably there is no man living who has a better acquaintance with every theatre in the South, with how it was acquired, its requirements and its problems than has Dan Michaelove.

Another appointment announced was that of Gerald Akers, whose territory will embrace the present Universal exchange of St. Louis and Kansas City. Mr. Akers for several years has been associated with the Paramount exchange system, having come directly from managing the Paramount's Canadian exchange system to his present position.

H. P. Wolfberg, who was appointed several weeks ago as an assistant general manager of exchanges, has been assigned to supervise the exchanges located in Chicago, Milwaukee and Minneapolis. Mr. Wolfberg also is a former Paramount man and several times before has been associated with Al Lichtman in the exchange business.

Another important appointment just announced is that of Ike Van Ronkel, one of the best known sales representatives in the business. He will have supervision as district manager of the offices of Omaha, Des Moines and Sioux Falls.

So perfectly had the arrangements for this convention been made, that every one of the thirty-six exchange managers, and the home office executives who attended, arrived in Chicago in time to open the convention as planned, with full attendance. Although the first session was held in the Congress Hotel, it was unanimously decided to move over to the Drake, where much better accommodations could be secured. The session was opened promptly at 11 o'clock on Friday, January 11.

"I know very well," said Mr. Laemmle, "that much of our product has been virtually given away, a swopping dollars proposition. No company can afford to do that, and no exhibitor can expect that any company can stand such a ruinous selling policy. One exhibitor even boasted to me that he 'stole' several pictures from our exchange manager in his territory, and I don't doubt it. But I have had an illuminating experience within the last month or two here in Chicago. Mr. Lesserman, who has severed his connection with my company after a number of years of business relations which I have always extremely enjoyed, has been endeavoring to buy a theatre or two in this territory. But many exhibitors who wouldn't pay us a fair profit for our film want three or four times as much for their theatres as they are worth. One would never judge that theatres are as valuable as they have been quoted to me, from the film rentals which have been offered on some pictures that I know."

During the convention, speeches were made by George Brown on the method of exploiting "The Hunchback" in the various territories; by Richard Anderson for International News; by Julius Stern, who gave a talk on conditions as they were when he first started in the business and as they are today; by Ariel Varges, the International globe circling cameraman. The convention wound up with a banquet at the Hotel Drake, at which the orders of Toastmaster Paul Gulick were that no business was to be mentioned. Nevertheless, he suspended the rule to admit a challenge to a sweepstakes proposed by Gerald Akers, for division managers only, on the results of the next two months in increased business and decreased cost. The convention then adjoined.



MARJORIE MARCEL

Leading ingenue of Century Comedies. Miss Marcel plays feminine leads with Buddy Messinger, Jack Earle, Harry McCoy and others

$1,000,000 Home and Broader Scope Is T. O. C. C. Ambition

By TOM WALLER

EVOLUTION is a word used frequently of late by Samuel Moross in reference to the Theatre Owners Chamber of Commerce of which he is secretary. He credits it with being responsible for the serious talk of broadening the scope of the organization so that it will not only include its present membership of Greater New York exhibitors, but—like the Elks—will expand to accommodate all the showmen of the nation. Another matter in the embryo for some time was earnestly launched in the shape of an informal discussion at the chamber's session yesterday, January 15. This is about a $1,000,000 home for the organization.

Four years ago the chamber's constitution was drafted. Its clauses still eminently fit the routine of the organization but evolution necessitates some important changes in order to keep the T. O. C. C. up to its ever increasing growth and the times, Moross states.

The Committee on Constitution is now at work under its chairman, Bernard Edelhertz. This body will probably not make any report on its activities to the organization until after the chamber ball on January 24.

At present big and little members are all in the same class. One of the prospective constitutional revisions, according to the secretary, will be to have distinction in this respect. In all probability the committee will recommend three classes of members. The first, it is reported, will be for those controlling circuits; the second for first-run exhibitors, and the third for the smaller showman. Classes, however, Moross points out, will, if adopted, lower the prestige of none. On the contrary, he says, all members will have the same equal privileges except that all will not have to vote on a subject particularly relevant to one unit.

It is understood that the subject of expansion, that of a national membership, is also under the contemplation of the constitution committee. This is one of the biggest steps the organization has ever taken.

The club house proposition comes in with emphasis at this point. Although no decisive move has been made for the procuring of this reported home it is gleaned to be one which meets with major approval. National members, paying an initiation fee for such privilege, which rate as yet has not been fixed, would have access to the tentative club. While in New York they could use it as a temporary residence, Moross says.

If the proposition actually materializes, and he expresses confidence that it will, Moross says that the organization may erect a building ranging from four to six stories which would include everything from a "gym" and executive offices to dormitories. This building would be located in the midst of Manhattan's film district—somewhere in the "forties" and just off Broadway, he states. Should the new building idea fall through, then, he says, the organization may acquire one already erected and of similar design.

Indications now are that the chamber home topic will round itself into a working basis within the next few weeks. Either that will be the case or it will remain in the embryo in which Moross revealed it already has been for some time in the past. The secretary, however, expresses the belief that the time is now ripe for the actual materialization of this project and that plans should be well under way by the early summer. The organization would encounter no difficulty in financing such a promotion, Moross states.

"Enemies" No Longer

The battle waged since August last between the T. O. C. C. and Goldwyn-Cosmopolitan over the latter's "Enemies of Women" and "Little Old New York" has at last come to a final close. The organization has rescinded its resolution which barred its members from benefiting from contracts secured for these pictures through Goldwyn as the distributing agency. In return Goldwyn is said to give old Famous contract holders a priority in the dealings. Famous was the first distributor for these two films. When Goldwyn stepped in many Famous contracts suffered a loss of seniority.

Over 1,000 Tickets Sold

Approximately 1,500 persons will constitute the maximum capacity in the grand ballroom of the Hotel Astor on the night of January 24 when the Theatre Owners Chamber of Commerce will hold its annual ball de luxe. Of that number, Secretary Moross states, in the neighborhood of 1,000 are already accounted for. Besides continuous dancing and a delectable meal, the twenty dollar couples are going to get a slant at the "father of the modern tango." At that time the floor will be surrendered to Valentino and his wife. Mary Pickford has promised to be there and so has Gloria Swanson, Tom Meighan and many others.

At the office of the New York American, which is receiving returns on the T. O. C. C. favorite star contest, fifteen persons are kept busy from morning to night opening the mail. William Brandt, chairman of the entertainment committee, is pushing the event at top speed. His latest stunt was to have the dance broadcasted. A judge up in Connecticut got an "earful" and has sent for tickets.

Likes "Virginian" Best

N. Y. News Critic Says Schulberg Super Best Film of Month

B. P. Schulberg's screen version of "The Virginian," released recently by Preferred Pictures, has been chosen as the best picture of the month by Mabel McElliot, photoplay critic on the New York Daily News. Her second choice is "The Ten Commandments" and her third choice, "The Acquittal."

In writing of "The Virginian," this critic says: "'The Virginian' is the best rounded story, most simply told. Kenneth Harlan is the hero and a regular one. There is plenty of comedy (of the good, clean sort), and there is drama to spare. It is so well edited, so knowingly subtitled, that it leaves you the impression of finish and poise."

C. B. C.'s House Opener

"Yesterday's Wife," the Columbia-C. B. C. production featuring Irene Rich and Eileen Percy, was paid the big compliment of being selected as the feature picture to open the new Ritz Theatre in Pittsburgh last week.

In New Field

Bert Parker, who has been well known and successful through the foreign distribution of films, has entered the state rights field and is handling three Eddie Polo Westerns, "The Knock on the Door," "Dangerous Hours" and "Prepared to Die." She is located at 1540 Broadway, New York City.



SCENE FROM "LADIES TO BOARD," A BIG FOX PRODUCTION STARRING TOM MIX

NEW YORK TRIBUNE, TUESDAY, JANUARY 15, 1924

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On the Screen—*By Harriette Underhill*

Pauline Frederick and Tellegen, in 'Let Man Not Put Asunder,' Attract Throngs to Rialto

We have an idea that "Let Not Man Put Asunder" is not going to prevent any man from doing so. The reason why people in the picture did put asunder was not the usual reason for the severing of ties and probably the few people who might have similar trouble and who might contemplate putting asunder will not be deterred by what they see on the screen.

"Let Not Man Put Asunder" is a Vitagraph picture, with Pauline Frederick and Lou Tellegen as stars. It is the nominal feature at the Rialto Theater and it seems to be drawing vast crowds to the corner of Forty-second Street and Seventh Avenue. Although Pauline Frederick and Lou Tellegen are the stars, they do not play opposite—or, in other words, they do not fall in love with each other.

Neither Thinks of Phoning

Leslie Austin plays Harry Vassall and Vassall is an excellent name for him. Because of his wife's arrogant ways, he leaves her forever, but she has him chained to her chariot wheels, so that he spends the remainder of his youth writing in a diary passages beginning: "Oh, my lost love." She loved him, too, so that her life was ruined, also; and she said, "The eyes of my heart have been stricken with blindness." And then went and married Lou Tellegen! And yet neither of these love-lorn people would take up the telephone and call the other.

Of course, in a case like that—if there be any such—man should not put asunder. Lou Tellegen plays Dick Lechmere and he, too, leaves his first wife because they cannot agree. She is a grand opera singer and she needs "the plaudits of the multitude"; and so they are divorced. But they, too, wander through the world longing for each other.

Some people wondered if the Vitagraph company hadn't set out to present a lecture to its stars. It certainly is propaganda stuff, all right. It shows the aching void in the lives of divorced persons.

Marriage Proposal Grates

After Petrina Faneuil, the wife of the vassal, and Lou Tellegen, the husband of the opera singer, had wandered about the world for awhile alone they decided to be married, for some reason or other. That was the part we objected to. It doesn't seem a bit decent for a man to say, sadly, "Well, Petrina, I 'spose we might as well get married; we're both lonesome and nothing matters anyway." How much more moral for him to say, gladly, "Come live with me and be my love!"

If the people in the story had any sense of humor they must have had to laugh when they called their sweethearts by their first names—"I love you, Petrina"; "Felecia, you are my adored one"; "Gentian, I cannot live without you," and "Emmy, I worship the ground you walk on."

Felecia is the woman who prefers grand opera to a husband's love and she is nicely played by Helena d'Algy. We shan't tell you how the story ends and you never, never would guess.

Populace Clambors for Seats

By thus withholding this bit of information we are doing the Rialto Theater no service. For it will be necessary now for all those who see the picture to stay till the end if they want to find out what happens. Every time any one walks out it leaves a seat for some standee, and "Let Not Man Put Asunder" is so popular with those who haven't seen it that there is a gallant 600 waiting to enter.

The production was made by J. Stuart Blackton and adapted from Basil King's novel. The two stars are fine, if you like them.

There is an amusing Earl Hurd cartoon called "Pen and Ink Vaudeville." Irving and Jack Kaufman, two plump "boys," who seemed to be known to most of the spectators, sang "Linger a While" and "Deedle-Dum-Dum." Then, after that, they had a couple of encores.

The overture is "Orpheus in the Lower World," which elicited almost as much applause as Hugo Riesenfeld's classical jazz.

Court, Enjoining Police, Holds Slot Devices Legal

No Element of Chance, Says [illegible] Forbidding

Lady Diana to Appear In "Miracle" To-night

First Glimpse of Vollmoeller Play To Be Had at Century Theater

[illegible] to-night at the

AMERICA'S FOR
WINTER GARDEN B'way Eve
Matinees TO-DAY, Thurs.
New York's Greatest Revue. TOPIC
Introducing ALICE DEL
BROADHURST 44th, W. of B'way Mats Thurs
RICHARD BENNE
in THE DANC
WM. HODGE in
DR. FRANK CRANE
"'For All of Us' is a very remarkable example of the new trend of the theatre. It is"
HENRY FORD Sa
"The best play I have ev
AMBASSADOR THEATRE, Broadway.
Matinees To-morrow & Saturd
THE SELWYNS Pres
TIMES SQ. West 42 St.
Mats. Wed. & Sat.
ANDRE Charlot's
Revue of 1924
with Beatrice Little
Gertrude Lawrence
and
Jack Buchanan
The Revue Intimate
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GREENWICH VILLAGE Th., 4 St. & 7 Mats. Thur
ROSEANNE
APOLLO, W. 42 St. Evgs. 8:30. Ma
MADGE KENNEDY
with W C. Fields in
P
5th Month—Biggest Musical Comed
PLYMOUTH 45th St., W. of B Mats. THURS
"THE BEST AMERICAN
THE SEASON."—Heywood
THE POT
ALL ABOUT THE FOLKS
Arthur Hamme
WILDFLO
2ND SEASON with EDIT
CASINO B'way and 39th Mats. TOM'W
NATIONAL Thea., 41 St., W Mats. THURS
"THE GREATEST LIVING ACTOR."—J. Ranken Tow

Baltimore Exhibitors Sponsor Bill Sanctioning Sunday Show

THE fight to have moving picture exhibitions on Sunday in Baltimore, Md., legalized by passing a bill through the current session of the Legislature at Annapolis, Md., which would amend the blue laws of the state in that respect, is now being waged by the Exhibitors' League of Maryland, of which Frank H. Durkee is president. The bill does not apply to legitimate houses.

W. Oscar Anderson, Jr., formerly secretary to Governor Albert C. Ritchie, of Maryland, is representing the moving picture group at Annapolis. The opposition, comprising the reform forces of the state, headed by the Lord's Day Alliance, is represented at the Maryland Capitol by Dr. W. W. Davis.

There will be no referendum attached to the bill. According to the law, if the people want one they can force it by affixing the signatures of 10,000 to a petition.

One prominent exhibitor asserts that if Sunday moving pictures are not permitted, within the next two years, eighty per cent of the film theatres in Baltimore will be forced to close down due to the high cost of productions and the maintenance of the theatres. The exhibitor pointed out that while Baltimore really pays for the showing of big feature productions for seven days, the exhibitors are only able to show them six days and thereby lose the Sabbath revenue. The movie men are fighting for self-preservation, he claimed.

An effort to learn the attitude of other large cities that have moving pictures on Sundays has been made by Howard Bryant, president of the City Council of Baltimore. He has sent out twenty-five letters to officials of various cities. Up to the present writing the mayors of 11 cities have replied and in every instance an endorsement and hearty approval of the Sunday shows has been given. These, they explain, are allowed under certain restrictions.

Letters from Baltimore citizens put the proposed bill on a 50-50 basis. The Rev. DeWitt Benham, pastor of Central Presbyterian Church, suggested that Sundays should be devoted by Mr. Bryant in Bible reading. To this Mr. Bryant replied that he meant no harm to the morals of the community but was trying to find out whether Sunday movies had been harmful in the communities where permitted. He suggested a conference with Dr. Benham on the matter.

Kirkwood-Lee Film

"Love's Whirlpool" Under Production for Hodkinson Release

Regal Picture Corporation's "Love's Whirlpool," the first of the James Kirkwood-Lila Lee pictures is now in production at the Ince Studio in Culver City for Hodkinson release. It is an adaptation of Martha Lord's novel "The Inner Sight."

The screen version was made by Elliott Clawson in collaboration with Bruce Mitchell, who is directing the production, and the arrangement includes a spectacular wreck by a fire of a giant ocean liner, a sensational prison escape, a daring hold-up, a safe robbery, a thrilling automobile chase and a weird spiritualistic seance.

James Kirkwood and Lila Lee are starred. Madge Bellamy, Mathew Betz, Robert Agnew, Edward Martindel, Margaret Livingston, Clarence Geldert and Joe Mills are also in the cast.

Crosland Forms Producing Company To Release Through Hodkinson



Alan Crosland

By virtue of the success of "Enemies of Women" and "Under the Red Robe" Alan Crosland has stpped into the ranks of producer-directors as the head of his own producing company. Betty Compson has been signed to star in the first two productions and has left Los Angeles for New York where she will arrive this week and immediately start work on the first picture.

The New Crosland Productions will be made at the Tilford Cinema Studios in New York City and in Florida and releasing arrangements have already been made to distribute the product through the Hodkinson Corporation.

Before making any announcement of the formation of his own company Mr. Crosland says that he carefully surveyed the distribution field and decided on releasing his pictures through the Hodkinson Corporation exchanges because of the exploitation and sales efficiency he feels confident the Hodkinson forces will give to his product. "I feel certain," said Mr. Crosland, "that the Hodkinson Corporation is the best distributing organization at the disposal of the independent producer and I am satisfied that my pictures will be given intelligent, business-like attention in every detail of sales and service to the exhibitors."



AL. ALTMAN
General Manager of Louis B. Mayer Productions

Al Altman's Rapid Rise

Executive for Mayer Interests Is Self-Made Man

Al Altman was born in New York City just twenty-eight years ago, and at the age of two his family moved to Clinton, Mass., where at the present time his father is one of the leading merchants of the city. After the completion of his studies at the Clinton Grammar and High Schools, his father suggested a course at Boston University.

To earn sufficient money to meet this expense he became associated with one of the large book publishers of Boston. At the expiration of three months he had earned sufficient money to pay his first year's expenses through college.

The following summer found Altman pursuing the same line of endeavor but on a larger scale. In twelve weeks he had earned enough money to pay his tuition through college for the balance of the term.

His entrance into the theatrical field was with Nathan H. Gordon, one of America's leading exhibitors, and through this association became connected with Louis B. Mayer, who at that time was president of the Gordon-Mayer Film Company, the First National franchise holders in the New England territory.

"Flattery" Started

Mission Making Second of Series for C. B. C. Distribution

"Flattery" is to be the second Mission Film Corporation production which will be released on the special series which C. B. C. Film Sales Corporation is distributing nationally for the Mission organization.

"Flattery" is an original screen story by H. H. Van Loan, who has written the stories for many successful pictures. John Bowers and Marguerite De La Motte have been selected as the leading players. Tom Forman is directing.

Joe Brandt, president of C. B. C., says he is highly enthusiastic over the prospects of "Flattery" as a big production.



MARK KELLOGG
Who has recently been appointed Advertising and Publicity Director of Associated First National Pictures, Inc.

Davies Film in Boston

Marion Davies in "Little Old New York," opened an indefinite engagement at the Park Theatre, Boston, last Monday night, January 14. According to advance reports the engagement is expected to be one of the most triumphant in the long line of sensational runs that the picture has enjoyed since it was given its world premiere at the Cosmopolitan Theatre, New York, last August.

"Lights Out" Makes Hit

"Lights Out," F. B. O.'s mystery comedy drama directed by Al Santell, scored a big hit at the Granda Theatre, San Francisco, recently. "Lights Out" drew enthusiastic notices from all the 'Frisco press critics.

Mabel Normand's "Extra Girl" Wins Much Praise in Chicago

MABEL NORMAND in "The Extra Girl," in its third week at Aaron Jones's Orpheum, Chicago, continues to pack the house and win the praise of the newspaper critics of that city. In addition to the more than favorable comments of Mae Tinee in the Tribune and Polly Wood in the Herald & Examiner, which already have been printed, other reviewers have commented, in part, as follows:

Virginia Dale, Chicago Daily Journal: "Because this is something 'different,' because it brings Mabel back, and she has been worth waiting for, and because everyone deserves some fun, 'The Extra Girl' is most highly recommended."

The Chicago Evening Post: "Mabel Normand's pictures are few and far between these days, but her audiences never seem to forget her and are there in throngs to greet her again every time she makes her appearance. Mabel is always good for a laugh and a good time—and that is what people like. There are times in this picture when she has them shouting with laughter."

Rob Reel in Evening American: "Mabel Normand turns the trick in 'The Extra Girl.' In this delightful story she gives additional proof of the fact that she is one of the silver sheet's best little comediennes. There will be many who will say she is the best. There are plenty of gags to make you laugh and many quieter moments to warm the heart; together they make an enjoyable, satisfying film."

Carl Sandburg in the Daily News: "The new Mabel Normand picture, 'The Extra Girl,' has one recommendation to start with, and that is that they took their time with it. Miss Normand is not one of those who come in a new release every two or three months. In 'The Extra Girl' she does her best acting. There are moments in it when she rises to great pantomimic art, and the revelation of a personality that has tone, color, ranges, shadings."

The Denver Post said: "'The Extra Girl, the current Princess feature, is a howling (literally) success and audiences forget all about being polite. They roar at the absurd clowning of the ultra-comic Mabel Normand and slap each other on the back and behave very much as if they had no manners but were having the time of their lives without them."

Rogers the Satirist

Critic Accords High Praise to His Pathe Release

Judging from the enthusiastic reception accorded Will Rogers' latest two-reel comedy for Pathe, titled "Two Wagons—Both Covered," on the occasion of its world premiere at the California Theatre, the cowboy comedian's first venture in the field of subtle screen satire has been an overwhelming success.

Writing under the caption, "It's a Bear," in the Los Angeles Daily Times, Grace Kingsley declares:

"With laurel wreaths right out of the Laurel Canyon, we'll crown Will Rogers kingpin satirist of the Hollywood film kingdom. Rogers long ago proved that he was the ace come-on kid among stage monologue satirists. And now he has arrived as a face-card satirist of the screen. See 'Two Wagons—Both Covered' at the California, which packed them in yesterday, for an idea of what the brilliant author-comedian is doing in his newest pictures.

"We're expecting Will Rogers to top all the other comedians within a year. His viewpoint is entirely fresh as well as funny, and his wit is so penetrating, albeit good humored, and he seems so resourceful, that there appears no end to the comic things we may expect of him. Rogers' satire isn't over anybody's head, either. He says things that the chap in the street cannot muff."

Edwards with Cameo

Harry Edwards, who has been directing Baby Peggy, has been engaged to direct the Educational Cameo comedies with Cliff Bowes, Virginia Vance and Sid Smith. Edwards was formerly a Mermaid director under Jack White.



CROSSING SWORDS FOR THE LOVE OF A WOMAN
A duelling scene in the Cosmopolitan Production, "Under the Red Robe," from Stanley Weyman's novel

J. S. JOSSEY CAME TO NEW YORK TO MEET "GAMBLING WIVES" ASK HIM.

Charles Ray's "Courtship" Draws Crowds on Broadway

THE New York run of Charles Ray in "The Courtship of Myles Standish" at the Central Theatre continues to draw crowds to that Broadway house every afternoon and night, and the star himself, appearing on the stage twice daily, is meeting with a series of personal triumphs.

The Central program is divided into two parts, the first showing that part of the picture depicting the voyage of the Mayflower and the second picturing the birth of our country. It is in the intermission that Mr. Ray and his director, Frederic Sullivan, appear. A special musical program, the score arranged by J. Frank Cork, with Carl Engle conducting the orchestra, is given. The love theme, "Priscilla," especially composed for this presentation by Leslie Smith, is one of the features.

During the run of "The Courtship" the girl ushers are garbed as Priscilla, the Pilgrim maiden, a touch which has attracted much favorable attention. Two of the Priscillas stand in the lobby and greet with a courtesy every spectator as he enters.

New York newspaper reviewers continue to lavish praise on Mr. Ray and his production. Extracts from a few reviews, in addition to those already published, follow:

Rose Pelswick, Evening Journal: "The photoplay is an elaborate one, well produced, and shows remarkable attention to detail. There are many thrilling scenes—the historic landing of the Mayflower, the building of the first home, and an unusually vivid storm at sea."

Don Allen, Evening World: "Movie audiences always are delighted with Charles Ray, and his new picture is no exception. The well known romance affords him opportunity for plenty of love scenes with Priscilla, played by Enid Bennett, so here is characteristic Charles Ray acting and every one is pleased. There is a most realistic and thrilling storm."

Evening Post: "The film is sincere, and not for a moment does it lack clarity. The storm is so terrifying and realistic that Mr. Ray's ambition to make it the storm of screen storms has easily been realized. Mr. Ray's personality adds greatly in making the film the kind which will please his admirers. 'The Courtship of Myles Standish' deserves the support of the public."

Andrew A. Freeman, Evening Mail: "Those who are interested in a faithful representation of what took place as documentary history tells it, will find much to interest them."

The Sun and Globe: "In this period of squabbling among churches it is particularly timely that a story based on simple faith should be chosen for screen presentation."

Discuss New Film

J. Stuart Blackton upon his arrival in Hollywood last week held a conference with Albert E. Smith, president of Vitagraph, concerning his new picture "Between Friends," from the novel by Robert W. Chambers. Lou Tellegen, who accompanied Mr. Blackton to the cost, will have the leading role and Alice Calhoun will play the principal feminine part.

Barry in Man's Job

"George Washington, Jr.," the Warner Bros. Classic of the Screen, which is scheduled for a premier showing in February, stands out as the first picture in which Wesley Barry is given a grown up role.

"Night Hawk," Carey Special for February Release by Hodkinson

"THE NIGHT HAWK," Hunt Stromberg's first production of the six Harry Cary pictures for Hodkinson release, will be ready for the exhibitors in the early part of February.

The cast includes: Claire Adams, Joseph Gerard, Fred Maletesta, Nicholas De Ruiz, Lee Shumway, Oreda Parrish, Billy Elmer, Myles McCarthy, Fred Kelsey, Douglas Carter. Stuart Paton directed the production with William Thornley at the camera.

The script was adapted by Joseph Franklin Poland from a magazine story by Carlyle Graham Rath, and provides Carey with unusually adequate situations for his particular type of characterization.

Raymond Pawley, vice-president of the Hodkinson Corporation, on a recent visit to Los Angeles discussed the policy for the future Carey productions with Stromberg. It was decided that all of them should be full of action, thrills, and suspense and that no story which could not come up to these qualifications should be considered.

Pathe Honored

In pursuance of arrangements effected by the United States Department of Education of the Department of the Interior with officials of Pathe Review, a collection of views taken from the Popular Science Series, which is a weekly feature of Pathe Review, was presented at a private showing in Washington on January 16 before a distinguished group of government officers, including members of the President's Cabinet.

The assembling of the views of the Popular Science Series, which will aggregate approximately five thousand feet, has been going forward during the past few weeks under the direction of Charles Herm, who produces the Popular Science Series.

Boston for MacLean's

"Yankee Counsel" World Premiere in Hub City January 10

"The Yankee Consul," second of Douglas MacLean's independently produced attractions for Associated Exhibitors, is to have its world premiere at Paramount's Fenway Theatre, Boston, January 19, this showing marking the opening of an indefinite run. Harold Franklin, director of theatres for Famous Players-Lasky, made arrangements for this engagement with J. S. Woody, general manager of Associated Exhibitors.

The premiere will be in celebration of the twentieth anniversary of the first performance of Henry W. Savage's production, "The Yankee Consul," which was given at the Tremont Theatre, Boston.

A special musical score, with Alfred G. Robyn's original melodies has been prepared.



"UNDER THE RED ROBE," A GOLDWYN-COSMOPOLITAN PICTURE



Betty Young, late of New York's Broadway and Ziegfeld's Follies, whose first important part in picture work is in "Checking Out," a recent Century Comedy. She is slated to appear in other pictures for Century

Fox Personnel Changes

William J. Kupper, formerly manager of the Pittsburgh Exchange of Fox Film Corporation, now is assistant to Richard A. White, general sales manager. Harry E. Nichols, who has been city salesman in Pittsburgh for several years, has been appointed manager of that exchange. Mr. G. K. Rudolph has been appointed manager of the Buffalo office in the absence of Clayton P. Sheehan, who is making a trip through Europe in the interests of Fox Film Corporation.

Finishes Coast Plans

M. H. Hoffman, vice-president of Truart Film Corporation, is returning to New York from Los Angeles where he spent two months completing Truart's production plans for the coming year. In addition to definitely assigning vehicles to all the units which are producing under the Truart banner, namely Elaine Hammerstein, Larry Semon, Richard Talmadge and Carlos Productions, Mr. Hoffman also signed a six-year contract with Roland West for the production of two special features a year, the first of which, to be announced shortly, will be started immediately.

Chaplin's "A Woman of Paris" Big Hit in Winnipeg

PROBABLY an outstanding event of the theatrical season in Winnipeg, was the hit made by the first showing in Canada of Charles Chaplin's dramatic film, "A Woman of Paris," featuring Edna Purviance, at the Garrick theatre. The test is all the more significant because the picture made its debut in a center to which very scant outside publicity on "A Woman of Paris" had penetrated.

The picture opened at the Garrick, Winnipeg, after an intensive campaign by Manager D. E. L. Fisher, with the co-operation of a special United Artists representative. A special trailer was screened two weeks in advance, the first time a trailer had ever been used in that house. A billboard showing took care of fifty 24-sheet stands. One hundred window cards and a dozen elaborate window displays completed the out-door work. Tie-ups were obtained also through dealers in phonographs and with jewelers.

The first day at the Garrick brought out a crowd that broke records for night show receipts. Hundreds had to be turned away because many spectators in the already packed house remained in their seats to see the feature twice.

The Garrick management inaugurated a tariff of increased prices for this engagement, which very early showed results that warranted the announcement of a second week.

Vote on N. Y. Censorship Repeal Bill in February; Close Fight

THE bill to repeal the motion picture censorship law in New York state will probably not go to a vote in the Legislature at Albany until some time in February. This seems to be the understanding among the leaders of both parties. The companion bill in the Senate to the one already introduced in the Assembly by Frederick L. Hackenburg, of New York City, has not as yet made its appearance, although it may come at almost any moment.

Much time will probably be spent by each side in carefully marshalling their strength before the final show down. This will be particularly true in the Assembly where the whole thing rests, for the Senate is Democratic and the bill for the repeal will pass that house beyond any shadow of doubt.

In the meantime, both senators and assemblymen are receiving letters from their constituents back home, some urging a vote in favor of the repeal and others taking the opposite viewpoint. Probably the vote on motion picture censorship, when taken, will overshadow any one single bill introduced in the Legislature this year.

At the present time, both sides are claiming a possible victory in the Assembly. It appears that the Monroe County members will give their support to the repeal measure. It is also claimed that William L. Ward, the leader in Westchester County, is reported to have said that the four Republican representatives from there will support the repeal when it goes to a vote. If this proves true and the six from New York favorable to a repeal do not change their mind, the bill will be carried.

Commends Associated

Associated Exhibitors has received the following letter from H. A. Gerbracht of the Ames Theatre Company: "We have just finished running your production, 'Going Up,' which I believe is one of the finest pieces of entertainment we have been able to offer our patrons for a long period. I am sorry we had it on the coldest days we have had in Iowa for years, but even at that it picked up every day, the last day being the largest of the three, which speaks well for the drawing power of the production."

LUDWIG G.B. ERB,
PRESIDENT



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"Marriage Circle" Premiere Scheduled During February

THE long-awaited release of the heralded Ernst Lubitsch Production, "The Marriage Circle," made at the Warner Brothers West Coast studios, is at hand and arrangements are now being concluded for its Broadway premiere at the Strand sometime in February.

With a distinguished cast made up of Marie Prevost, Florence Vidor, Monte Blue, Harry Myers, Adolphe Menjou and Creighton Hale, this Warner special, dealing with a mad mixup in modern matrimony, is a distinct departure from all previous photoplays bearing the Lubitsch stamp. For the first time in his cinematic career as producer and director, Lubitsch has made a thorough study of American psychology and the pictures liked best here, and his aim in producing "The Marriage Circle" was to make a picture that would have a general American significance, dealing as it does with a situation typical of a percentage of marriages in the United States.

All his knowledge of drama and of the subtleties of characterization have been embodied in this film. Hallett Abend, the prominent West Coast writer, who is editor of the Pre-View and Los Angeles correspondent of the North American Newspaper Alliance, witnessed the pre-view and claims that by the production of "The Marriage Circle" Lubitsch at once "raises himself far above any height he reached" in past direction. The reason is attributed to the free hand given him by the Warner Brothers.

"The Marriage Circle" is a screen adaptation of the stage success, "Only a Dream," by the playwright, Lothar Schmidt. Paul Bern made the screen adaptation. This picture gives a peep behind the portieres of married life, and recounts the daring adventure of a young married woman, bored with her own husband, and bent on stealing the husband of her best friend.

Good Hodkinson Stunts

"The Hoosier Schoolmaster" Has Big Press Book

"The Hoosier Schoolmaster" press book is now in preparation by the Hodkinson Corporation. Heading the list of stunts is a "Spelling Bee" inspired by an episode in the picture, in which it is proposed to divide audiences into opposing sides and conduct a Spelling Bee as in a school room.

A man propelled float representing a giant copy of Edward Eggleston's book is a novelty suggested in connection with bookstore tie-ups and school essay contests, and another novel stunt in the big list of ideas, is a mis-spelled word contest to be conducted by the newspapers.

A number of unusually practical tie-ups with merchants are suggested, together with teaser campaigns and logical ideas for securing the support of societies, and the public schools. All told there are over twenty exploitation stunts all carefully planned to promote the maximum of interest in the picture.

"Sea Hawk" Cast

Milton Sills and Enid Bennett Head Big First National Cast

Entering into the third week of production of his First National film version of Sabatini's "The Sea Hawk," Frank Lloyd has completed the cast for the big spectacle and announces a list of principals.

Milton Sills is to play a dual character. Enid Bennett will be seen in the leading feminine part. Lloyd Hughes, Wallace MacDonald, Wallace Beery, Frank Currier and Meda Rezina are also casted. William Collier, Jr., is to essay a difficult juvenile character role. In addition will be seen: Hector V. Sarno, Fred DeSilva, Albert Frisco George E. Romain, Christine Montt, and Marc McDermott.

Mr. Lloyd is personally directing and producing "The Sea Hawk." The costumes for the large cast of principals and supernumeraries have been designed and executed by Walter J. Isreal, Norbert F. Brodin, A. S. C. is photographing the production.

Irving Cummings Busy

Irving Cummings, Universal director, is busy preparing for the production of the next Herbert Rawlinson feature while the star is on "honeymoon location" at Riverside and various other points in Southern California. Mr. Rawlinson recently married Loraine Abigail Long, a Detroit society girl.

An Influence for Good

Editorial Cites Pathe's "Chronicles of America"

In an editorial appearing in the Buffalo Courier of January 5, the "Chronicles of America" series, being produced by the Yale University Press for distribution by Pathe, was referred to as an influence for better motion pictures more powerful than any scheme of censorship of regulatory law. The editorial, captioned "Censorship," reads in part as follows:

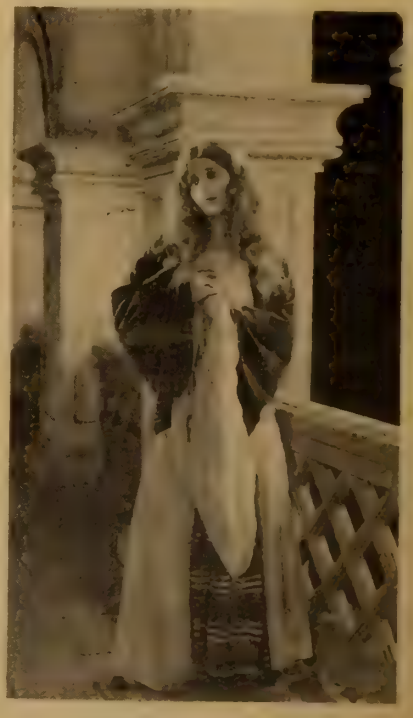
"Down at Albany the censorious ones are again gathering for their work as lobbyists to make us as they are. Their principal attack is directed against the legislators who would support Governor Smith's recommendation that the censorship law be repealed. It is quite safe to assert that such historical movies as Yale University Press has begun releasing will do more in a few years for better motion pictures than censorship would do in generations. But the censors of our morals do not believe there can be any saving of us unless they provide salvation by regulatory law operating through censors. So they are making much ado against the movement for repeal of the motion picture censorship law."

Schulberg Returning

With the principal scenes of his next production, "Poisoned Paradise," now completed, B. P. Schulberg, president of Preferred Pictures, is starting east to discuss distribution plans with J. G. Bachmann, his partner, and Henry Ginsberg, general sales manager. Mr. Schulberg will arrive the latter part of this week. He will return to Los Angeles in time to supervise work on the next series of Preferred Pictures to be started there. These include "The Breath of Scandal," "The Triflers" and "When a Woman Reaches Forty."



GEORGE WALSH
As Ben Hur in Goldwyn's screen version of "Ben Hur."



GERTRUDE OLMSTED
Who plays the part of Esther in Goldwyn's picturization of "Ben Hur."

Goldwyn Has Five on Broadway

Five motion pictures produced by one company showing on Broadway, New York, at the same time is the distinction won by Cosmopolitan Productions this week. Three of them had already had showings at the Cosmopolitan Theatre at advanced admissions; two of them are now in their first runs.

In addition to the five Broadway showings, "Little Old New York" is at the Metropolitan Theatre, Brooklyn, for the week.

Music Contest Closes

Composer of Best "Hunchback" March Soon to Be Announced

Universal's $250 musical competition is rapidly drawing to a close, and the winner's name will be announced shortly. Leopold Godowsky, the noted pianist; Dr. Hugo Riesenfeld, musical director of the Rialto, Rivoli and Criterion Theatres, New York City, and Carl Laemmle, president of the Universal, constitute the board of judges at present passing on the hundreds of compositions submitted.

The object of the contest was to obtain a "march number" to be dedicated to the Universal production, "The Hunchback of Notre Dame." Besides the cash prize of $250 the winner will receive ten per cent of Universal's share of the royalties received from the sale of the number, which will be published by a well-known Broadway, New York, music house.

Several hundred manuscripts were submitted to the Universal. These were all given personal attention by the judges, and an award made only after several weeks of repeated playing of many of the worthier compositions. Each judge worked individually so his decision might not be influenced by the decision of either of his colleagues. This meant a considerable delay, but assured the contestants a better opportunity of receiving individual attention.



EILEEN SEDGWICK

Who is starring with William Desmond in "The Riddle Man," new Universal chapter-play

New York Critics Unanimous in Praise of "Pleasure Mad"

REGINALD BARKER'S newest picture, "Pleasure Mad," a Metro-Louis B. Mayer attraction, played a successful engagement at the Rivoli Theatre, Broadway, New York, last week. Its favor with the public was matched by the praise of the critics.

"Reginald Barker has done a great deal with 'Pleasure Mad,'" said the Post. "It's a good film and it will entertain the majority who will see it. Such capable players have been cast to play the parts that they also add to the interest of the picture."

"There are numerous scenes of fine appeal and competent acting," said the World.

"A well assembled picture," said the Sun.

"'Pleasure Mad' should be a great lesson to all the folks who are sighing for wealth," said the Evening World. "But like all good lessons few will learn it. We know of no better actor on the screen than Huntley Gordon for the sort of part he is playing in 'Pleasure Mad.' He is almost as good as he was in Metro's 'The Famous Mrs. Fair' and he was well-nigh perfect in that."

"In its film version at the Rivoli Theatre under the title of 'Pleasure Mad' Blanche Upright's novel, 'The Valley of Content,' gains an even wider field of popularity and is just as appealing on the screen as it is between book covers," said the critic of the Telegram.

"A fine picture," said Harriette Underhill in the Tribune.

"It is executed in a highly emotional manner and never becomes maudlin," said Andrew A. Freeman in the Mail. "It is sincere and excellent entertainment. We enjoyed it very much."

Pathe News Peace Plan Film Evokes Great Public Response

EARLY returns to the Pathe News headquarters indicate that the national motion picture referendum, conducted by Pathe News with reference to the peace plan winning the Edward W. Bok award of $100,000, has met with an overwhelming response on the part of the public in all sections of the country.

The Pathe News referendum, which closed officially on January 12, was referred to in many instances as the greatest achievement ever accomplished by a news-reel organization and certainly among the outstanding enterprises in the history of the screen. Throughout the week of January 7 theatres all over the country carried as a part of the current Pathe News releases a graphic picturization of the provisions of the prize-winning peace plan. Ballots prepared by Pathe News and distributed through its exchanges to the theatre managements were handed out to the patrons on being admitted to the theatres. Following the showing of the Pathe News visualization of the peace plan, the audiences registered their votes in favor of or against the proposal. The ballots were collected and forwarded to the local Pathe Exchange for shipment to New York.

A remarkable feature of the referendum is the great number of votes sent in directly to the Pathe News headquarters by theatre patrons. This is taken to indicate that a great many of the theatre patrons throughout the country took their ballots home, registered their vote only after careful deliberation, and then went to the trouble of enclosing the ballots in envelopes, placing the necessary postage thereon and mailing them personally directly to the Pathe News headquarters. It is estimated that over 3,000 ballots had been received in this manner by the end of the week. This is taken to indicate that the response registered through the regular channels via the Pathe exchanges will surpass all expectations.

With the close of the screen referendum on Saturday shipments of ballots started reaching the Pathe News headquarters promptly from the nearer branch-offices. It is expected that by the end of the week all branches will have been heard from. The ballots are being tabulated by a special force on their receipt and the results will be published as soon as all returns are in.

Edward W. Bok, the donor of the $100,000 award, was one of the visitors who dropped in at the Pathe News headquarters during the week to ascertain the progress being made on the referendum. Mr. Bok expressed great pleasure at the tie-up.



Contract to Standardize Independent Distribution

THE first step in the complete reconstruction and reorganization of the independent motion picture field through efforts of the new Independent Motion Picture Producers & Distributors Association, comes in the form of a new uniform contract between producer, distributor and local State right exchange. Heretofore, distributing contracts within the independent market have varied.

The new uniform contract, which is being carefully formulated by representative independent producers and distributors, several of the latter having exchange interests, should eliminate many evils now complained of by the various factions of the business, in that the provisions incorporated in the document will benefit mutually all units of independent endeavor. Particular care is being taken by the committee in making provision that will promote better co-operation and business relations between producer, distributor and exchangeman.

However, independent producers, distributors and exchangemen will not be the only ones who will benefit, for the reason that conditions to be laid down in the proposed contract will embrace provisions giving the exhibitor every protection and assuring him a maximum service from State right exchanges, as well as prints and accessories in perfect condition.

John Lowell Russell, president of Blazed Trail Productions, Inc., is chairman of the uniform contract committee of the I. M. P. P. D. A. Assisting in the work of perfecting the contract are Joe Brandt of C. B. C., Nathan Hirsh of Aywon, Bobby North of Weber & North, Andrew J. Callaghan of Monogram Pictures, and President I. E. Chadwick of Chadwick Pictures, ex-officio. The committee is meeting almost daily and a completed draft of the new contract will be submitted to the association at its next meeting at Hotel Astor on January 17.

Perfectly Timed Release of "Black Oxen" Draws Throngs

INTRODUCED to the screen after its story had been read by unprecedented numbers, Frank Lloyd's "Black Oxen" started its first-run career as a First National picture early this month. This novel, by Gertrude Atherton, in addition to maintaining its place as one of the most popular fiction works for a year after publication, was serialized by First National in 250 of the leading newspapers throughout the country. The release of the picture to first-run houses was timed so that it was coincident with the completion of the newspaper serializations.

The effect of the advance interest in the story was felt at the box office on the opening day of each of the first-runs, according to First National. At the Warfield Theatre in San Francisco, it is stated without reservation that all previous house records were broken, and it was necessary to hold the picture for a second week. At the Strand in New York the picture drew capacity houses during the week commencing January 7, and was held over for a second week. According to L. O. Lukan, of the Garrick in Duluth, "Black Oxen" broke all records despite inclement weather and general business depression in that city. The same news of tremendous business during the run of this story of rejuvenation comes from Buffalo, Boston, St. Louis, Minneapolis, Dallas, Springfield, Ill., and other important centers.

Aside from the advance interest created in the story by its unusually wide circulation the picture has been acclaimed by critics as one of the outstanding dramatic offerings of the past twelve months. In the leading roles Corinne Griffith and Conway Tearle are featured as Madame Zattiany and Lee Clavering respectively.

15 Key Cities Signed

"Name the Man!", Goldwyn's first picture directed by the Swedish actor-director, Victor Seastrom, adapted from Sir Hall Caine's novel, "The Master of Man," will be the attraction at the Capitol Theatre, New York, next week. On the same day it will receive simultaneous showings in fifteen or more other first run cities throughout the country.

Correct Percentages

In the January 5 edition of the Moving Picture World there appeared a story on admission tax totals from the annual report of the Commissioner of Internal Revenue for the year ending June 1 last. Several typographical errors were made in the percentage figures. Texas was rated as 1.2 and should have been 3.5. Colorado, Utah, Wyoming and New Mexico were credited with 3.2 when their rating should have been 1.6.

Ginsberg to Confab

Henry Ginsberg, general sales manager for Preferred Pictures, leaves New York Thursday, January 17, to be present at a series of sales meetings which Harry Charnas will hold for the purpose of starting a special drive on the distribution of Preferred's product in his territory. Conferences will be held in Pittsburgh, Cincinnati, Detroit and Cleveland. Mr. Ginsberg will return to New York in about a week.

British Color Film

From London film circles comes the report that Claude Friese-Greene has developed a color film process of great scientific possibilities. It is claimed to have the commercial advantage by which positive prints can be made as easily and quickly as black and white films, tinted, and with much economy.

Would Change Child Law

Another effort will be made during the present session of the New York Legislature to bring about some change in the existing law pertaining to unaccompanied children being allowed to visit the motion picture theatres in New York City. On Tuesday, January 15, a bill was introduced in the Assembly by Assemblyman F. A. Miller, of Brooklyn. The bill is identical with one introduced a year ago, but which was not successful in passage. The measure provides that unaccompanied children between the ages of 8 and 16 years may attend a motion picture theatre in New York City up to 6 P. M., provided the owner of the house segregates the children in a space on the ground floor and in proximity to the fire exits. The bill also provides that the owner of the house must furnish a matron at his own expense to look after the welfare of the children. An annual license fee of $15 would be exacted from each theatre.



SCENES FROM METRO'S "THE FOOL'S AWAKENING"


FOURTH ANNUAL
DINNER and BALL
of THEATRE OWNERS CHAMBER of COMMERCE
AL JOCKERS JAZZ ORCHESTRA
GOLD ROOM
HOTEL ASTOR
ADDED MUSIC
CALIFORNIA RAMBLERS
THURSDAY NIGHT,
JAN. 24TH
ADMISSION $10.00
TICKETS AVAILABLE AT
T.O.C.C.
1540 B'WAY

Theatre Owners' Contract May Become Standard Form

THE long controversy over a standard form of contract between the motion picture producers and distributors of America and representatives of the Motion Picture Theatre Owners of America is recalled by the announcement of Carl Anderson of Anderson Pictures Corporation, handling the Theatre Owners Distributing Corporation presentation of "After the Ball," that his first picture and all succeeding pictures will be booked under the "Theatre Owners Standard Contract."

Last year when the producers and distributors met with theatre owners it was thought by many that a standard form of contract for the exhibition of pictures could be drawn that would be acceptable to both parties. With this end in view, the attorneys for both sides worked for many months in an endeavor to compile a contract equitable to all parties. The different points were argued pro and con, both in conferences and through the columns of the trade press.

Finally a form of contract resulted which was heralded by the producers and distributors as an equitable instrument. It was adopted by the distributors but not by the exhibitors, many of whom claimed that the very things for which they had fought the hardest were denied them. The contract contained seven items which had not been agreed to by the exhibitors and which the exhibitors contended could be overcome if the distributors really desired to play fair. This point was brought out forcibly at the national convention of theatre owners when the contract was presented for adoption. After careful consideration of all phases of the question, the contract was rejected by a unanimous vote of the exhibitor body.

During the long struggle to bring the two sides together on the seven moot questions involved, Carl Anderson was one of the active workers. This fact made him thoroughly conversant with the whole problem, and when the time arrived for the booking of the first Theatre Owners presentation, "After the Ball," considerable interest in the form of contract Carl Anderson would use is said to have been shown by many exhibitors who also took an active part in the original controversy.

The seven disputed points were once more brought forward and attacked from all angles. The old arguments for and against the position taken by the exhibitors regarding them were reviewed with the fixed purpose of arriving at just conclusions. The fact that a new contract, satisfactory to both sides, is said to have been the result of these conferences should be of special interest to those who followed the course of the original discpute.

Such important questions as the ownership of accessories, cash deposits, right to cut out scenes of advertising or propaganda, requirements that the exhibitor must name the producer and distributor in his paid newspaper advertising, method of fixing playdates and time limit for rejection of applications together with method of arbitration—all of these important points were left unsettled by the producers and distributors contract. In the new contract all of these points are said to have been overcome by their elimination or adjustment.

Hamilton Visits New York

Al C. Hamilton, manager of the Rialto, South Norwalk, Conn., while in New York to see "Name the Man" at the premiere, dropped in to give the Moving Picture World the glad hand. Mr. Hamilton is a staunch contributor to "Straight from the Shoulder Reports" and one of South Norwalk's livest exhibitors.

First National's Newest

First National's first production for the new year will be a screen translation of "The Woman on the Jury," which was started January 14. Harry O. Hoyt will direct. Sylvia Breamer will play the lead.



Scene from "The Night Hawk," Starring Harry Carey. It is a Hunt Stromberg Production and is distributed by the W. W. Hodkinson Corporation

Trade Papers First

Then Appeal to Public Is in Order, Says Chadwick Corp.

Chadwick Pictures Corporation, which will release "The Fire Patrol" on the independent market, will not resort to "fan" paper advertising. This announcement is made with the thought in mind that before the public can be sold on a production the trade itself must first be sold. Consequently, it has adopted a policy of advertising extensively in the national trade papers "The Fire Patrol" and the remainder of its five specials, which will be sold on a franchise basis.

The national "fan" publication advertising campaign will follow the 100 per cent sale of "The Fire Patrol" to independent exchanges. Meanwhile, every effort will be made to properly exploit this special via the advertising columns of the trade publications. The Chadwick exploitation department is negotiating innumerable tieups of national scope as a means of helping exhibitors selling their public more effectively.

Mae Murray Working

"Mademoiselle Midnight" Now in Course of Production in West

Mae Murray has begun work on "Mademoiselle Midnight," under the direction of Robert Z. Leonard. It will be Miss Murray's third release for Metro this season. The picture is being filmed on the Coast.

Mr. Leonard has engaged Monte Blue to play the leading male role. Others of the supporting cast will be Arthur Edmund Carewe, Robert Edeson, Otis Harlan, Johnny Arthur, Nick De Ruiz and Evelyn Selbie. For the prologue John Sainpolis, J. Farrel MacDonald, Earl Schenck, Paul Weigel and Clarissa Selwynne will enact the important characters.

"Mademoiselle Midnight" was written by Leon Roberts. It is being directed by Mr. Leonard for Tiffany Productions, of which M. H. Hoffman is general manager and Mr. Leonard director general. It will be one of Metro's early spring releases.

Wins Film Rights

Meredith Nicholson's widely read story, "Broken Barriers," one of the most talked of novels of its time, will be done in motion pictures. Winning out over close competition for the film rights, Louis B. Mayer has acquired "Broken Barriers" and will produce it for release by Metro Pictures Corporation. Reginald Barker will personally direct the production from a scenario that is to be prepared by Sada Cowan and Howard Higgin.

Pelton Honeymooning

Amid a shower of rice and old shoes Fred E. Pelton, vice-president and general manager of United Studios, Los Angeles, and his bride left for New York, Boston and points east last Thursday on their honeymoon. Pelton and his bride, who was Miss M. Felice Dann, daughter of Mrs. Ray B. Dann of Worcester, Mass., renewed an acquaintance of grammar school days this summer when she came here with her mother for a six months' rest following an extensive concert tour.

Big Washington Premiere for "The Hoosier Schoolmaster"

THE HOOSIER SCHOOLMASTER," the Whitman Bennett-Hodkinson production, was given a notable premier presentation on Tuesday evening, Jan. 8, at the New Willard Hotel in Washington, D. C., to an audience composed almost wholly of Senators, Congressmen and high government officials. Jane Thomas, who shares the starring honors with Henry Hull in the picture, acted as hostess and officers and members of the Indiana Society were in attendance.

The musical score of the picture and an especially arranged program of supplemental music was played by Washington Herald Band. This was also broadcasted by radio from station W. R. C. The showing was followed by a reception at which Miss Thomas was highly complimented for her splendid portrayal and the producers were congratulated on the strength and fidelity of the screen presentation of Edward Eggleston's famous story.

Miss Thomas, who arrived in Washington several days ago, was received by President Coolidge and Postmaster General Harry S. New to whom she presented an autographed copy of the book from which the picture was produced. "The Hoosier Schoolmaster" is considered a classic of descriptive mid-western literature and the presentation of its film adaptation created a stir in Washington's official and newspaper circles. The newspapers opened their columns wide to news of the picture and its showing, Miss Thomas was royally received and entertained and the presentation in the ballroom of the Willard Hotel was enthusiastically attended.

Fox Through Questionnaires Probes Trend of Prosperity

WASHINGTON, D. C.—The motion picture business being affected by general business conditions throughout the country, President William Fox, of the Fox Film Corporation, sent out questionnaires through his local exchanges to big business interests throughout the country for the purpose of obtaining opinions of business conditions in the various districts for 1924 as compared with 1923. He also seeks to learn the popular sentiment for or against the soldier bonus bill, and sentiment on the Mellon tax reduction plan, with no soldier bonus.

It was pointed out that this information was desired by Mr. Fox for the purpose of determining to what extent he should invest in the production of motion pictures for 1924. The questionnaire also sought to learn whether or not the factories and industrial plants operated by those to whom letters were sent were working on full or part time; asking whether building construction will increase or decrease during the coming year over 1923 (not including one or two-family residential houses).

In Cincinnati, the president of two of the large corporations employing many people stated that his factories were working only on part time. This man, however, predicted that 1924 will be as big, active and productive as 1923. He adds that buildings absolutely needed will go up regardless of cost. Buildings not absolutely needed will wait for lower wage scales and for more workmen in the building trades. Dealing with the question of the soldier bonus and the tax reduction plan, this man states that the voters of America will not vote a bonus to uninjured ex-soldiers. Popular sentiment, he believes, is in favor of the Mellon tax reduction plan.

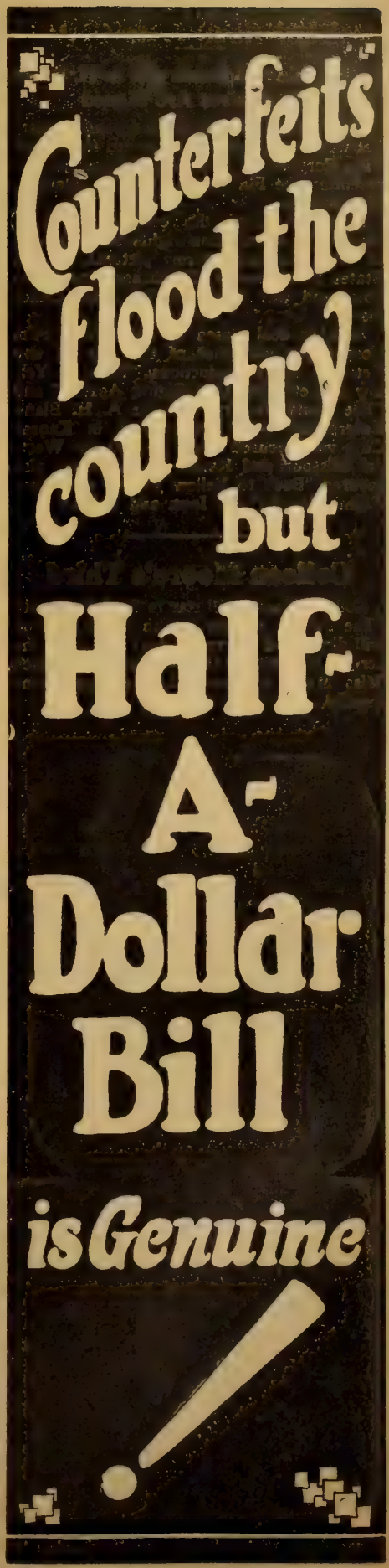


"THE HUMMING BIRD"
Gloria Swanson in Sidney Olcott's Paramount Picture

Gus Schlesinger Ill

Gus Schlesinger, foreign manager of Warner Brothers, last week underwent a minor operation at the Fifth Avenue Hospital and at the present writing is convalescing, the operation having proved successful. Immediately upon returning from his recent English stay, where he sold and exploited the "Eighteen Warner Brothers Classics of the Screen" and introduced American methods of advertising, he consulted physicians concerning complications that had set in while making the voyage, and the operation was recommended.

Mr. Schlesinger has been connected with the Warner Brothers for the past two years, being responsible for the organization of its foreign department. In the past two years he has made two protracted trips to Europe, as a result of which Warner Brothers pictures are now being released throughout Great Britain and France.



Big Arrow Contracts

Finklestein and Rubin and A. H. Blank Enterprises Are Signed

An important deal in the Independent market was closed this week between the Arrow Film Corporation and Fred Cubberley, representing the Finklestein & Rubin interests, Minneapolis.

By the terms of the contract, F. & R. secure the distribution rights to a number of very important Arrow pictures for the States of Minnesota, North and South Dakota, and will start releasing them immediately.

Another deal closed by the Arrow Film Corporation was that of the sale of two Peter B. Kyne productions, "Back to Yellow Jacket" and "One Eighth Apache" and "The Santa Fe Trail" to the A. H. Blank Enterprises, with headquarters in Kansas City, who secured these pictures for Western Missouri and Kansas, while they also secured "Back to Yellow Jacket" and "One Eighth Apache" for Iowa and Nebraska.

Colleen Moore's Third

Colleen Moore, will star in First National's "The Perfect Flapper." John Francis Dillon will direct and Harry O. Hoyt will write the script. This will be the third picture in which Miss Moore has worked in the past four months.

C. O. D. Instructions

Postmasters Must Return Undelivered Film by a Specific Date

As a result of repeated complaints from senders of C. O. D. shipments of moving picture films specific instructions have been issued by the Post Office Department that postmasters must comply with the requests of senders to return undeliverable parcels within a specified number of days.

"It is desired to make the C. O. D. service an attractive and satisfactory method for the exchange and distribution of motion picture films," it is pointed out in the instructions issued by Third Assistant Postmaster General W. Irving Glover.

"Postmasters are enjoined to observe carefully the return requests appearing on C. O. D. shipments and to comply strictly therewith. Insured or C. O. D. shipments of films bear return postage pledges and specific return requests, and when any such parcels are undeliverable for any reason on the date specified in the return request the parcels should be immediately returned to the senders or forwarded to such person as the senders direct in the return request, rated up to show the amount of return or forwarding postage, regardless of the wishes of addressed."

Fox's "Apache" Started

Production has been started at the William Fox West Coast studios on "The Apache," one of the program features on the 1924 schedule in which John Gilbert is starred. Edmund Mortimer is directing the picture from the story and scenario by Charles Kenyon.

Start Tom Mix Film

"Mixed Manners," the latest William Fox production starring Tom Mix, was started this week at the West Coast studios. Jack Blystone, who directed Mix in "Soft Boiled," the William Fox special released early this season, also is directing this latest production from scenario by Donald Lee.

Add Girls to Cast

Two new girls have been added to the companies making Universal comedies. Brenda Lane, formerly with Ziegfeld Follies, will appear with Slim Summerville, and Olive Hasbrouck, formerly with George White's "Scandals," is appearing with Bert Roach and Neely Edwards.

Editing Fox Special

"Warrens of Virginia" to Be Widely Publicized

Elmer Clifton has returned to the William Fox New York studios with his company of players after three months spent in the vicinity of San Antonio, Texas, making the screen version of "The Warrens of Virginia." The work of cutting and editing this production is now being conducted.

When "The Warrens of Virginia" is finally assembled and ready for its initial showing it will be preceded by one of the widest publicity campaigns ever given a new Fox production. This picture will be one of the biggest productions and most important box-office specials on the new Fox schedule. The stage play was written by William C. deMille and produced by David Belasco. Elmer Clifton directed this production.

Wilfred Lytell and J. Barney Sherry are featured. Included in the cast are: George Bachus, Dorothy Kingdon, Robert Andrews, Jimmie Ward, Rosemary Hill, Frank Andrews, Harlan Knight, James Turfler, George Strickling, Helen Ray Kyle and Mrs. Frances Grant.

"Maytime" Billboards

Henry Ginsberg, Preferred Pictures' sales manager, has announced that an extensive bill posting campaign on "Maytime" will be inaugurated at once throughout Greater New York.







Scene from Victor Seastrom's Production "Name the Man!" distributed by Goldwyn. The picture is adapted from "The Master of Men," by Sir Hall Caine, and features Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle and Creighton Hale

"The White Sister" Triumphs at Showing in Philadelphia

"THE WHITE SISTER," which Metro is soon to release nationally, opened its special engagement in Philadelphia recently at the Chestnut Street Opera House. The critical comment was a unanimous expression of praise and admiration for the picture. This is what the critics of the Quaker City said:

"In 'The White Sister' Lillian Gish gives one of the finest performances of her career. It is a vital story which tugs at the heart, carries with it many sobs and appeals to a kindred sense of sympathy. The choice of Henry King as director is fully justified." Thus the critic of the Evening Ledger.

"'The White Sister' could be divided into a dozen pieces, till all vestige of the plot was lost and yet remain a beautiful series of pictures," said the critic of the Bulletin.

And the critic of the Public Ledger confessed that "those of us who refused to recognize the greatness of Lillian Gish before must now acclaim her as a true artist. Even without her superb performance 'The White Sister' would be an achievement. The settings are magnificent and the photography a joy. 'The White Sister' is one of the few super-spectacles that seems to us to have been worth making."

The critic of the Inquirer said: "'The White Sister' is a truly notable production and one well deserving the glowing accounts which thrilled its arrival. Lillian Gish has achieved the best work of her career and an exquisiteness of artistry."

"After seeing 'The White Sister,'" began the critic of the North American, "one begins to realize that Lillian Gish is almost the only one who can completely overcome the handicap of the flat black and white of the screen, and put the breath of life into a celluloid character. Miss Gish needs no master director to make her stand out. She possesses all of the lustrous quality of a gorgeous jewel in its proper setting. Her portrait is one of consistency and a beautiful sincerity with highly artistic repression."

And thus the critic of the Record: "Lillian Gish triumphed again in her characterization of 'The White Sister.'"

Thrilling Buffalo Stampede in First National Western

WITH the first filming of a huge buffalo stampede already completed, Thomas H. Ince has announced immediate plans to proceed with production of "The Last Frontier," a "western" of the American pioneer period which will be a First National release. Thousands of feet of action "shot" in Wainwright National Park, in the province of Alberta, Canada, where 8,000 to 10,000 buffalo were rounded up and stampeded for the Ince company, have passed the closest scrutiny in the studio projection rooms.



SCENE FROM VITAGRAPH'S "MY MAN"

The producer's decision to turn again to the field of "westerns," in which he first gained recognition many years ago at Inceville, hinged on his acquisition of the screen rights to Courtney Riley Cooper's latest book, "The Last Frontier."

A large technical staff, including nine first camera men, three still camera men, camouflage artists, actor riders and two directors, was dispatched to Western Canada for the big roundoup. Hundreds of Cree Indians and their squaws were secured from the Hobemma reservation, through the courtesy of the government. Expert cowpunchers and riflemen were summoned from Alberta ranges and carefully rehearsed before a single scene was shot.

Realizing that there might never be another opportunity to screen such a realistic revival of the days when buffalo roamed unrestricted over the American plains, the company continued shooting until 50,000 feet of film were "in the can."

Roth with Preferred

Henry Ginsberg, general sales manager for Preferred Pictures Corporation, announces the appointment of Max Roth to an important executive position in the sales department of Preferred. Mr. Roth will have charge of the sales division that is handling "Maytime" and "The Virginian."

THE YEAR'S ACE

Hunt Stromberg's

"THE FIRE PATROL"

AN INDEPENDENT

GREAT STORY PRODUCTION MONEY-GETTER

SUPER MARVEL

WITH AN

ALL-STAR CAST

INCLUDING

MADGE BELLAMY
ANNA Q. NILSSON
HELEN JEROME EDDY
JOHNNY HARRON
FRANCES ROSS
JACK RICHARDSON
SPOTTISWOODE AITKEN
CHARLEY MURRAY
BULL MONTANA
GALE HENRY
BILLY FRANEY
CHARLES CONKLIN
HANK MANN

ACT IMMEDIATELY

INQUIRE NOW

Chadwick Pictures Corp.

729 SEVENTH AVE.
New York City, N. Y.

Watch For Our Big Six

Seeks Flat Tax of 5 Cents on Tickets Over 25 Cents

A FLAT tax of 5 cents on all admissions between 25 cents and $1, with total exemptions from tax of admissions below 25 cents, and a tax of 25 cents on each dollar, or fraction thereof, on all admissions above $1, will be sought in the Senate when the revenue measure reaches the upper house, by Senator Curtis of Kansas, Republican Whip of the Senate and prominent member of the Senate Finance Committee. The Senator on January 15 announced his intention of proposing an amendment to the revenue measure when it reached the Senate, declaring that he would seek the retention of the admission tax for the purpose of meeting the obligations of the adjusted compensation bill for the veterans of the World War. Senator Curtis' amendment will exempt from tax all admissions of 25 cents or less, and will provide a tax of 5 cents for admissions over 25 cents, but not exceeding $1. Where the admission exceeds $1 a tax of 25 cents will be assessed on each dollar or fraction thereof, and where tickets are sold at hotels, newsstands and places other than the office of a theatre, at a price in excess of that at the box office, an additional tax of 10 per cent on such excess when over 50 cents above the box-office price will be assessed, in lieu of the present rate of 5 per cent. His amendment also will provide that the tax on boxes and box seats will be increased from the present rate of 10 per cent to 20 per cent, and the tax on cabarets is to be increased from 1½ to 2 cents on each 10 cents or fraction thereof.

The measure also will include a provision that all revenue from admissions collected from January 1, 1924, both under the Revenue Act of 1921 and under the proposed new revenue law, be set aside in the Treasury as a special fund to meet the obligations of the adjusted compensation bill, if that measure should be enacted into law before March 4, 1925. Should the bonus bill not become a law by that date, however, the revenue accruing is to be turned back into the Treasury.

In discussing his proposed amendment the Senator declared that the plan and rates will be submitted simply as a basis for consideration, with a view to having the Senate Finance Committee, should it decide in favor of his recommendation, fix rates necessary to produce an amount sufficient to meet the requirements of the bonus bill. The revenue from admission taxes during the fiscal year 1923 totaled approximately $70,000,000, and it is estimated by Senator Curtis that the requirements for 1925 under the bonus bill would be in the neighborhood of $77,000,000.

Directors Urge Six Reels as Maximum

Of the business transacted by the Board of Directors of the M. P. T. O. A. in session two days this week at national headquarters, several resolutions then adopted are made public. Sydney S. Cohen occupied the chair at the New York gathering.

A lengthy testimonial by the board was recorded in memoriam of the late Dr. Francis Holley, who was the executive head of the Bureau of Commercial Economics at Washington.

Other resolutions, favoring a reduction in footage of feature pictures to a maximum of six reels, so as to practice greater economy and avoid censorship deletions as well as to promote a more diversified program; and in this respect registering the protest of the Theatre Owners of the United States, were unanimously adopted.



SCENE FROM "THE EXTRA GIRL," STARRING MABEL NORMAND AND DISTRIBUTED BY ASSOCIATED EXHIBITORS, INC.

Congratulates Laemmle

Zukor Offers Co-operation in Celebration of Laemmle Month

In a letter of felicitation to Carl Laemmle, president of Universal Pictures Corporation, on the celebration of his fortieth anniversary as an American, Adolph Zukor, president of Famous Players-Lasky, this week paid high tribute to the Universal chief and offered the co-operation of the Paramount organization in putting over Laemmle Month (February) the anniversary celebration being observed by the Universal organization.

The letter made a profound impression upon Mr. Laemmle and his aids attending the Universal sales convention in Chicago, and when read aloud to the assembled exchange managers, brought forth enthusiastic applause. In reply to Mr. Zukor, Mr. Laemmle characterized the letter and offer of co-operation as one of the most gracious acts on record, and deeply significant of the growth and broadening of views in the motion picture industry.

Mr. Zukor's letter is as follows:

"Dear Mr. Laemmle: On the occasion of your celebrating your forty years in this country I take pleasure in adding to the many you must be receiving, my felicitations. I am very glad you are in the motion picture industry. I take pride in being identified with an industry which has to its credit an outstanding representative of such high integrity as yourself. If our company can in any way co-operate in whatever manner of celebration you may be conducting in a business way, please do not hesitate to call upon me."

Chadwick Nails Rumor

Denies That "Fire Patrol" Will Be Released Through National Distributor

Emphatic denial of a report that has been circulated to the effect that Chadwick Pictures Corporation, producer of Hunt Stromberg's special, "The Fire Patrol," will be distributed through a national releasing organization was made this week by I. E. Chadwick. "The Fire Patrol" will be released in the independent market, distributing arrangements in New England already having been made with Eastern Feature Film Corporation and in New York with Commonwealth Pictures Corporation. Several other deals will be closed late this week.

"The Fire Patrol" is heralded as one of the most sensational melodramas offered on the independent market. It will be ready for general release by March 1. An exploitation and advertising campaign national in scope has been mapped out. The cast includes Madge Bellamy, Anna Q. Nilsson, Helen Jerome Eddy, Johnny Harron, Frances Ross, Bull Montana, Spottiswoode Aitken, Gale Henry, Charles Murray, Billy Franey, Charles Conklin and Hank Mann.

Merge Copyright Laws

Under a proclamation issued last week by President Coolidge, the United States and Canada entered into a reciprocal copyright arrangement, retroactive January 1, whereby citizens of the United States will be able to obtain copyrights in Canada under the new Canadian copyright act which came into operation on that date, and all the benefits of the copyright laws of the United States will be extended to citizens of Canada.

Associated-Laval Deal

"Why Get Married," Featuring French Star for April, Says Woody

Mlle. Andree Lafayette, star of the recent adaptation of Du Maurier's "Trilby," soon is to be seen in another big American-made production, which will be distributed by Associated Exhibitors. L. Ernest Ouimet, president and general manager of Laval Photoplays, Ltd., was in New York from Montreal this week and closed a contract with J. S. Woody, general manager of Associated Exhibitors, under the terms of which the latter organization will release "Why Get Married," featuring Mlle. Lafayette.

The cast also includes: Helen Ferguson, Orpha Alba, William H. Turner, Bernard Randall, Jack Perrin, Max Constant and Edward B. Tilton.

Mr. Woody announced that Associated will release "Why Get Married" on April 6. The production, which was made in California, is complete. The story, an original by W. M. Couselman, originally bore the title, "The Vital Question."

Abrams in New York

Jerry Abrams, manager of the Chicago office of the Renown Pictures, Inc., is in New York for a week. He is in conference with the heads of Truart Pictures Corporation with reference to the next season's output and to complete arrangements for special sales drives and exploitation on the various series now being handled out of Chicago.

"Next Corner" Edited

Editing and titling of Sam Wood's latest production for Paramount, "The Next Corner," in which Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser are featured, has been completed at the Lasky studio.

Goldwyn-Cosmopolitan Product Booked by Saenger and Others

AMONG its recent bookings, Goldwyn Cosmopolitan has sold six productions to the Saenger Amusement Co. of New Orleans for showing in its theatres in that city and on the Saenger Circuit. The pictures included in the deal are: "In the Palace of the King," "The Green Goddess," "Six Days," "The Slave of Desire," "The Day of Faith" and "The Steadfast Heart."

Charles Whitehurst has contracted to show at the Century and New theatres in Baltimore "Under the Red Robe," "The Rendezvous," "Reno" and "Through the Dark."

District Manager L. B. Remy of the Texas territory has closed with Martini of Galveston, Tex., for "The Rendezvous," "Wild Oranges," "Through the Dark," "Unseeing Eyes," "Name the Man!" and "Reno"; and with Clemens of Beaumont, Tex., for "Name the Man!" and "Reno."

The Comerford Amusement Co. of Philadelphia has contracted for the late seventh year releases by Goldwyn Cosmopolitan. Phil Gleichman of Detroit has closed for the following pictures for his Broadway-Strand: "Name the Man!" for a minimum of three weeks; "Under the Red Robe," "Reno" and "Unseeing Eyes" for a minimum of two weeks each.

An agreement has been made with Rowland & Clark for subsequent runs of "Little Old New York." Vincent McCabe, resident manager in Buffalo, has signed the Shine Circuit for the majority of late Goldwyn Cosmopolitan releases. Jacob Lourie has set dates for "Name the Man!", "Through the Dark" and "Wild Oranges" at the Modern and Beacon theatres in Boston. "Little Old New York" will play the Alamo, Louisville, for a minimum of two weeks.

Special Feature and Comedy Fox's Late January Releases

"THE SHADOW OF THE EAST," a special production adapted from the novel of the same name, a Charles Jones feature, "Not a Drum Was Heard," and a Sunshine Comedy, "Jazz News Reel," are announced for release the week of January 27 by Fox Film Corporation.

Edith M. Hull, author of "The Shadow of the East," wrote "The Sheik," which started the vogue for stories of far eastern romance. William Fox purchased the screen rights to "The Shadow of the East" before the publication of the book and immediately started plans for a production which would be parallel to "The Sheik" in popularity with motion picture audiences.

George Archinbaud directed the picture from the scenario prepared by Frederick and Fanny Hatton. Mildred Harris has the feminine lead. Frank Mayo and Norman Kerry have the leading male roles.

"Not a Drum Was Heard," a Collier's Weekly story by Ben Ames Williams, is the next vehicle starring Charles Jones. William Wellman directed the picture and Doty Hobart prepared the scenario. Betty Bouton is the new leading lady for Jones. The others in the cast are: Frank Campeau, Rhody Hathaway, Al Freemont, William Scott and Mickey McBain.











SCENES FROM JACK PICKFORD'S NEWEST PRODUCTION, "THE HILL BILLY," FOR RELEASE THROUGH UNITED ARTISTS

Sixteenth Century Frigates Again Sail Pacific Waters

ON December 27, 1923, just 310 years since the day when Balboa, from the deck of his sixteenth century frigate, first looked at the Pacific Ocean, four sailing vessels of the same design, with their poop decks, grotesque figureheads, gaudily colored sails and pudgy cannon protruding through the wooden hull, set sail again on the Pacific from San Pedro, Cal. They constituted, possibly, the most unusual movie naval fleet that has ever gone to sea.

When Frank Lloyd decided to produce Rafael Sabatini's "The Sea Hawk" as his second independent production for First National release he undertook one of the most difficult tasks which ever confronted a producer. The building of an entire fleet of sixteenth century sailing vessels appears to be the most unusual "set" of a wonder age of gigantic picture sets. A studio set is for appearance only; it need not have enduring strength of stability; but the "Sea Hawk" fleet had to be prepared to battle the Pacific for a month. Other sea stories have been produced, but the producer satisfied his needs by purchasing or renting schooners or steam vessels, moving aboard and immediately going to sea. But there was no fleet in the world which resembled the awkward frigates, galleons and Moorish galleas which the "Sea Hawk" demanded.

It therefore was necessary for Lloyd to construct the entire fleet, which consists of four major vessels of sixteenth century design, perfect in every detail, seaworthy that they might withstand the most severe storm, and so constructed as to live through the shock of several sea battles, carrying from 150 to 350 men each and fifty cannon.

The construction of these vessels within a period of four months has been an achievement of singular distinction. At San Pedro the Lloyd company took possession of the Blin Shipbuilding Corporation, and, with the cooperation of the Bethlehem shipbuilding drydocks, made what seemed like a "pipe dream" come true.

The four ships range in length from 192 feet to 135 feet. The poop deck of "The Silver Heron" is 52 feet above the keel, or 40 feet above the water line. Each ship is equipped with sails and, invisibly, for emergency only, with gasoline engines and propellers. Three of the ships will be rowed by oarsmen, from four to six to an oar, the oars varying in length from 24 to 32 feet.

All of the fighting scenes for "The Sea Hawk" will be filmed on these ships on the high seas. There will be no studio ship sets. It is expected that the ships will be at sea for three weeks more, making a total of six weeks consumed in the actual filming of the sea scenes.

To accommodate the sailors, galley slaves, fighting men, principals and technical workers required for the picturization of the sea battles Mr. Lloyd has established a camp near an Algerian village built on the Isthmus, on the west coast of Santa Catalina Island.

Mentioned Again

Canadians Cite "Scaramouche" and "Three Ages" as "Best Pictures"

Prominent film reviewers on newspapers in Toronto and Montreal have been engaged in picking the high spots among picture attractions which have played the Canadian cities during the past year. Among the list of "best pictures" are two Metro productions, Rex Ingram's 'Scaramouche" and Buster Keaton's first Metro feature length comedy, "Three Ages."

"Scaramouche" was the first choice—as the best of all pictures—of both Fred Jacobs, dramatic reviewer of the Mail and Empire, Toronto, and S. Morgan-Powell of the Montreal Daily Star, both of whom are recognized as authorities on things theatrical. As for "Three Ages" Mr. Jacobs said that this was "the best of movie farces."

In the lists of "best pictures" that have been published by reviewers in this country for the past year, "Scaramouche" has been accorded the same high place. It is unanimously chosen as one of the truly great pictures.

New "Secret of Life"

Louis H. Tolhurst, producing "Secrets of Life" for Principal Pictures Corp., which Educational is distributing, has finished his fourth microscopic subject, "The Butterfly." He claims he has secured for the time motion pictures actually showing the wonderful transformation of a caterpillar into the chrysalis stage of a butterfly throwing light on many interesting facts of this phenomenon.



MAJOR H. C. S. THOMSON,
Managing Director of F. B. O., Recognized as a Resourceful, Ambitious Executive

Gary's Selling Stunts

Hodkinson Man in Indiana Puts Over "Drivin' Fool"

R. C. Gary, Hodkinson exploitation man, put over an extensive exploitation campaign for "The Drivin' Fool" when it was recently shown at the Orpheum Theatre at Fort Wayne, Indiana.

He persuaded Mayor Hosey to start a campaign against fast driving to which all the newspapers devoted much space. The Fort Wayne Journal-Gazette carried a full page headline and a half column editorial on the subject. Mr. Gary secured a special permit from the Mayor and Chief of Police to tie warning signs on the city's electric arc posts. Two thousand cards admonishing the public against being a "Drivin' Fool" were posted five days before the opening of the picture. This was the first time that a permit was granted against the city ordinance forbidding the use of the posts for commercial purposes.

Another "flash" of the campaign was a tie-up with a taxicab company. Three hundred cabs carried stickers on their windshields stating "This car is driven by a safe and sane driver and not by "The Drivin' Fool." Three hundred wheel tags were tied to the wheels of parked automobiles. This stunt made many motorists believe that they were "pinched" for parking.



PARALLEL THE EXPLOITS OF THE BARBARY CORSAIRS

Frank Lloyd's First National Picture, "The Sea Hawk," Portrays the Old Adventurous Days. Lloyd is on the Right. Milton Sills and Enid Bennett, Featured Players, are the Two Characters Shown Here. The Vessels are Reproductions of Old-Time Galleons



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Albany Women's Eyes Open for Objectionable Posters

Exhibitors of Albany, N. Y., will be obliged to carefully inspect the posters they are using in advertising pictures booked, for the women of the Capital City have started a campaign against posters which have a tendency toward the objectionable. Just who are to pass upon the posters as they might appear on the billboards of the city isn't quite clear. The campaign was launched a few days ago at a meeting of the Federation of Women's Clubs. It is not believed that the exhibitors of the city will be censored for objectionable posters, the campaign apparently being directed against lurid bills advertising burlesque attractions. But nevertheless the exhibitors are not going to take any chances, and if any posters are included with their pictures, which might tend in the least to offend the women, they will be discarded.

At the age of 23, Edward Hochstim is running the Star in Hudson, N. Y., and making it pay. He ranks as one of the youngest managers in the state. The house seats 373, the admission prices being 10 and 20 in the afternoon, and 15 and 25 cents at night.

Nathan Robbins of Utica and Harris Lumberg of Niagara Falls are negotiating with John F. McDonald, of the latter city, for a long term lease of the old International Hotel site in Niagara Falls, for the erection of a 3,000-seat theatre.

Bob Landry of Ogdensberg, in town during the past week and booking many pictures for his various houses, is said to be on the lookout for another theatre in northern New York.

The name of "The Empress" has been chosen for the new theatre in Norfolk, N. Y.

Phil Markell, who runs the Atlas in Adams, Mass., and his cousin, George Markell, owning the Strand in Pittsfield, Mass., arrived along Film Row this past week and signed their names to many a contract. They reported business as good in the majority of Massachusetts towns.

Without any great ostentation, Miss Janet Noon, owner of the Crescent Theatre in Schenectady, is drawing the crowds these days, charging a 10 cents admission and packing the house every night. Miss Noon does not leave matters to her employes but is on the job herself, greeting patrons with a smile and a word. In discussing business conditions the other night, Miss Noon, glancing over the house with every seat occupied, said that she had no reason for complaining. She has been handling the Crescent for eight years. Her show runs from eight to ten reels, although another 10-cent competing house is rather overdoing matters by giving from eighteen to twenty reels to a show.

W. W. Farley, head of the Farash Theatre Corporation, of Schenectady, was in New York City the past week.

At the Strand Theatre, Carthage, N. Y., "The Midnight Alarm" will be shown on January 23 and 24 for the benefit of the village fire department, a volunteer organization.

"Black Oxen" drew extremely well at the Mark Strand Theatre in Albany last week, it being necessary on several nights to stop the sale of tickets before the second show.

Abe Stone of Schenectady, who sold his house, the Rialto, a few days ago, is doing the booking for the house for a week or so.

William Shirley, managing-director of the State and Strand theatres in Schenectady, is sporting a beautiful pair of gold and diamond cuff links given him as a New Year's gift by the house employes.

Instead of improving the industrial conditions in Amsterdam, N. Y., became worse during the past week when hundreds of employes in textile mills walked out following a cut in wages. Picture theatres of the city suffered in consequence.

With turkey and all the fixin's, there was a big time in Troy last Wednesday night when Ben Apple and his crowd of bowlers paid for the dinner that was tendered the team from the Troy Theatre. The affair did not get under way until about 11.30 o'clock at night and lasted into the wee hours, but those who attended declared that it was worth while.

In order to take care of the expected crowds during a week's run of "Temple of Venus" at the Barcli in Schenectady, Manager Frank Breymaier has arranged to also show the picture at the Van Curler Theatre, a block or so distant, on Sunday night, the Van Curler Theatre being dark that night and going over to burlesque for the first three days each week.

R. V. Erk of Ilion paid a visit to Schenectady the past week for the first time since December.

Harmanus-Bleecker Hall in Albany, which recently went over to pictures three days a week, and which is the largest house in the entire city, is drawing heavily these days at 20 cents despite the fact that it is many blocks removed from the business center.

Buffalo

The Market Theatre Company, of which Jacob Rosing is the head, will break ground in September, 1924, for a new 2,000-seat neighborhood house at Broadway and Fillmore avenue. Henry L. Spann has prepared plans for the house, the building of which has been held up because of unfavorable conditions.

It is reported that the Robbins Amusement Company, which controls a chain of houses throughout the state, is negotiating for the lease of the International Hotel property in Niagara Falls on which to build a 3,000-seat theatre with a 40-foot stage. Harris Lumberg of Niagara Falls also is said to be interested in the deal. Local exhibitors, however, doubt the authenticity of the report, declaring the city is already much overseated.

Al Gilmour, former manager of the Star Theatre, has succeeded C. R. Higgins as manager of the Columbia Theatre, the Genesee street theatre owned by Joseph A. Schuchert.

Sid Allen of the Allen Theatre, Medina, N. Y., held his semi-annual party for the children of the 38 district schoools in his community last Friday when he showed them Jackie Coogan in "Circus Days," and other films, and sent them all home with all-day suckers of a size to last at least a week. Sid and his better-half leave January 19 for a three-week stay at Ann Arbor, Mich., Mr. Allen's boyhood home.

It is reported that Rochester capital will build a new theatre at East Church and South Main street in Fairport, N. Y., on the site of the Holmes property. The house, it is said, will seat 1,600.

Vincent R. McFaul has booked "Scaramouche" and "The White Sister," for presentation in Shea's Hippodrome, the former opening the week of February 12. Regular prices will prevail.

British Columbia Reduces Theatre Admission Impost

A general reduction in the Amusement Tax on tickets of admission to all theatres in the Province of British Columbia has been announced by the Provincial Government of British Columbia. The new legislation provides for a cut of 30 per cent. in the tax. For several years the Government assessment on tickets has been 10 per cent. on the gross amount. Action was taken as a result of continued protests on the part of exhibitors that the impost was too high and that it was having an adverse effect upon the theatre business.

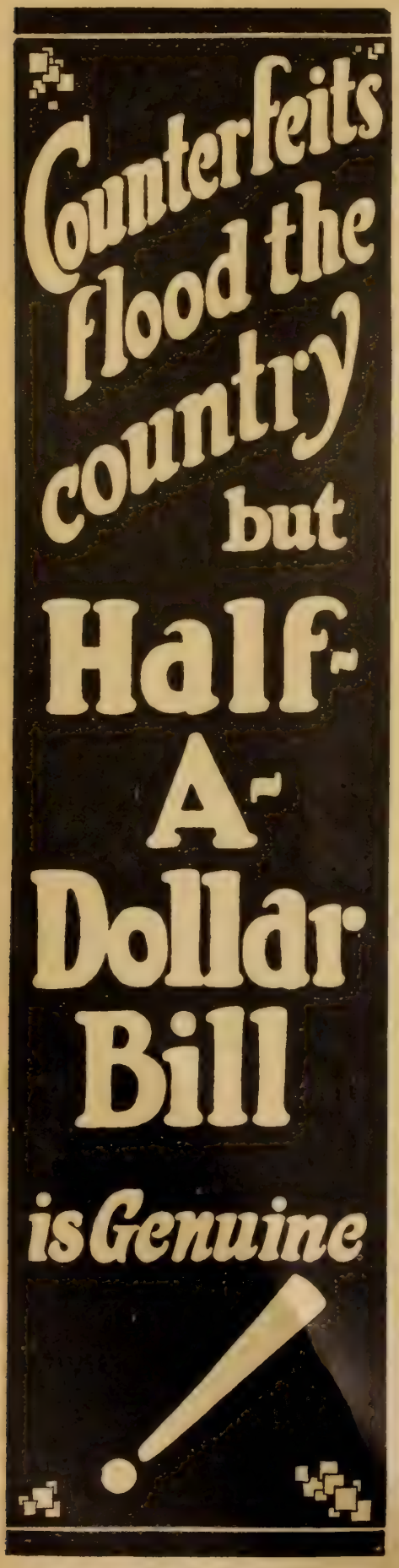
Joe Franklin, proprietor of the Franklin Theatre, Ottawa, Ontario, has been securing distinguished patronage for his theatre, which was the Family Theatre until he took it over last September. Mr. Franklin sent special tickets to leading citizens of the Canadian Capital, and among those who accepted them were His Excellency, Lord Byng of Vimy, Governor-General of Canada, and Rt. Hon. W. L. M. King, the Prime Minister of Canada.

H. B. Brewerton has purchased the Rex Theatre and equipment at Red Deer, Alberta, from N. White and W. E. Lord, who had operated the theatre successfully for some years. Mr. Brewerton was formerly a resident of Raymond, Alberta. The Rex is the finest theatre among the smaller centres of Alberta.

P. J. Nolan, proprietor of the Rex Theatre, Ottawa, was re-elected alderman in the City Council of Ottawa on January 7 for the ensuing year, representing Victoria Ward. Ald. Nolan has been a member of the Ottawa City Council for several years.

The Centre Theatre, Ottawa, owned by Ben Stapleton, pioneer exhibitor of the Canadian Capital and now managed by his son, Don Stapleton, has permanently adopted the Saturday opening plan for weekly changes in programs, the week's pictures now starting on Saturday in place of Monday. The Regent, Ottawa, also opens its film week on Saturday.

Manager O. D. Cloakey of the Regent Theatre, Ottawa, announced a formidable list of coming features at this theatre on January 12 as follows: "The Master of Man," "Scaramouche," "The Hunchback of Notre Dame," "Flaming Barriers," "The Humming Bird," "West of the Water Tower," "A Woman of Paris," "Chu Chin Chow," "The Palace of Kings" and "I Will Repay."



East St. Louis Women Plan Investigation of Theatres

Mrs. Frank B. Young, 1782 North Thirty-sixth street, East St. Louis, Ill., has been selected to act as chairwoman of a special committee of ten to investigate the picture houses of East St. Louis and St. Clair County with a view of passing on the pictures shown, their suitability for children; heat and ventilation, cleanliness and fire protection facilities and safety appliances. The committee was named by the Illinois Federation of Women's Clubs. Mrs. Young's district chairwoman, Mrs. J. M. Vaughan of Greenville, Ill., empowered her to collect co-chairwomen for the various towns in the county in which there are more than one picture house.

The statistics compiled by Mrs. Young and her committee will be presented at a meeting of the state board in Chicago on January 23 and 24. Mrs. Roy H. Hoadley of Yorkville, Ill., is state chairwoman of the division of motion pictures.

Another effort is being made to inflict a local tax on theatre admissions in St. Louis. Alderman Samuel Wimer of the Twenty-seventh Ward, author of many freak and unpopular measures, at a meeting of the special committee of the board recently appointed to devise ways and means of obtaining more money from the people of the city through taxation, suggested that a bill be drafted to impose a tax of one mill on each 50-cent theatre admission. A public hearing will be called shortly.

Billy Sohm, owner-manager of the Belasco Theatre, Quincy, Ill., called at F. B. O. during the past week and gladdened Tom McKeen by purchasing the F. B. O. product 100 per cent.

Mr. and Mrs. I. W. Rodgers of Poplar Bluff and Cairo, Ill., were forced to curtail a film purchasing expedition when Rodgers was taken suddenly ill with an attack of acute indigestion. He has recovered.

Hezekiah Highfill of Blytheville, Ill., has purchased two lots on West street in that city and plans to erect a $75,000 picture house with stores on the first floor. Construction will start within the next few weeks.

Out-of-town exhibitors seen along Picture Row during the week included: Billy Sohm, Belasco, Quincy, Ill.; W. P. Cuff, Strand, Chillicothe, Mo.; C. E. Lilly, Hannibal, Mo.; Bob Cluster of Johnston City and Belleville; John Marlowe of Herrin, Ill.

Joe Hewitt of Robinson, Ill., took his wife home from St. John's Hospital, St. Louis, last Thursday. Mrs. Hewitt is rapidly recovering her health.

"The Hunchback of Notre Dame," which has gone into its second week at the Pershing Theatre here, has proven the sensation of the current season. It has shattered the records set by "Robin Hood" and is expected to set a new mark for future productions to shoot at. The press has been very generous in its praise of the picture. Big attendances were had on the opening day despite the coldest weather in many years.

Mrs. Hurley B. Gould of the Phoenix Theatre, Lawrenceville, Ill., reopened on January 11. On the night of Saturday, January 5, fire, presumably due to an overheated stove, destroyed the theatre's stage scenery, screen and organ. The necessary repairs were rushed so that the house could reopen with the least possible delay.

Milwaukee Business Booming Despite Below Zero Weather

Temperatures of 17 below zero, which struck Milwaukee recently, knocked business in general into a cocked hat but couldn't keep the crowds away from the movies, a canvass of the downtown houses showed. The Strand, where "Black Oxen" opened simultaneously with the arrival of the Arctic circle, drew record attendance at both matinee and evening performances Saturday, and followed with a big Sunday, patrons waiting patiently in the outer lobby despite the cold.

Other houses drew as well, the Merrill, Alhambra, Garden and Butterfly all reporting that the cold failed to prove a drawback. "The Hunchback of Notre Dame," transferred to the Garden from the Alhambra, by Leo A. Landau, manager of both houses, after it had had a record run at the Alhambra, continued to serve as a magnet for big business.

Patrons of the Crystal Theatre at Dodgeville, Wis., watched with bated breath as the screen villain drew his revolver. They saw him place the firearm in position to shoot. Just then a shot rang out in the theatre and a cry of pain rent the air. An investigation showed that in the excitement of the picture, Chief of Police Owen Roberts had slouched down in his seat with the result that his revolver had been pushed out of his pocket and had clattered to the floor, being discharged in the fall. The victim was Fred Bennett, another patron in the theatre. A doctor extracted the bullet from his arm.

Eddie Weisfeldt, manager of Saxe's Strand, holds the distinction of having the only orchestra in the city of Milwaukee which has played for the records. "Linger Awhile" and "I'm All Broke Out with the Blues," as played by Joie Lichter's Strand orchestra, were reproduced last week. Now Weisfeldt keeps a colored urchin busy in the lobby of his house winding a victrola throughout the day. In addition, he is featuring the personal appearance of Jimmy Conzelman, writer of the "Blues" number.

Los Angeles

Manager Jack Root has secured Palmer Photoplay's F. B. O. production, "Judgment of the Storm," to open at the Mission. All the stars of Hollywood as well as commercial leaders and those active in civic affairs are arranging to attend the opening. Mack Sennett's latest comedy, "Shanghaied Lovers," again starring Harry Langdon, also will have its world premiere at the Mission, in connection with the above named feature.

Sid Grauman states he is confident that Cecil B. DeMille's "Ten Commandments" will exceed "The Covered Wagon" and "Robin Hood" in establishing a new record for continuous performances at his Hollywood picture palace.

Sol Lesser booked "Scaramouche" for an indefinite run at the Criterion, starting January 17 and succeeding "The Hunchback of Notre Dame," which has had a successful run.

HAVE YOU THE LENS CHART?

It means maximum screen results. See page 324.

Lubliner & Trinz, Chicago Does Best Holiday Business

With seventeen theatres in the Lubliner & Trinz circuit General Manager Stern reports the best holiday business in the history of the organization. The executives of the circuit are optimistic over the outlook for business this year and evidence of this is that they expect to build three new houses this year and take over the Orchestra Hall on Michigan avenue for summer movies beginning May 1. W. W. Ahlschlager, architect, is preparing plans for the new house to go up on Belmont avenue near Lincoln that will seat as many as the Senate Theatre and be the last word in picture theatres. Another theatre seating 2,000 is being planned for Milwaukee avenue near Sawyer street. Harry Kusel is drawing the plans for this house. The third theatre is under construction on Crawford near Fullerton and the foundation is in. This house will seat about 1,800 and be ready for fall business.

When these plans are completed the circuit will have 21 houses, the largest number of theatres in this city under one management and the largest seating capacity. In addition to the new houses planned, the management is making important changes in some of the theatres of the group. The State Theatre on the west side, the premier house of the circuit at present, will get a new stage. The Madison Square at 470 West Madison street and the Pantheon Theatre on Sheridan road will also get new stages, so that greater presentations and vaudeville acts can be booked. Taking everything into consideration, the extension program of the Lubliner & Trinz circuit this year is one of the greatest undertaken by the management in recent years. The slogan of this progressive organization is larger and better theatres with more elaborate programs for their patrons.

Kenneth S. Fitzpatrick and Blair McElroy are completing the Chicago Lawn building at the southeast corner of 63rd and Kedzie avenue, which occupies the entire 125 by 125 foot lot and has a double frontage on the two streets. In addition to the modern 1,200-seat picture theatre occupying the center of the building there are ten stores, and on the second floor a cafe occupying a 40 by 125 foot space. The theatre which will be known as the Marquette, has been leased for a term of years by Samuel Katz.

F. T. Welter is manager of the Wausau Theatres Company, which took over the direction of the Bijou Theatre of that city this month. The same company has the Grand Theatre there and will book both houses.

Salo Auerbach, who is interested in a chain of movie theatres here, was caught in the crash of Leo Koretz, the oil promoter, and it is reported he lost more than $35,000.

The Colonial Theatre at Delavan, Ill., is being remodeled for spring business.

Another movie theatre is projected for Fulton, Ill., and plans are being made to form an organization among the local merchants to finance the new building.

The directors of the Orpheum Circuit have declared a dividend of 12½ cents on the share payable to stockholders of record on February 1. This is the first dividend paid since October 1, 1921, and shows that the combined programs of vaudeville and movies are bringing results.

The Grand Theatre at Alton, Ill., has been closed temporarily and will be reopened soon by a new company, which will adopt a first-run policy for the house, it is reported.

The Victoria Theatre has been opened at Victoria, Ill., and will play road shows as well as pictures.

The Castle Theatre at Bloomington, Ill., has been renovated and reopened for feature pictures.

A new movie theatre has been opened at Forreston, Ill. It is called the Star. It will feature music with its picture programs.

The name of the Temple Theatre at Morenic has been changed to the Gem. Movies will be featured this winter.

It is reported along the street here that a new theatre is planned for Davenport, Iowa., that will be built along the lines of the Woods Theatre here. Local capitalists are interested in the project.

Midwest Theatres, Inc., has added the houses belonging to the Majestic Amusement Company of Kanakee, Ill., to its circuit. The Majestic circuit operators the La Petite, Majestic circuit operates the La Petite, liam H. Cadoret retains his position as president and manager of the Majestic Company, and Ernest Schmidt will be local manager of the houses. The booking will be handled through the main offices of the Midwest Circuit on South State street.

Ralph Crocker is using vaudeville with pictures for his Crocker Theatre at Elgin for week-end shows and reports banner business.

The Isis Theatre of Grand Rapids, Mich., has been closed and will be overhauled. When reopened it will feature pictures instead of vaudeville, it is reported along Film Row.

The Empire Theatre on West Madison street has been sold by Herman Fehr for a reported $215,000 to the Empire Theatre Enterprises, which will fix up the house.

In Montclare, just across the western limits of the city, a 1,200-seat movie house is projected that will cost $100,000. Walter Butz is behind the movement to put over the undertaking among the movie patrons of the community. The nearest house is located at Tiffin, three miles away, and Mr. Butz says that two chains have offered to lease the house, when, erected, on a fifty-fifty basis.

The Hippodrome Theatre at Peoria, Ill., will play vaudeville acts in the future in addition to pictures, and business is reported as good.

W. M. Sauvage theatre owner of Alton, Ill., is planning to build a new house in that city.

The Orpheum Theatre at Savanna, Ill., for many years a small picture house, is being rebuilt and will reopen on February 1 as a feature picture and vaudeville house. The seating capacity will be greatly enlarged and music will have a prominent place on the programs.

The Pershing Theatre at Fairfield, Ill., has been taken over by Frank Hocking, Jr., who will improve the house.

W. E. Adams of Taylorville will manage the Matton Theatre at Matton, Ill., which was recently taken over by Antone. Bianchi.

John Kaufman of this city has taken over the lease of the Gayety Theatre at Ottawa, Ill., from Williard J. West and will operate the house in the future with mixed programs of vaudeville and pictures.

George Braddock has resigned as manager of the Temple Theatre on North Clark street and will make other connections soon.

Balaban and Katz report more than 18,000,000 people entered the doors of the five theatres controlled by the company, and they expect to break this record for 1924. The company has adopted the slogan "We that live to please must please to live."

Leonard L. Gross has resigned his connection with the Halfield Theatre at 5451 South Halsted street and now is manager of the Temple Theatre and featuring pictures with vaudeville for Saturday and Sunday shows. Every Friday night is amateur night and it has proved a big winner for the house.

Manager Lou Weil of the Bryn Mawr Theatre had his troubles during the recent cold snap. He had to shut the house for two days to fix up the boilers that froze during the below zero weather.

The Adelphi Theatre on Clark near Madison street had a bad fire backstage that caused considerable damage to the rear of the theatre. It was fortunate that the fire was dicovered while there was no performance on. The loss is covered by insurance. The theatre opened as usual in the evening, as quick repairs were made.

As a result of the fire at the Adelphi Theatre last week, Mayor Dever has ordered the building commissioner to make an immediate survey of the theatres and other public gathering places so as to prevent a theatre holocast like the Iroquois Theatre disaster. John C. McDonnell, chief of the fire prevention bureau at the City Hall, is in personal charge of the investigation of the Loop theatres.

Walter E. Blaufuss, well known orchestra leader for movie theatres and writer of popular songs, is going to build a million dollar hotel on Diversey Parkway to be known as the Blaufuss Hotel. It will be a twelve-story structure with all the latest in hotel fixings.

(Continued on next page)



Wisconsin Elects Guttenberg President

FRED SEEGERT, president of the Motion Picture Theatre Owners of Wisconsin, and Henry Staab, who on Jan. 2 assumed the duties of executive secretary of that organization, were the guests of honor at a banquet tendered by the Milwaukee branch at Toy's Cafe, Jan. 4. Mr. Seegert, one of the prime movers in exhibitor organization circles for many years, was presented with a diamond Masonic ring, Steve Bauer, selected to make the presentation, paid high tribute to Mr. Seegert's untiring efforts in behalf of the Wisconsin organization, which he said under Mr. Seegert's presidency has reached its highest point of financial success. Other addresses were made by Mr. Seegert, Mr. Staab and J. H. Silliman, retiring president of the Milwaukee branch.

Election of officers, held by the Milwaukee Exhibitors in connection with the banquet, resulted in the naming of A. C. Guttenberg of the Grand Theatre as president. Other officers were named as follows: Alex Rice Fern, vice-president; Joseph Mergener, executive secretary; Ernest Langemack, Colonial, treasurer; T. Mertz, secretary, and Otto Anders, Atlas, sergeant-at-arms.

The banquet was dcelared to be one of the most successful ever held, thirty-five exhibitors being in attendance. All pledged their co-operation to aid Mr. Staab in his aims to maintain the Wisconsin unit on a high plane.

Wilmington, N. C., No Longer a Peaceful Theatrical Town

The injection into theatrical circles of Wilmington, N. C., of Jack Marcus, who took over by lease the Victoria and Royal theatres from the Howard-Wells Amusement Company on January 1, has been the direct cause of converting this city, for many years with no opposition, into a town with three-way opposition. Mr. Marcus is making an intensive campaign for business for his Victoria and Royal theatres through the presentation of expensive special attractions and vaudeville features as added attractions, and also is conducting a ticket-selling campaign with two valuable automobiles as capital prizes.

D. M. Bain, formerly in charge of bookings and exploitation for all the Howard-Wells theatres, now is concentrating on the Bijou, owned individually by Messrs. Howard and Wells, and also is conducting an intensive exploitation campaign. George W. Bailey, formerly manager of the Howard-Wells legitimate theatre, since the change has gone with a Mr. Kermon conducting the old Academy of Music, all of which adds to the interest of things generally and is keeping all managements on their toes every minute.

Sig Samuels and Willard Patterson of the Metropolitan, Atlanta, announce that they have rejoined the franchise family of Associated First National Pictures after buying on the open market for a year.

Manager Jack Marcus announces that the Victoria, Wilmington, N. C., will present "Scaramouche" the last three days in January, this being one of the earliest Carolina runs, following its Southern premiere in Atlanta January 7, and showings in the larger cities of the South immediately following that date.

A "Baby Peggy Contest" was engineered by Willard Patterson, of the Metropolitan, Atlanta, recently with very gratifying results, more than 100 kiddies qualifying for a run for the big capital prizes. The theatre, too, was filled to capacity all day, which is the item of chief interest.

John Crovo, of the Lyric, Atlanta, recently landed the entire back page of the rotogravure section of the Atlanta "Constitution" for a flash of stills from "The Ten Commandments," soon to play Atlanta as a road attraction.

The Pensacola Apartment and Theatre Company, Pensacola, Fla., has been formed by a group of local business men to erect an apartment house and theatre at a cost of $800,000.

The Bijou Theatre, Wilmington, N. C., probably stands unique among American theatres in the fact that it is now the oldest continuously operated theatre in the South, having been established in 1905 and operated continuously from that date. D. M. Bain, who is conducting bookings and exploitation for the house, claims that it uses more short length subjects than any other theatre in America, being devoted exclusively to a short subject program six days a week, using no feature length pictures. Exploitation is given the short subjects on just as intensive a scale as the average feature house puts behind its headliners. It is, too, a strictly 10-cent house, its slogan being "The greatest dime's worth of entertainment in America."

Harry Hardy, formerly with the Rialto, Atlanta, more recently with the Imperial, Anderson, S. C., has been transferred to Greenwood, S. C., a Southern Enterprise town, to manage the Liberty and Pastime. W. A. Byers, formerly in Greenwood, goes to the Imperial, Anderson, with temporary supervision over Greenwood until Mr. Hardy becomes acclimated.

G. G. Mitchell, who operates theatres in North Wilkesboro, N. C., and Elkin, N. C., has taken over the Grand, Newton, N. C.

S. S. Stevenson, of Henderson, N. C., who is promoting a chain of 10-cent theatres in the Carolinas, opened the latest addition to his chain, the Capitol, at Raleigh, N. C., during the past week.

The Crescent Theatre, Oxford, N. C., was burned recently, being a total loss.

A. C. Reynolds has taken over the Star Theatre, Parish, Ala., from Johnson Bros., who, however, will continue to operate their shows at Jasper and Dora, Ala.

H. H. Kirk has taken over the Grand, Eastman, Ga., formerly operated by W. B. Haines.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
with
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH



GAMBLING WITH LOVE THE STAKES AT MONTE CARLO
Carmel Myers and Kenneth Harlan in "Poisoned Paradise," B. P. Schulberg's picture from the Robert W. Service novel. Directed by Gasnier

Doings In and About Chicago

(Continued from previous page)

Oliver C. Hammond, well known manager here has bought the Gordon apartments at Oglesby and 70th street for a reported $375,000, subject to $261,000 mortgage. Business must be good, for several exhibitors have gone into the realty market recently with surplus funds.

Harry Hoag, well known along Film Row has bought a site on the Dixie Highway in Momence, Ill., and will build a movie house to seat 650. The house will be the last word in small theatre construction and work will begin at an early date.

Will Hollander, publicity manager for Balaban & Katz, is back on the job after an illness of a few days.

The many friends of Walter Nealand, well known along Film Row here, will be glad to know that he is making good as general manager of the Parkway, Madison and Majestic theatres at Madison, Wis.

The Empress Theatre in the Englewood district will book its vaudeville acts in the future through the Keith circuit. Business for the past few months has been improving.

Theatre construction on the North Shore is on the increase this year with Marks Brothers going ahead with their plans for a mammoth house on Sheridan Road near Loyola avenue. A new house is projected for Howard avenue at Ridge, which is the boundary between the city and Evanston. Several other projects are afoot for the Howard avenue district, but as yet they have not advanced beyond the plan stage.

The will of Dee Robinson, well know manager of theatres at Peoria, Ill., left an estate of $50,000 to his widow, who is executrix of the estate. His will bequests twenty shares in the theatre company to his brother and sister and ten shares each to two nieces.

John J. Jones, vice-president of Jones, Linick & Schaefer, now is in charge of the local office of the Marcus Loew Western Booking Agency, but he will retain his interest in the big theatre circuit.

Another new movie house has been opened in the southern coal mining district. The latest is the Valley Theatre at Spring Valley, Ill.

James Lawson and John Rammes have formed a company to operate the Grand Theatre at Mt. Olive, Ill. The theatre has recently been completed and is one of the niftiest houses in that district.

Pinkleman & Cory report that the work on the new Washington Square Theatre they are building at Quincy, Ill., is progressing rapidly and they hope to open by June. This will be the first house ever erected for exclusive picture purposes in the Gem City.

The Central Park Theatre Corporation has transferred the property on Roosevelt road to Balaban & Katz's new organization for an indicated $366,000. This is the pioneer house of the present B. and K. organization.

California Exhibitors Decide to Deny Increased Wage Scale

The increased scale of wages demanded by the Musicians' Union, together with the proposal that more musicians be employed in theatre orchestras, will not be granted. This decision has been reached by the Allied Amusement Industries of California, with which the largest theatres in the northern part of the state are affiliated, and outside exhibitors are upholding it without an exception. The employers' association, in a formal reply to the union's demand for a 15 per cent. wage increase, and numerous concessions, set forth that to grant this would mean that it would be necessary to raise admission prices at all theatres. Other theatre workers have asked for an increased wage scale, but the most insistent demands have been made by the musicians.

Through the efforts of public officials a conference has been held, which was attended by theatre owners and representatives of the theatrical crafts involved, but no definite understanding has been reached. In the meantime the former scale of wages and the old-time working conditions prevail. The demands of the musicians for a wage increase have brought a counter proposition from theatre owners for a wage cut and for relief from certain onerous conditions.

One of the most daring theatre robberies in the history of San Francisco took place at the Orpheum Theatre on the morning of January 7 when two heavily armed bandits held up Eddy Browell, assistant superintendent of the theatre, and robbed him of a satchel containing $5,875 in currency and $1,206 in checks. The men laid in wait in a hallway until John Gross, superintendent of the house, had left, and then covered his assistant. The police were notified at once but no trace of the men was found.

Frank C. Burhans, who has covered the Sacramento Valley, North Coast Counties and Nevada territory for some time for the San Francisco branch of First National, has resigned to accept the position of theatre manager for the National Theatres Syndicate, with headquarters at Modesto, Cal.

O. G. Perry, head of the Union Theatres of Australia, controlling more than eighty houses in the Antipodes, was a recent arrival at San Francisco from Sydney.

W. S. Webster, who formerly operated the Granada Theatre at Woodland, Cal., sailed from San Francisco recently on the liner Ecuador on a world tour, accompanied by Mrs. Webster.

R. R. Boomer, who recently came to San Francisco to take charge of the Cameo Theatre, is doing some great work for this house. A new record for the theatre was set on New Year's Day with "White Tiger." This picture has been held over for a second week and may be run even longer.

The Herbert L. Rothchild Entertainment, operating five picture houses in the downtown district, San Francisco, has contracted for the entire Warner Bros. output.

The Isis Theatre in the Mission District, San Francisco, has been closed and Morris Gallos, who has conducted it for some time, has taken over the Majestic Theatre in the same district.

The Strand Theatre at Oakland, Cal., has been undergoing extensive improvements of late and is now equipped with new Simplex machines, furnished by Walter Preddey.

A new picture house has been completed at Atwater, Cal., for A. Sifuentes, to replace the one destroyed by fire.

G. W. Swobe, of Marysville, Cal., was a recent visitor at San Francisco on his way to Arizona for the benefit of his health.

J. A. Partington, general-manager for Herbert L. Rothchild Entertainment, San Francisco, returned recently from a brief visit to Del Monte.

The world premiere of "Black Oxen" at the Warfield Theatre, San Francisco, proved a tremendous success and the production has been held over for a second week.

C. O. Davies of the Wigwam Theatre, Reno, Nev., was a recent visitor at San Francisco, arranging with the Universal office for his forthcoming showing of "The Hunchback of Notre Dame."

Seattle

So great were the Sunday crowds visiting Seattle theatres that even the press was moved to comment that: "The excellence of the attractions offered, drew throngs to the photoplay houses all day Saturday and Sunday. In each case the managements have prepared programs that are irresistible."

As a result of live-wire advance exploitation on "Flaming Youth" it was almost impossible to get anywhere near the Liberty Theatre on the two opening days. Long lines of patrons filled the sidewalks all day and evening.

J. G. Beckman, a leading exhibitor of Wenatchee, Wash., has requested that the M. P. T. O. of Washington, hold a get-together meeting in Wenatchee for exhibitors of that district. There are 18 exhibitors tributary to Wenatchee. The meeting was set for January 21. It has been decided by the Board of Trustees to hold these meetings at intervals, in different sections of the state that are accessible to the greatest number of exhibitors in each district, thus keeping the organization in direct touch with its members.

Fire said to have started from a cigarette stub filled the Dream Theatre, 701 First avenue, with dense smoke, putting out the several hundred patrons at 6 o'clock Sunday evening. The loss is estimated at $400.



ETHEL SHANNON
Preferred Pictures' star in "Maytime," B. P. Schulberg's latest picture

The Blue Mouse Theatre, Kalama, Wash., has again changed hands. This time Lawless & Smith are at the helm.

The recent changes in Spokane can be summed up as follows: Exhibitor Neil sold his Rex Theatre to Mr. Starkey. Neil and Allender then bought from C. E. Stilwell the Casino and Class A. In addition, they plan the remodeling of a building at $50,000 expense into a large modern picture theatre. Stilwell will build a $150,000 modern, fireproof theatre where the Unique now stands. Things are looking up in Spokane.

It is reported that Ed Shafer, who formerly was with Stilwell in Spokane, will manage the Proctor Street Blue Mouse in Tacoma.

W. L. Doudlah of the Liberty and Gem, Wenatchee, was in town this week, arranging bookings.



BEAU BRUMMEL SEEKS A NEW CONQUEST
A scene from "Beau Brummel," a Warner Brothers Classic of the Screen



Philadelphia Finishes Plans for Schad Testimonial Event

Plans have been completed for the big testimonal dinner to be given in honor of President H. J. Schad, the date set is February 11, and the place the Ritz-Carlton Theatre, where exhibitors and film men will gather in appreciation of the untiring zeal and interest shown by President Schad during the past year as head of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware. The entertainment committee, of which Lewin Pizor is chairman, includes Oscar Neufeld, David Barrist, George P. Aaron and George Kline. It is expected that over 400 will be present, the largest gathering ever witnessed in the history of local exhibitor affairs. President Sydney S. Cohen of the M. P. T. O. A. will come to Philadelphia especially to pay respects to the local president. President Schad was re-elected at the early January meeting for another year.

With an expenditure of $22,000 the Model Theatre, one of the string of theatres controlled by Jack Rosenthal and William Cohen, has been practically rebuilt and refurnished and there is now a modern amusement enterprise in operation, with an advance in the admission price to correspond with the high-type, first-run shows which are now being shown in the theatre at 5th and South streets. The Imperial Theatre, 2nd and Poplar streets, also included in the chain of theatres, is shortly to be given the same renovation.

Under the new municipal administration there was appointed by Mayor Kendrick a board of censors who will pass on first-night exhibitions and shows in Philadelphia. Those associated with the picture business as managers named by the new mayor were Thomas M. Love, chairman; Fred G. Nixon-Nirdlinger of the Nixon-Nirdlinger interests, Harry T. Jordan of the Keith Circuit, C. C. Wanamaker of the Walnut Street Theatre, A. Sablosky of Sablosky & McGuirk, associated with the Stanley Co. of America, and M. W. Taylor and Leonard A. Blumberg.

Thomas J. R. Brotherton, treasurer of the Forrest Theatre, was married during the week to Miss Jeanne G. Nathanson of 340 North 41st street at the home of Magistrate Costello with Mrs. J. Fink as matron of honor and Irving M. Dogole of the Stanley Co. of America as best man. After the evening performance at the theatre a wedding supper was served to the newlyweds on the stage of the theatre. Among the guests were Fred G. Nixon-Nirdlinger, Thomas M. Love, Errol Carroll and George White.

H. L. Kapner, who recently took over the former Ridge Theatre and who has remodeled and modernized the house at 25th and Ridge avenue, will reopen next month, having made improvements amounting to $15,000. Mr. Kapner recently entered the picture field by purchasing the Ridge Theatre from Sam Steinberg.

Bernie Hirsch, who operates the New Forrest, Spruce and Pike theatres, has added another link to his chain, having purchased from the Brady Estate the Century Theatre at 6th street and Erie avenue. After making improvements he will open the doors under a new management.

The 56th Street Theatre has passed from the Roth interests to Jacob Wolfe, owner of the Ideal at 7th and McClellan streets and new Empress at 6th and Jackson.

The recently constructed Northeastern Theatre in the Wissinoming district now is under the management of Albert Kramer, Philadelphia representative of the Kimball Organ Co.

Prosecution by Abraham Altman, proprietor of the Richmond Theatre, 3037 Richmond street, was instituted against Nellie O'Hara and John Daily, respectively ticket seller and attendant at the theatre, for alleged conspiracy to defraud the owner of proceeds from the sale of tickets.

Jules E. Mastbaum, president of the Stanley Co. of America, announced at the inauguration meeting of the Federation of Jewish Charities held on Sunday that he would contribute $25,000 to the campaign for $1,500,000. A. Sablosky of the Stanley Co. subscribed $1,250.

Indiana

W. S. Butterfield, president of the Bijou Theatrical Enterprises, has taken a long-term lease on the Orpheum Theatre property in Fort Wayne and will operate it under the name of the Capitol in connection with the long chain of theatres which the company now operates in Michigan. The new management will take charge about May 1, at which time the theatre will be remodeled, refurnished and redecorated. The Orpheum was purchased recently by Harry and Jacob Wolf, of Ft. Wayne, from the Consolidated Realty and Theatre Corporation, now in receivership.

The Hornbeck Amusement Company, Lafayette, has sold the Lyric Theatre of that city to Fred P. Thieme and will move the main offices of the company to Logansport, where the company controls the Luna and Capitol theatres. William G. Outland, formerly manager of the Lyric, will operate the theatre for Mr. Thieme.

J. H. Fihe, owner of the Grand Opera House, Elwood, which was destroyed by fire five years ago, is contemplating the erection of a new theatre on the site of the Grand. The estimated cost of the theatre, which would be devoted to pictures and stage productions, is $150,000.

F. D. Miller, owner of the Pictureland Theatre, Kokomo, recently damaged by fire, has been notified that the building has been condemned. The walls were badly warped and buckled by the fire.

Cincinnati

Three employes of Gifts Theatre were arrested last week charged with an alleged scheme to embezzle money from the cashier's office. Upon being put through the third degree, a confession was obtained from the ticket seller, doorman and usher under suspicion, the police say. Manager Frankel has suspected the two for some time, but it was only after detectives used marked tickets that the plan was unearthed, it is said.

The new Zane Theatre, at Zanesville, Ohio, was formally opened on Christmas day, as was also a new house at Cheviot, Ohio, a suburb of Cincinnati, the latter being under management of Lawrence Beicke.

A new picture theatre seating 650 is to be constructed soon on the Hilltop, Columbus, Ohio, according to an announcement received from Henry C. Moon, owner of the present Hilltop Theatre at Columbus.

When John A. Schwalm president of the Jewel Photoplay Co., Hamilton, Ohio, stepped out of his office in the Rialto Theatre building for a few moments one day last week, he failed to lock the door. Some one entered the office during Schwalm's absence and confiscated several blank checks bearing the imprint of the Jewel Photoplay Co. Two checks, one for $40 and one for $50, bearing Schwalm's forged name, showed up at a local bank a few days ago, having been cashed in Columbus, Ohio, by a man who gave his name as George Bailey, and a fictitious address at Hamilton.

Worcester, Mass., Theatre Costing $2,000,000 Planned

Sylvester Z. Poli will build a $2,000,000 theatre in Worcester seating approximately 3,500. Agreements entered into on January 11, transferring title to one of Worcester's most valuable undeveloped plots from Eli Leavitt and Isidore Katz to Mr. Poli, mark the first move in connection with the announcement of the proposed theatre. This tract, held to be worth $250,000, adjoins on Burnside Court the Grand Theatre, which also is conducted by Mr. Poli.

Earle D. Wilson, manager of Gordon's Olympia Theatre in New Bedford, is trying his "darndest" to obtain a pair of black oxen as a means of helping him to exploit the feature, "Black Oxen."

Representative Thomas A. Winston has filed a bill in the House whereby children under 14 years of age would be barred from picture theatres unless accompanied by their parents or other adults.

A petition has been filed in the office of the clerk of the Superior Court in New Bedford by Clark W. Holcomb, president, and Barney Zeitz, temporary clerk, of the State Theatre of New Bedford, Inc., asking for the dissolution of the corporation on the ground that a majority number of the stockholders have voted that they no longer desire to continue in business. There is no significance in this petition other than that the new lessee of the State, George W. Allen, Jr., will lease direct from the owners of the property rather than from the corporation.

The Rialto Theatre in Brockton has begun a week's run of "The Hunchback of Notre Dame," with a big symphony orchestra under the direction of F. S. Truda of Boston.

Picture shows again are being presented at Brookside and Graniteville.

Manager Rhodenizer continues to keep things booming at the Strand Theatre in Rockland.

E. M. Loew, who recently reopened the Strand Theatre in New Bedford with a daily change of films, now is presenting each program for two days, with the exception of the Sunday bill which is shown on that day only.

Fred Tessier, manager of the Royal Theatre in New Bedford, has been keeping a watchful eye on suspicious persons entering his film emporium ever since the box office was broken into on January 3 and ten tickets valued at $1 stolen.

"The Covered Wagon" still is traveling through New England. The Worcester Theatre in Worcester had it the week of January 6, with "The Hunchback of Notre Dame" as chief opposition.

Connecticut

After considerable discussion and promises by many influential business men in Winsted concerning the need of a new theatre, J. E. Panora on January 10 announced that he finally had decided to erect a playhouse to be devoted exclusively to pictures. He asserted that he would have had the construction work started earlier but for the fact that the plans which had been submitted to him called for a stage and that the cast was altogether too great. By eliminating the stage, however, he said he could build a beautiful picture theatre for a sum not exceeding $125,000, and that the elimination of the stage would reduce the cost approximately 40 per cent.

Mr. Panora plans to begin excavation work in the early spring so that the theatre can be opened late in the summer.

The old Opera House, where pictures now are being shown, will be used for vaudeville and home talent plays only.

The Manchester Amusement Company which was the holding company operating the Park Theatre in Manchester, has gone out of business. The lease of the Park has been acquired by John Foy, under a five years' lease. Hartford, Boston and New York men were members of the Manchester Amusement Company.

Manager Benson of Poli's Palace Theatre in Hartford staged a parade of the city's letter carriers in exploiting "The Mailman."

Rhode Island

Prominence is given Charles Possa, organist, in the advertisements of the Leroy Theatre in Pawtucket.

Goldstein Brothers are booming things at their State Theatre in Pawtucket.

Vermont

A two-story building at East Arlington, Vt., occupied on the upper floor by a picture theatre and on the ground floor by stores, was destroyed by fire on January 2. The total loss was estimated at $20,000.



"LET NOT MAN PUT ASUNDER"
Pauline Frederick and Lou Tellegen in the Vitagraph picture from Basil King's story

Omaha

Echoes of the case of Charles G. Binderup against some nineteen film exchanges for $700,000, alleging combination in restraint of trade were heard recently when Attorney E. D. Ludvigh of New York, general counsel for Famous Players-Lasky, made his appearance in Omaha for a number of conferences in connection with the case. The Supreme Court of the United States remanded the case back to federal court at Omaha for trial, and Mr. Ludvigh went into a number of conferences here with Attorney Dana C. VanDusen for the plaintiff, Binderup. Before leaving Omaha, Mr. Ludvigh retained local counsel in Omaha to handle the case when it comes up. It is said, however, that Ludvigh himself is likely to come here when the case goes to trail again. The supreme court settled only one point in connection with the case, and that was that the traffic in films must be considered interstate traffic, and that the federal court therefore has jurisdiction.

C. S. Everly has closed the Star Theatre at Maxwell, Ia., for the winter and will reopen in the spring about April.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
With
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH



GLENN HUNTER IN PARAMOUNT'S "WEST OF THE WATER TOWER"

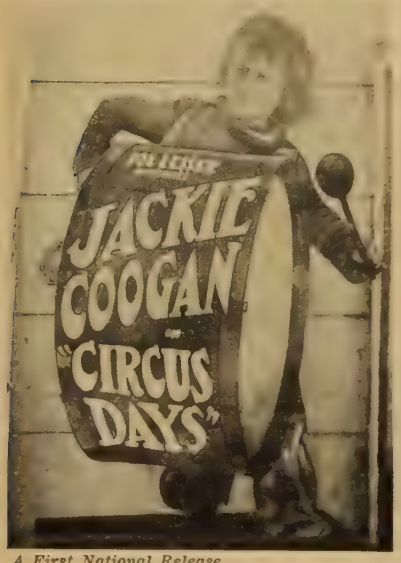
SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Gridley's Animated Posters an Aid to Big Ticket Sales in Salem, Oregon

THOMAS J. GRIDLEY, who wrote some time ago that he would have to stop his work as exploitation man since he was primarily an operator and the union objected to his doing extra work, seems to have solved the problem, for he turns up in the Oregon Theatre, Salem, Ore., and from there sends First National photographs of a number of his displays.

Gridley seems to be a natural mechanical genius, and his animated displays do more to sell the pictures than normal posters possibly could. At the bottom of this page we show one of his prize stunts, which he devised for A Man of Action.



A First National Release

THE ANIMATED THREE SHEET

This is a miniature in which the couple slowly approach each other and just as the contact point is reached the fan is raised to hide the osculation. It was not only clever but it got a laugh, which is worth more than mere cleverness in making a ticket sale. Mr. Gridley does not diagram his mechanism, but he writes that it cost less than three dollars. This does not, of course, include the motor, or probably the pulleys and shafts which are used repeatedly.

Motion Has Value

Another display was made for Jackie Coogan in Circus Days. This was a cutout from the three sheet showing Jackie beating the bass drum. This has been very generally used as a cutout, but animating the device gave it a new value.

Cleans Up the Coin

The right foot was cut from the poster and rigged to the mechanism, while a real drumstick replaced the painted one. The effect was to show Jackie keeping time with his foot and beating the drum every fifth count. Whether or not there was a real drum hidden to give the beat the idea is there. The animation cost less than $1.50.

The figure was placed in the lobby on a pedestal which served to give display and at the same time conceal the mechanism.



A First National Release

THE TRICK SIX SHEET

Gave Abe the Ague

The six sheet on Potash and Perlmutter gave a different slant. This shows Abe and Mawruss in an argument, with Abe shaking a monitory finger at his partner. Cutting off Abe's arm at the elbow, painting in the gap and then attaching the arm to a pivot caused a continuous motion of the arm that raised the effect from a poster to a display. And it was done at a cost of about $2. This included tricking the head so that it nodded in time with the gesture. In the cut at the top the poster is shown in the normal pose with the head up and the arm down. As the arm goes up, the head bends forward to give emphasis. It is all very simple yet decidedly effective.

Displays such as these do not involve much building, once the motive power is arranged, nor does it cost much, and yet a motion is always useful in getting attention for a poster, and here the motion is not just movement, but appropriate to the pictured tableau.

We are glad to see Mr. Gridley come into the light again and hope that this time he will be given a chance to develop his ideas without restraint. They are not limited to these First National pictures. They suggest schemes for animating other posters. Look them over and if you lack mechanical skill, see if you cannot find some bright chap who will do the work for you. You almost always can if you look hard and far enough.

Asked Why Worry About the Marks

Realizing that the German marks are almost as funny as a Lloyd comedy and were almost as cheap as newsprint paper, the Strand Theatre, Philadelphia, bought a few pounds of 10,000 mark notes and in the margin printed: "Yes, this is real money, but Why Worry with Harold Lloyd, etc."

These were used as throwaways and as usual they were shown about by their possessors. It helped a lot of sales.



A First National Release

A CLEVER ANIMATION OF A POSTER FOR A MAN OF ACTION, BY THOMAS J. GRIDLEY

Gridley is now with the Oregon Theatre, Salem, Ore., and these stunts cost him from one to three dollars. These pictures show the three phases of the Douglas MacLean kiss and attracted no end ofattention through the simple mechanism which brought the heads together and then raised the sheltering fan. The text reads: "Girls, let none but a man of action kiss you."

Put Indian Sign on a Trilby Date

There is no particular connection between Trilby and an Indian princess, though Trilby might have been an Apache had she been created at a later date. None the less Mrs. B. Emmett, of the Colonial Theatre, Harrisburg, Pa., hired an Indian princess and worked her for a cleanup.

The princess was supposed to read the future and anyone in the audience could ask her questions. In answer to a real demand, it was announced that any woman who purchased a matinee ticket at the evening price on Friday would receive a card entitling her to ask a question of the seeress on the way out, and the ordinarily poor day was a financial knockout.

Mrs. Emmett also used the princess and her husband for a special morning matinee for the children when tribal customs and dances were expounded to the youngsters at ten cents a head. As the princess is a Carlisle graduate, she was able to give the kiddies something to think about, and the matinee won parental approval.

The shoe and stocking tie ups were also employed to advantage, the contestants being required to have their feet measured at the store.

Three Part Display for Pioneer Trails

Most lobby cutouts are in one piece, but the Mission Theatre, Wichita Falls, Texas, supplemented the attack on the stage coach, shown in the Vitagraph posters for Pioneer Trails with cliffs on either side, with additional cutouts on top of the cliffs.

The rather harsh photograph does not give a fair idea of the display, but does suggest the general planning. Presumably the wings were used to conceal spots thrown on the central tableau, this latter being on two planes, the cutout proper and a painted background to give perspective and hide the box office. The title was carried on a banner stretched across the opening and painted in a cloud effect to match the backing of the central piece though the camera does not properly value the blues and whites of the sky.



A Vitagraph Release

CLIFFS SUPPLEMENT THE MAIN CUTOUT ON PIONEER TRAILS

The Mission Theatre, Wichita Falls, Texas, used a lithographic cutout for the central display and built cliffs on either side, decorated with other cutouts from the paper for the Vitagraph release with a banner hung over the whole

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THE Grand Chorus of feminine voices made its reappearance on the program with "Boy of Mine," and was presented in two specially staged numbers. These, with the symphonized jazz overture comprised the musical end of the show, which took up thirty-six minutes, with the Topical Review running eight minutes and the feature picture one hour and sixteen minutes.

The Symphonized Jazz Overture was a special arrangement of "Waltz of Long Ago" and "March of the Siamese," the high light being the counter melodies worked into it and which brought out in solo effect no less than ten instruments. The combined symphony orchestra and Mark Strand Dance Orchestra were flooded by two deep violet Mestrum's of 150 amperes from the dome. Two booth floods, one amber and one orange covered the entire stage. The two windows, one at either side, were lighted from behind by light green gelatine on open box lamps. Foots and borders of large stage were blue. Two arch spots, one green and one magenta, hitting the pleats of the silver draw curtains of the small stage. Transparent columns color blend spots from top and rose pink from the base. Green cove lights. Six minutes.

Garland of Roses was a blending of stage pictures and well known "rose" songs. The set was a transparent interior the walls of which were painted in roses, the transparency being lighted up for a strong finish. For the introduction the llama cloth curtains at the proscenium were closed and upon them was thrown rose-petal wheel from the booth, while the orchestra played strains of "Roses of Picardy." When the curtains opened on the set eight singers whose costumes represented various roses, such as red rose, white rose, yellow roses and wild roses, were grouped across the stage, the white roses being throned in the center. Tenor sang "Roses of Picardy," the set being lighted from the sides by amber and orange spots. Then four dancers in Greenwich Village smocks and velvet trousers came on from left and danced to "Rose of Washington Square." Next came "To a Wild Rose" as a solo by the white rose, (soprano), assisted by the feminine chorus. It was followed by the dancers in Irish dresses, to the tune of "Rosie O'Grady," with interpolated harmony by the chorus. The next selection was "My Wild Irish Rose," by the tenor, with soprano in on the chorus and big finish with the chorus voices also. The finale was a repetition of "Rose of Picardy" by the ensemble including the dancers, with the transparent set lighted showing the profusion of red roses.

The condensed version of Flotow's "Martha," used five principals, eight dancers and chorus of twelve, and ran fifteen minutes. There were eight selections, including chorus of servants, "Last Rose of Summer," "Good Night," quartette; "Porter's Song," Huntress Song and chorus, "Like a Dream," and the finale. The set was exterior, with set piece booths for the bazaar which is in progress. For front lighting there was deep blue flood on the sides and orchestra from the booth, and light blue flood on the orchestra from the dome. Green foot lights large stage, with blue borders. Color blends in the columns. Light green windows. The stage lighting was from the sides, of amber and orange spots.

Penrod Fence Was Swinging Doors

Because the lobby was rather narrow, the Knickerbocker Theatre, Nashville, Tenn., made the familiar Penrod and Sam fence into swinging doors, one either side of the box office matching with those swung from the three sheet corner-boards.

These were decorated with the usual kid lettering and impressionistic sketching, and they were put in place the week before the showing so that all patrons had to push through the signs to gain admission and could not well overlook the "next week" pasters.

The inevitable matinee was complicated with a song festival before the picture was shown. All guests were transported by the traction company and a confectioner supplied a bag of sweets for each youngster.

Searcy Has Moved

J. C. Searcy, who used to report some corking good stunts from the Canal Zone, is visiting New York to give the new product the up and down. He explains that he has not sent anything in lately because he is now operating in Guatemala, where all the old stuff is new, and he does not have to dig out original ideas.

He reports that his patrons respond as readily to exploitation as they do up here.



A Universal Release

A LADY OF QUALITY HELPED GET HATS ON STRAIGHT

That is a real mirror the cutout is holding in the lobby of the Majestic Theatre, Austin, Texas, and it brought all the women over for consultation, but if you use the stunt, be sure the glass is held at the most convenient angle. Ask your wife.

A Lady of Quality Held Up a Mirror

Trevor Faulkner, of the Majestic Theatre, Austin, Texas, connived with Jack Meredith, Universalist, to get extra attention for his display on A Lady of Quality.

First he built a new art portal for the cut-out of Virginia Valli and then he set in her hand a real mirror placed at such an angle as to make it most convenient for feminine use. That was the big idea, but he was pleased to note that most men were just as much interested as were the women. It is a handy stunt, and one simply worked.

Several windows were picked up on the idea that the merchants catered to ladies of quality and a co-operative page was worked on the same idea of "We cater to A Lady of Quality." This carried a cutup still which had to be assembled. Turkeys, cash and tickets were prizes for the neatest work and about 1,700 readers turned in entries, which proved that the page had taken hold, since a comparatively small percentage of the readers go to all that trouble.

That the work had its effect was proven by the better-than-usual receipts at a time when a slump was the normal indication.

Worked a Cutout Into the Frame

Blending a cutout into a pedestal frame gave J. P. Harrison, of the Hippodrome Theatre, Dallas, Texas, a capital lobby display.

The table scene from the paper on Drifting was worked into a base lettered with the title and made the central display in the lobby, with a leg banner in front of it. It gave him a useful display at a comparatively small cost and brought distinction to the title. There are other lithographic tableaux that are susceptible to the same treatment with an increased effect. Try it out some time.

Tried Education

When he came to play Ashes of Vengeance at the Madison Theatre, Peoria, Ill., D. Robinson, decided upon a campaign of education.

His newspaper advertisement was a personal endorsement with a slide into a statement that to break even on pictures of the type of this Norma Talmadge production he would have to play to unusual business. If Ashes of Vengance brought the business he required, he would book in other supers, if not—bang—back to the routine stuff.

At the same time be put out a four page booklet giving figures on the production costs of big features, showing why they had to get more rental and sell more tickets if supers are not to vanish from the earth.

It put the picture over and also paved the way for other costume pictures such as The Dangerous Maid.

Negative

It does not take much to win a window if you go at it right. William Epstein, of the Royal Theatre, Laredo, Texas, put a card for Constance Talmadge into the window of a trunk store with an addditional sign reading: "These are not for The Primitive Lover, but for up-to-date lovers." That was all, but it put over The Primitive Lover very nicely.

It got a nice line in front of the box office, and Epstein did not refer to it as a trunk line, either.

Used Tent Marquise for Jackie's Circus

Building a tent to entirely cover the marquise of the Majestic Theatre, Kalamazoo, Mich., was one of the ways W. Griffith Mitchell put over Circus Days. This was the familiar A tent style and was lettered on the sides for the attraction. To cover the edge of the awning a valance to match the tent was worked around it.

The tent showed up better than a cutout, even of the most elaborate sort, and at night the tent can be lighted from within.

Supplementing this he used a parade for boys in clown costume, with a Jackie Coogan suit as the prize for the best clown, which got him a big window display in the store handling this line of clothing.

Now and then Mitchell forgets something, but generally it is not worth remembering. The worth while things are the things he does.

Miniature Carnival for Merry-go-Round

Ascher's Capitol Theatre, Manitowoc, Wis., staged one of the most unique stunts for The Merry-Go-Round in the shape of a miniature carnival in simulation of the Prater.

This was not in a store window but on a vacant lot and included a small merry-go-round that would ride six small children at a time and a couple of other rides. The background was provided by the paper, ranging from the 24-sheets to the threes, and the enjoyment of the youngsters held a gallery on the sidewalk all of the time the stunt was in operation. A. J. Meininger staged the event, and collected a fat profit on the idea. Most summer parks have these small rides and will be glad to rent to nearby managers through the winter season.



A Universal Release

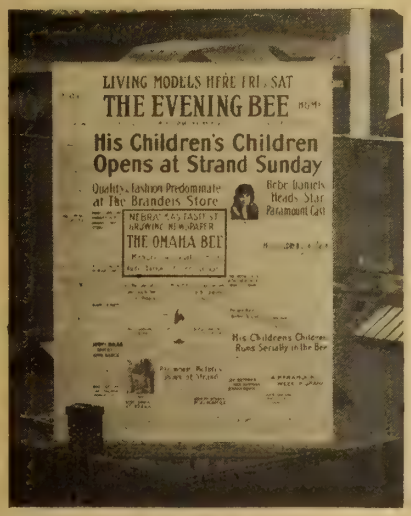
HOW J. P. HARRISON BUILT UP HIS LOBBY CUTOUT

This display for the Hippodrome Theatre, Dallas, gave much greater distinction to the cut out and had almost the value of a built-up display at the mere cost of the cutout plus a little painting. It can be worked for a lot of other titles.

Ricketson Pulls a Tremendous Stunt

Rick Ricketson, who is now operating in Omaha, worked a whizzer for His Children's Children at the Strand in that city. It was a style show on top of a two story building with a store and newspaper hook-up.

The largest store is the Brandeis concern and George Brandeis also owns a two story taxpayer directly opposite. Ricketson went to the Cussack Company in regard to a sign on this corner, which is passed daily by some 100,000 persons, but the sign concern was licked and refused even to try. They had long since given up.



A Paramount Release

RICKETSON'S STAGE

It took Ricketson two days to get an interview with the owner and two more to sell him the idea that two front page stories a day for six days was worth his cooperation. This publicity was assured through a connection with the Omaha Bee, which has morning and evening editions. The Bee had used the story in serial form through arrangement with the New York Paramount office and Ricketson had it hooked to a circulation scheme whereby the Strand would give the paper one thousand single passes. A newspaper style reprint of the book and a ticket was given each new subscriber to either edition, and the entire allotment of one thousand was used, meaning that many new readers of the Bee.

Naturally they were glad to come in on the street stunt, since the back of the stage was a reproduction of the front page of the Bee on a scale of 15 to 1, which gave a page 16 by 25 feet. There was a small platform erected in front of this and access to the stage was had by sliding up the "column" carrying the illustration just to the right of the chimney in the cut.

The store furnished four costumed models, who wore gowns supposed to have been sent from Hollywood, and some $20,000 (real value), worth of furs supplied by the store.

Shows were given at noon on Friday and at half past ten on Saturday, the appearance being preceded by three aerial dynamite bombs sent up five and ten minutes in advance.

As the stage was built on a corner location, the models were visible for two blocks in either street, and even this immense standing room was taxed to capacity and the police experienced difficulty in keeping the car tracks open.

Both store and theatre profited from the twelve publicity stories and double write-ups, and the newspaper got its increased circulation.



A First National Release

A REAL CIRCUS CLOWN HELPED JACKIE IN ENGLAND

The Alexandra Theatre, Coventry, staged a regulation ballyhoo with a well known clown as a chief attraction before each showing of Circus Days, and he pulled the crowds into the house at each performance. He was not used for a prologue, however

Real Circus Clown Was English Appeal

A real ballyhoo was the appeal of Manager Bolstridge, of the Alexandra Theatre, Coventry, England, for Jackie Coogan in Circus Days. The English public dearly loves a clown, and to emphasize the circus flavor of the play a real circus clown, Comical Walker, was given an engagement to pull them in, and he offered a rather extended specialty just before each of the showings of the picture, working from a platform built out from the entrance. He did a single turn, for the figures on the platform with him are cutouts or house attaches, but he pulled strongly and a large percentage of those who gathered to watch the fun followed him into the theatre, possibly expecting a second turn, but he was a ballyhoo and not a prologue, and the picture abundantly satisfied the crowds.

The entire house front was made gay with posters and bunting, but this ballyhoo worked as hard as all the rest put together.



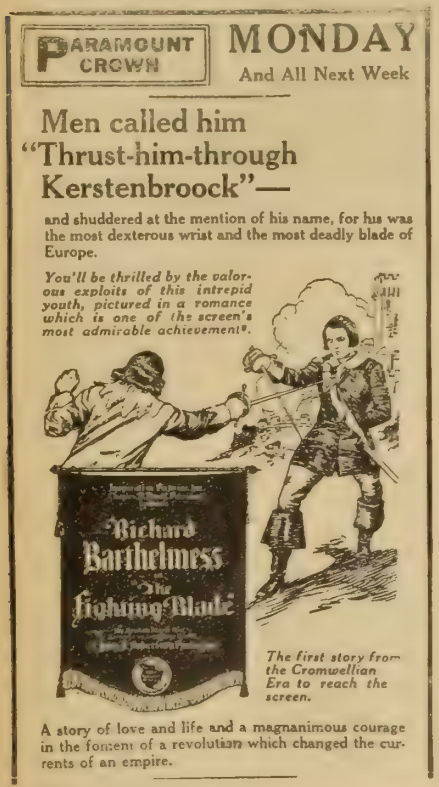
Goldwyn Releases

TWO DISPLAYS FROM ROWLAND & CLARK'S STATE THEATRE, PITTSBURGH, PA.

On the left is the lobby on Three Wise Fools, with blinkers back of the translucent eyes of the owls and the design from the Goldwyn press material for the remainder of the banner. For The Spoilers the letters of the title were outlined by being drilled through and lighted from behind; a device frequently used because it has been found to give such excellent results. Ever try it?

This Reverse Card Not So Successful

Most of the First National plan book cuts carry one or more reverse plates with the title of star, or both. Generally the artist uses large letters and keeps out of the usual pitfall, but the two column cut for The Fighting Blade proves an exception to the rule and it could not well be much worse. It would be better to rout out the center of



A First National Release

POOR REVERSE

this banner and to replace it with type set into the mortise thus formed. With a black letter title and star, which would be bad enough even in black on white, the matter is still further complicated by hand lettering as small as five or six point above and below. If you are interested in the cut and the particularly good copy, it is easier to call up the theatre and ask the title than to puzzle it out from the display. This causes some loss through the lack of display of Barthelmess' name. There are so many good designs on this same title that there is small excuse for using this unless it happened to be the only thing the exchange would send, and in that case it would be well to blow up the exchange. Even notching the cut and setting in type would be preferable to this style.

This Trio of Cuts Reduces the Display

Three cuts are almost too many in this decidedly brunette display from the Garrick Theatre, Duluth. The two upper circles are a vaudeville specialty and the lower is that of Constance Talmadge whose Dulcy is the attraction on the film portion of the bill. Probably in Duluth the amusement advertising is studied more closely than in larger places and perhaps readers will take the trouble to figure out the star and attraction, but it looks decidedly inconspicuous, surrounded as it is by a heavy border and the cuts. To make matters worse the title is none too clearly lettered. At least type—and the clearest sort of type—should have been used for star and play. The frame is rather odd in that a top slogan is topped by another slogan, which does not hook



A First National Release

TOO MUCH CUT

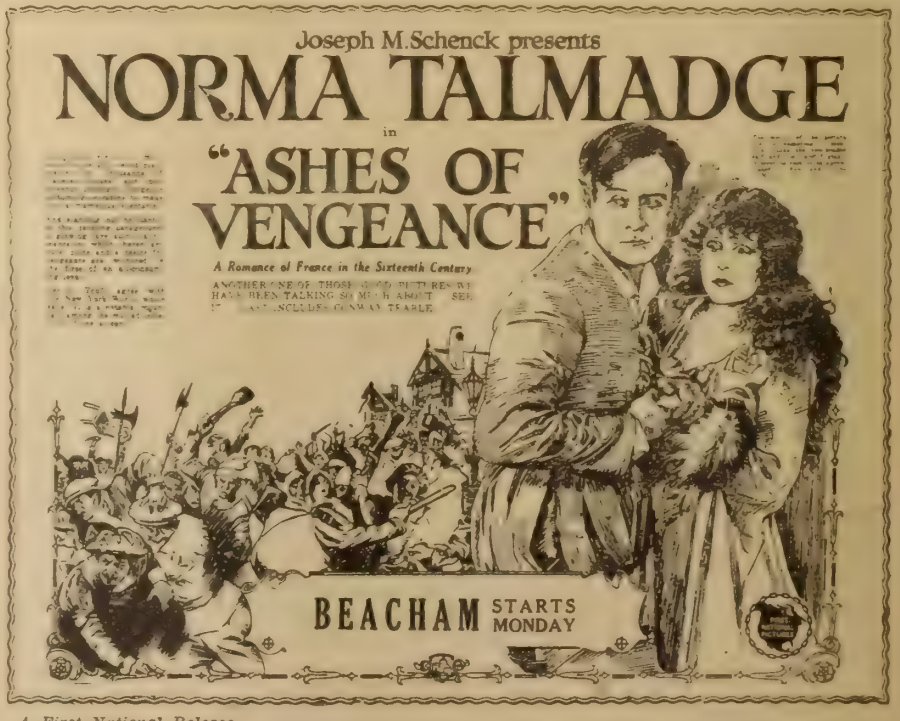
closely into the frame. The effect is as though the copy writer was afraid he had not made his display strong enough and sought to add to the effect. The result is that he seems overanxious to persuade and may create the impression that he is afraid of his features. It is by no means the Garrick's best.

Type Complements Well Done Cuts

There is a nice handling of type matter in this six tens from the Beacham Theatre Orlando, Fla. At first look it might seem that some six-point matter has been tucked into the space just because there was room, and it might be argued that white space would be better. This seems to be one instance wherein white space is not to be preferred. White space is used to gain display, but here the cut itself gives all the necessary display, and it is better to draw the title over to the cut than to shove it back to the left. The title type does not intrude on the drawing, and getting it over in the center gives it better emphasis. It could be read just as easily were it over to the left, but probably it would not have made as much of an impression. This may seem a bit far-fetched. It may be argued that a two-inch space would not make much difference, but it does. There is a more intimate connection between Ashes of Vengeance and the screen than there would have been were there a gap of white space, and this space is taken in the left for three paragraphs of good talk about the play. The press criticism up in the upper right-hand corner does not work as well and might have been omitted with good effect. A pretty letter for the signature would have been advisable, but since it was not used, the probabilities are that the office did not have a better letter, for Frank Burns would not have used this were a more sightly font available. But had we been handling this cut we would have cropped off the top line and have let Mr. Schenck present in a ten-point type. No one down in Orlando cares particularly who presents the star and the heavy line detracts a little from the star name. Of course it has to go out from the home office in this form, but there is nothing to prevent it from being cropped when it comes to the theatre. This is an exceptionally good handling of a stock cut.

Stock Cut Mortised to Let in Type Line

This cross page six from the Liberty Theatre, Seattle, shows how the stock cut has been mortised to let in a "Now." The job



A First National Release

A CLEVER HANDLING OF A STOCK CUT BY FRANK H. BURNS

has not been very neatly done, for the router cut into the next letter and there is a burr above and below which prints up, though a file would have trimmed the edge of the opening in a few seconds. Evidently the printer was in a hurry, but it shows what can be done, and if you do it, you can insist that it be done more carefully. The cut is eleven inches wide, evidently intended to be a six-column cut, since First National wisely allows a margin for rules instead of getting cuts of exactly the width. This is a rather large proportion of cut to text, but not in the case of Jackie or this play, both of which are best sold through the visual appeal. It is necessary only to tell where the play can be seen and to add the details of the smaller features. The appeal all lies with the cut, and the choice of cuts has been well made to carry the greatest appeal. There is one line of explanation run below the cut, more because there was room than because it was actually needed, but since there was room, it helps to put over the idea. This cross page form in a six-eighths make a better display than would an eight sixes and at no greater cost.



A First National Release

A CROSS PAGE DISPLAY FOUNDED ON A PLAN BOOK CUT

Too Much Detail Hurts a Display

There is far too much in this 75 lines by two from the Terminal Theatre, Newark. Seventy-five lines is a little over five inches deep, and there is sufficient cut material here for a space four times the size, with the result that it is all too small and picayune. The title is in letters less than half an inch tall and this is dwarfed by being packed into a space jammed with cuts and types. It looks as though it had been reduced from a four-column size with the result that much of it cannot be read without the aid of a magnifying glass. It is simply throwing money away to pack a space like this. The title in bold letters, clear across the space and unhampered by the close proximity of other type would suggest a bold, vigorous story, but here there is an utter lack of strength to any part of the display. The cuts are so small that they mean absolutely nothing, the half tone is blotchy and with a caption partly in white and run into black outside the oval and the miniature letters in the reverse make these difficult to read even with a glass. Much of the type is about a three-point value—if three point may be said to have any value. It would have been far better to have used all type with a cut signature. This is a lamentable example of poor judgment. The Terminal does good work at times, but apparently these results are accidental and not the result of knowing how.

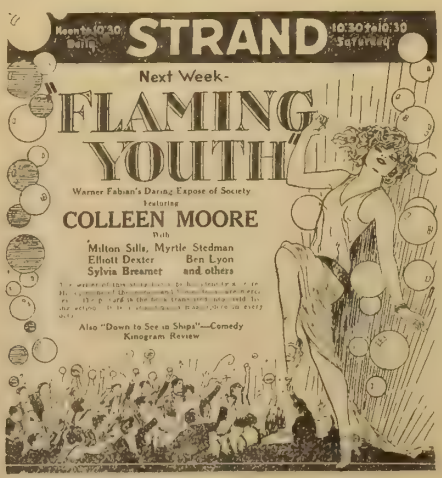


A Fox Release

EVERYTHING TOO SMALL

Providence Strand Does Capital Work

We particularly like this display on Flaming Youth from the Strand Theatre, Providence. It seems to be an original based on a plan book drawing, mortised to let in the type instead of spoiling a forceful attractor frame with poor hand-lettering. There is a nice proportioning of the type values, and it would be difficult to find any quarrel with its making or use. We particularly like the way the frame holds everything together. There was a time when Providence copied Boston in its advertising atrocities, but there has been a decided change for the better in the past few years, and this advertisement can take its place alongside any company without having to hang its head. It is only a three sevens, but the Strand bought a lot for its money.



A First National Release

GOOD WORK ALL THROUGH

Don't say that exploitation is all right for the other fellow but it won't work for you. How do you know until you have tried it out?

Plenty of Type Well Displayed

There is a lot of type in this three twelves from the Princess Theatre, Toledo, but it is all so well disposed that it gets a chance of being read. The best seller is probably the framed bold face in the upper right-hand corner, but the best line is the "Some want riches, some love, some happiness. Everybody wants—" The Wanters. The half tone in the circle is almost lost, because it is too fine a screen, but the line drawing does well, and most managers would profit if they routed out the circle and used it for type. The text does not seem to do the picture justice, for it has been a clean-up, but it is better to promise too little than too much.



A First National Release

CLEAR TYPE PANELS



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

"IT Can Be Done" was the headline over the caption we wrote last week to accompany a reproduction of the "Name the Man" twenty-four sheet, citing it for its ingenious combination of selling wallop and unobtrusive credit lines. A. M. Botsford, advertising manager of Famous Players-Lasky, takes good-natured issue with us and, circling the "It Can Be Done" headline, says: "Not with Pickford, Fairbanks, Swanson, Talmadge, Meighan, Cecil De Mille, Negri, Hart and many others whose names must all be as big as the title."

We have no scrap at all with you on that point, "Bots." Such names as you mention are real seat-sellers, and when we speak of useless credit lines we mean credit lines that do not mean a thing in selling the picture to the public—such as the scenarist (unless he or she be a big one), the title writer, the electrician, the property boy and what not.

We repeat: "It Can Be Done."

FROM Warner Brothers' publicity department we receive the following:

"In line with its policy of giving the exhibitor as complete a line of lithographic paper as possible, Warner Brothers are inaugurating a departure by the introduction of two one-half sheets. This will supplement the standard assortment of twenty-four, six, three and one-sheets offered with each release.

"Daddies and George Washington, Jr., are the two first pictures to be released with the full series of lithographs supplemented by a pair of half sheets."

That appeals to us as a mighty good idea —one worth the consideration of every advertising man in the business.

THE most ambitious press book yet issued by Associated Exhibitors is that on "The Courtship of Myles Standish." It consists of twenty-one 12 x 18 pages and illustrated cover. There is a wealth of publicity material and plenty of exploitation suggestions, several of which have been tried and found good during pre-release runs of the picture.

Among the aids available are a full line of posters, colored and black and white lobby cards and photos, two slides, two oil paintings, colored window card, de luxe trailer and regular trailer.

Specialties include a paper novelty Pilgrim hat and a four-page rotogravure newspaper herald.

The usual ad. and scene cuts are available as is also a music cue sheet.

All in all, the press book is a worthy effort and should prove of real help to showmen presenting the newest Charles Ray production.

WHILE the advertising men of most of the companies know and apply it, there are some few who do not imprint their advertising matter with "Country of Origin, U. S. A." This causes no end of inconvenience—and expense—in many foreign countries.

We are in receipt of a letter from a friend in England asking us to give everybody the information that "Country of Origin," U. S. A.," must appear on every piece of advertising matter displayed in England on an American-made picture. Our friend says that all of the big companies have been schooled to do this and that there is neither delay nor trouble in getting this advertising material passed through the customs. He points out, however, that some of the smaller independents fail to do this. The consequence is that every individual piece of advertising, including lobby cards, has to be rubber-stamped or otherwise marked showing the country of origin.

These regulations apply to all exported goods in the majority of foreign countries. The Division of Foreign Tariffs, Washington, D. C., will furnish full information.

WE have received quite a number of letters from exhibitors complaining because they have not been able to get heralds from their exchanges on program pictures. They state that only on "specials" do the producers issue heralds. Many of them believe that their business would be helped considerably if they were able to get low-priced heralds on program pictures.

We pass the information along to the advertising men for what it may be worth.

METRO'S press book on "The Man Life Passed By" is a worthy addition to those issued on earlier Metro pictures. It shows care and thought in every department and should earn the same praise from exhibitors and exchangemen that has been given some of the previous Metro campaign books.

The book shows a full line of accessories along with one or two out of the routine, including a three-column cartoon cut and a set of poster cut-out suggestions.

AND, speaking of press books, we must give another honorable mention to Goldwyn on the "yellow supplement" on "Reno." Here is another campaign that can't be beat for completeness in every detail. Not a bet has been overlooked, apparently, and exhibitors who can't find something they like in the book just never will like anything.

THE manager of a small neighborhood house, who does not want his name used, writes:

"Some time ago I noticed a tip in your department to use the trade paper ads. for



HERE is what we believe is a publicity idea that will get quite a circulation for the Arrow Film Corporation. Printed in rich offset gravure these cards measure 14 x 18½, and the advertising note is sounded very quietly. Most any merchant should be glad to put such pictures in his window, especially so inasmuch as they are not wholly advertising display for star or picture.





Sample of press book newspaper ad. on Associated Exhibitors' new Charlie Ray picture.

reproducing ads. for that same picture. I have been doing that now for several months, using the cuts for printing heralds, which I make about the same size as the trade paper page. I have coarse-screen cuts made, and even half-tones show up fairly well on newspaper stock. Thanks for the tip, and why haven't you got more to say of slides? They all look the same to me and I think there's great room for improvement there."

THE credit for the suggestion regarding reproducing trade paper ads. for theatre ad. cuts properly belongs to P. A. Parsons, of Pathe, who gave us the tip. We merely passed it on.

AS to slides, we have mentioned their similarity several times. But there doesn't seem to be much improvement yet, either in subject matter or over-numerous credit lines. If there's one place above all others where a useless credit doesn't belong it's on a slide.

A slide is practically "forced" on a patron. The average slide is little better than a "stage wait" as far as the patron is concerned, and it is on a slide by all means that the advertiser should make it short and snappy. Of course, there are occasions when straight selling talk is good stuff on a slide, but useless credit lines on a slide do not but get the viewer sore.

WE realize that it's an easy matter for someone like us to sit back and write about what should be done and why. We also realize that a lot of the advertising men in the business want to do a lot of things that should be done, but their hands are tied by office policies, bosses' whims and the like. But that's not our worry. All we want to see is the exhibitor getting just exactly the sort of stuff he needs, instead of what we "wise" birds in New York think he ought to have.





This gives an idea of the quality of posters designed by Harry Lewis and issued by Pathe on their short subjects. Every two-reeler from Pathe is accompanied by at least one one—and one three-sheet.

That's why we keep repeating from week to week: Mr. Exhibitor, write us and tell us what's right and what's wrong for YOU in the advertising line. Certainly anything worth having is worth asking for, and we make bold enough to say that if enough exhibitors ask for a thing in the advertising line THEY'LL GET IT.

And there's no better place in the business to spill your advertising desires than right here.

Let's hear from YOU.



These rough sketches of the twenty-four and six-sheets on "Three Weeks" show good showmanship. The twenty-four is an especially powerful selling stand, in our opinion. Note the simplicity—and hope that its effectiveness won't be lessened any finally by an overdose of credit lines.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

F. B. O.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A wonderful story. Should make money for any exhibitor. It failed to draw for me due to bad weather, not the picture's fault. Print in fair condition. Moral tone good and is suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

KICKBACK. (5 reels). **GOOD MEN AND TRUE.** (5,400 feet). **CANYON OF FOOLS.** (5,180 feet). **CRASHIN' THROUGH.** (6 reels). Star, Harry Carey. All good westerns with plenty of action. Carey is good card on my circuit. Never fails to draw. Most of my patronage is strong for action stuff. Moral tone good: it depends whether suitable for Sunday. Had good attendance. Draw general patronage in town of 1,200. Prescott Circuit Theatres, Union, Maine.

LIGHTS OUT. (6,938 feet). Star cast. One of the very best audience pictures we have ever shown. It has a new twist, different from any other picture: safe to go the limit on this one and promise them "anything if it fails to satisfy." In this town it was a real scream, a big success, to the satisfaction of all. Moral tone good and is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MAILMAN. (7,160 feet). Star, Ralph Lewis. A very good picture, but not nearly as good as "Third Alarm," "In the Name of the Law," by same cast. This one overacted. Not a bad picture, understand, but it is not one you can safely exploit big without runing the risk of getting licked. Moral tone very good. A little rough for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

First National

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Not a very good picture, but a good box office attraction. "Daddy" was better. Suitable for Sunday. Had good attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York.

DADDY. (5,738 feet). Star, Jackie Coogan. A charming little comedy drama that gave perfect satisfaction. The star has no draught here but pleased all who came. Moral tone all right and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Very fine costume picture. My people are not keen on costume plays but called this very good. Moral tone good and is suitable for Sunday. Had fine attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

HOTTENTOT. (5,953 feet). Star, Douglas McLean. One hundred per cent. picture; pleased tremendously. Every exhibitor should take this one. It is a knockout, comedy. Condition of film was good. Draw rural community in town of 800. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

ALBERT E. SMITH Presents

"Let Not Man Put Asunder"

A BASIL KING Story

PAULINE FREDERICK AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

HOTTENTOT. (5,953 feet). Star, Douglas McLean. A sure fire winner. It will keep them laughing every minute. Pleases all classes. A thrilling race filled with comedy. Had good attendance. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

KID. (6 reels). Star, Charles Chaplin. Broke house record and sure to please patrons. Price right too. More pictures like this and exhibitors could depend on big attendance. Used slide, photos, heralds, one six, and ones. Record breaker. Draw small town and country class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. Pleased all my patrons. Title and book should draw. Exciting story and beautiful scenes. Condition of film excellent. Had good attendance, book being popular with all classes. Draw rural community in town of 800. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. Excellent picture. Will back up any exploitation given it. Business doubled on second day. Moral tone fine and is suitable for Sunday. Attendance better than would be expected in the rain. Admission 10-25. G. M. Kendall, Coggon Opera House, Coggon, Iowa.

LOVE, HONOR AND BEHAVE. (5 reels). Star, Charles Murray. What we received is not worthy of a report. Junk film that should have been returned C. O. D. for seventy-five per cent. of the rental, to "even" matters, but just imagine the howl of the exchange if this should be done. I don't think the picture would be worth booking, even in good condition. There are plenty others that are better on the market. Moral tone poor and is not suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30, special, 22-44-50. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

LYING LIPS. (7 reels). Star cast. A very good program at a very good price. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

PECK'S BAD BOY. (6,000 feet). **TROUBLE.** (4,800 feet). Star, Jackie Coogan. His pictures always seem to bring the crowd with me and I had good attendance with both these. Pleased patronage one hundred per cent. Condition of film was good. Draw rural class in town of 800. F. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

SCARLET LILY. (6 reels). Star, Katherine MacDonald. A dry, slow moving picture. One of the star's poorest ones. Stuart Holmes and Adele Farrington's scenes were the only ones that interested me. Had fair attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

TRILBY. (7,321 feet). Star, Andree Lafayette. High priced picture that did not make good. The girl, Andree Lafayette, was surely picked for the part as far as looking it was concerned and played it fairly well, in fact capably. I could not say so much for the rest of the cast. Not as good as the former "Trilby" released years ago. The climaxes don't get you in this, and the "Svengali" was far from impressive, his makeup, the whiskers, etc., were bad. Think this over carefully before you buy. A picture that is little better than program, and the price should be in accordance. Used everything for advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Fox

GOOD-BYE GIRLS. (4,746 feet). Star, William Russell. The best comedy drama played in this house for some time. Tom Wilson, negro comedian, keeps 'em laughing from start to finish. Print good. Moral tone okay and is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

GUN FIGHTER. (5 reels). Star, William Farnum. Will plaese Farnum fans especially if they like outdoor pictures. Moral tone not bad and is not objectionable for Sunday. Had good attendance. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LONE STAR RANGER. (5,250 feet). Star, Tom Mix. This is the best Mix we have ever shown, according to at least ninety per cent of the people who crowded the theatre. Zane Grey story drew with only five hundred circulars and regular lobby to advertise with. Moral tone good and is suitable for Sunday. Had S. R. O. Draw working class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Goldwyn

BACKBONE. (6,750 feet). Star cast. Something was wrong with this picture. It neither brought them in nor called forth any praise. Just got by with it. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DAY OF FAITH. (6,577 feet). Star cast. Fair attraction that will please if patrons will stretch their imagination. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

DAY OF FAITH. (6,577 feet). Star cast. The troubles of her fellow creatures were foreign to Jane Maynard, belle of society. She knew only the extravagances of brilliant social life. Then tragedy opened her eyes to the strife and adventures of modern existence. Into the depths of a city slum she plunged her life with a message for humanity. The picture is being hailed everywhere

as even greater than the famous drama, "The Miracle Man." William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ENEMIES OF WOMEN. (10,901 feet). Star cast. Fine picture, pleased all of our best patrons. Moral tone good. Had good attendance. H. V. Smoots, Drawer A, Mt. Vernon, Ohio.

RED LIGHTS. (6,941 feet). Star cast. Reports I had heard were "Not so good," but must say that my patrons enjoyed it immensely. Get them in before the feature starts and then they will surely enjoy it. Moral tone good and is suitable for Sunday. Had big attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

SOULS FOR SALE. (7,864 feet). Star cast. This type of picture seems to be flopping badly in smaller towns, but I had very favorabe comments on this one and it brought fair attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SPOILERS. (8,028 feet). Star, Milton Sills. Fine picture, that pleased our patrons immensely, you won't go wrong on this one. Moral tone fine and is suitable for Sunday. Had good attendance. Draw railroad and family class. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

THREE WISE FOOLS. (8,928 feet). Star cast. Good but only ordinary business for two days. H. V. Smoots, Mt. Vernon, Ohio.

THREE WISE FOOLS. (6,946 feet). Star cast. Fellows, here is a dandy, pleased every type of our patrons and drew better the second day than the first. We say it's one hundred per cent. Moral tone fine and is suitable for Sunday. Had good attendance. Draw railroad class. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

YELLOW MEN AND GOLD. (5,224 feet). Star cast. This show went over well giving very good satisfaction. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Hodkinson

CRITICAL AGE. (4,500 feet). Star cast. A very pleasing picture based on Ralph Connor's "Glengary Schooldays." Will go fine if you draw lots of young people. Also used Poe's poem in pictures "Anabel Lee," and "Hunting Wild Turkey." Moral tone fair: is doubtful for Sunday. Had fair attendance. Draw all classes. Admission 15-25. E. N. Prescott, Prescott Theatres, Union, Maine.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. This picture is not what it is put up to be. Pleased about seventy-five per cent. of the people. Admission 25-60. Had poor attendance. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

JANE EYRE. (7 reels). Star, Mabel Ballin. Picture produced two years ago. Condition good, length all there, clean and clear. Audience ninety per cent pleased. Used everything and cleaned up. Splendid co-operation from Hodkinson. Moral tone good and is suitable for Sunday. Attendance, first day capacity, second day held up well. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre, Hastings, New York.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. A good program picture which received favorable comment by our audience. Print received was O. K. Drew fairly good for us. Moral tone excellent and is suitable for Sunday. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

RAPIDS. (4,900 feet). Star cast. Poor direction. Punk sub-titles and a sluggish story make this picture a "lemon" despite the faithful work of Harry Morey. Has average moral tone and is not especially suitable for Sunday. Had fair attendance. Draw all classes. Admission 10-30. G. W. Gould, Majestic Theatre, Dallas, Oregon.

RAPIDS. (4,900 feet). Star, Mary Astor. Drew better than we expected and pleased everybody. Had good attendance. Draw all classes in town of 5,000. Moral tone O. K. Had fine attendance. N. Russell, Russell Theatre (462 seats), Barnesboro, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Several times lately I have seen copies of letters that exhibitors have written to exchanges on bad condition of prints. And the boys spoke their minds, too.

Somehow, though, I think the real improvement in film condition must come from the headquarters. The man who runs any exchange has his handicaps and has to keep down expense. He doesn't always put through a call for a new print when it's needed and he's so busy pushing the new stuff that he lets the inspection slip up.

Now I argue that if enough complaints got to the home office about bad print condition — somebody would write and want to know—and the exchange manager would come back with his angle—and something would be started.

Complain to your exchange; that's logical. But ALSO—write the home office every time, stating just what the damage to the print amounted to—and by-and-by maybe we'll all be rid of this punk print evil.

VAN

SHIFTING SANDS. (5,308 feet). Star, Peggy Hyland. Fair picture. Moral tone good and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

WHILE PARIS SLEEPS. (4,850 feet). Star cast. Not much for me, too spooky and Frenchy although good for its type and well acted. Should say would go good if you have a good French following. Print in good condition. Moral tone good and is a little too heavy for Sunday. Had fair attendance. Draw general class. Admission 15-25. Prescott Circuit Theatres, Union, Maine.

Metro

ENTER MADAME. (6,500 feet). Star, Clara K. Young. Talk about a "lemon," one of the sourest we have run in entertainment and box office flopper. Clara had better do something else at her age. Not suitable for Sunday and had rotten attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Same as before. If they like her, fine; if not, finish. Had fair attendance. Draw family class in city of 17,000. Admission 10-17, matinee, 17-27, evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. It will suit Mae Murray fans. Costumes good. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HEARTS AFLAME. (8,110 feet). Star, Anna Nillson. Very good picture, wonderful scenery. Moral tone good and is suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

HELD TO ANSWER. (5,601 feet). Star cast. Nothing to write home about, nothing but an ordinary program offering that got no mouth-to-ear advertising and consequently did not hold up as it should have done. The kind they don't remember to talk about. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

IN SEARCH OF A THRILL. (5,500 feet). Star, Viola Dana. A waste of effort and money, why do they make this kind? It had absolutely nothing to offer in the way of amusement. Those who did not walk out on it went to sleep. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

JAZZMANIA. (8 reels). Star, Mae Murray. "Oh! frivolity where is thy sting!" A light comedydrama in too many reels. Actors good, and scenes wonderful; not the type for us. Class "B." Moral tone O. K. and is fair for Sunday. Had poor attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

JAZZMANIA. (8 reels). Star, Mae Murray. The theme of the story was worn threadbare long ago and the picture itself is a sad disappointment. Patrons pronounced it very poor. Attendance poor. Al. C. Werner, Royal Theatre Enterprizes, Reading, Pennsylvania.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. Lots of life and jazz without being offensive. Our people are not very conversant with the high spots of life as shown in this picture, but they seemed to find real enjoyment in watching it. Moral tone fair and is not suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30, specials, 22-39-44. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. A most pleasing picture and a story that can be called delightful. Miss Taylor screens well and would be taken for a real young girl. She has individual mannerisms that make the picture stand out. It should be run anywhere and please any kind of an audience. Moral tone best and is suitable for Sunday. Had fair attendance. Draw general class in city of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Good picture. Pleased most any audience. Lost money on it; rental too high. Has good moral tone and is suitable for Sunday. Had poor attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

THREE AGES. (5,500 feet). Star, Buster Keaton. It makes a fair entertainment. It will please fairly well. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Ramon Novarro. Personally I have seen Novarro do much better than he did in this one although no kicks were registered. Ramon can handle the rapier to perfection but as a lover he cannot be classed with Valentino. Picture has a good story and is interesting. Moral tone good and is suitable for Sunday. Had good attendance. Draw sawmillers and miners. Admission 15-25. R. G. Hanlen, Barraca Theatre, Rainelle, West Virginia.

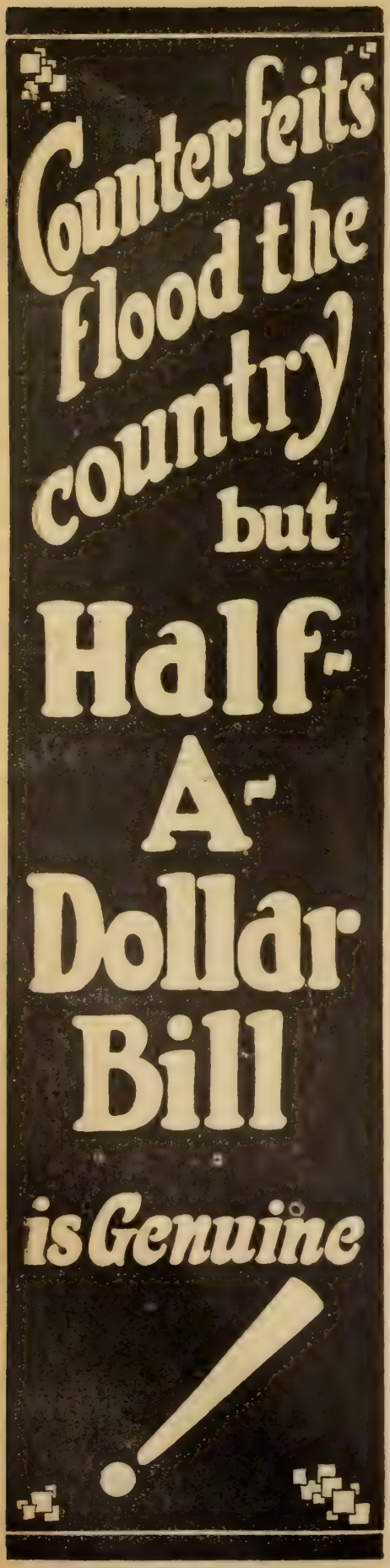
WOMAN OF BRONZE. (5,643 feet). Star, Clara Kimball Young. A very good picture, and well worth both time and money spent in seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Fine picture, film in good condition. Pleased one hundred per cent. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25. J. Douglas, Strand Theatre (300 seats), Pierce, Nebraska.

CALL OF THE CANYON. (6,993 feet). Star, Lois Wilson. Jazzmad New York and the rugged west, frivolous society and the mighty realities of nature. This picture shows both and in a very interesting way. An excellent picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.





CHEAT. (6,323 feet). Star, Pola Negri. Excellent, Negri can "emote" without boring you to death. This "Cheat" picture satisfied what few people we showed to one hundred per cent., but business with us is very, very poor. No one seems to have the movie fever. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A good program picture of the modern jazz type. Did not draw quite as well as expected. Moreno is becoming popular with our fans. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. Pleased those who saw it only, so few saw it. It rained and spoiled a perfectly good night. We received a fine print on this one from Paramount. Attendance poor. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GOOD PROVIDER. (7,753 feet). Star cast. Good program. Ran to a fair audience who liked the picture. Used ones, photos, heralds. Had good attendance. Draw city class and coal miners in town of 950. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A real good picture but without drawing power. Like "The Old Homestead." I ran this at a loss. Moral tone O. K. and is suitable for Sunday. Had below average attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Absolutely nothing to it. Is neither comedy nor drama. No action whatever. Agnes Ayres does her best to put life into it but her efforts are of no avail. Had poor attendance. Draw small town and country class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. I have never yet played a poor Meighan picture and I never expect to, as Thomas doesn't make that kind. The combination of the star's name and the Paramount trademark is as good as rain insurnce for my house. "Homeward Bound" although not as good as "Back Home and Broke" is a mighty fine program offering, and such pictures do more to boost the industry, than all the scandals ever whispered can hurt the movies. Used slide, photos, boards. Attendance fine. Good for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. Picture drew well on the strength of the all star cast. Joy was splendid in her role but would have been better if she had had Jacqueline Logan's role. Moral tone offensive to some and possibly suitable for matinee on Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LANE THAT HAD NO TURNING. (4,892 feet). Star, Agnes Ayres. Just fair program. O. K. where Ayres is popular. Ayres is a card for us. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw oil and farming class in town of 650. Admission 10-25. J. A. Herring, Play House (249 seats), Strong, Arkansas.

LAWFUL LARCENY. (6,237 feet). Star cast. A good production, one that will hold up in any house; we did a fair business on it considering the season at which it was shown, during the slump that always precedes the holidays. Suitable for Sunday. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Consider this far above the average Paramount picture. People may think they do not like the star and a picture made up of Gypsy characters, but once get them in and they will be more than satisfied. Moral tone good and is suitable for Sunday. Had fair attendance. Draw small town and country class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.



RUTH CLIFFORD

A blonde beauty whose ability in satirical drama is displayed in the Universal all-star production, "The Whispered Name," which King Baggot just completed.

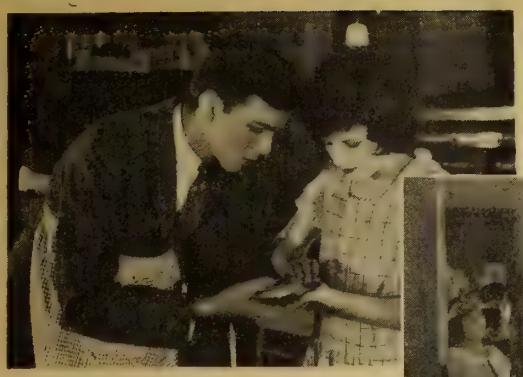
MALE AND FEMALE. Star, Thomas Meighan. Played this one in lieu of a poor picture from the same people that I knew I could not "get by" with at any profit, if you have the last twelve bought look out for it. "Male and Female" is one of the best efforts of Cecil B. DeMille and I'll say that he never made a better audience picture, it was a repeat in this town but a new print, brand new with the wax still on it (thanks Paramount!) and how they ate it up. The best Sunday night in two months and Monday a few dollars better. If Paramount has a few more of these I am going to buy them; the outstanding older pictures have many of the later ones backed clear off the map and the price and print being right I can use them to better advantage than many of the new ones. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. A very good production, a fine drawing card. My patronage says it is the best one I ever ran. You can't go wrong by booking this picture. Print in good condition. Moral tone good and is suitable for Sunday. Had extra good attendance. Draw all classes in town of 1,200. Admission 20-30. C. P. Alford, Princess Theatre (250 seats), Spring Hope, North Carolina.

MARRIAGE MAKER. (6,295 feet). Star cast. The worst picture I ever projected on my screen. A few patrons comments: "A perfectly wasted evening," "Six reels of absolutely nothing in an elaborate frame," "I want my money back" and the patrons got the refund. I played to a fair matinee and at night I might have closed up for all the business I did. And, had I a picture available I would never have shown it after the matinee and the comments this "lime" occasioned. There is positively no entertainment value, you can't figure it from any angle as being amusement and the walkouts in the first show were almost unanimous. Those of you in the exhibiting game, take it from me, keep off or you will probably never hear the end of it. They are after me yet on this picture. A picture I bought knowing it wasn't good, but can't even yet understand how they had the "superlative nerve" to ever try and sell this. Used everything for advertising. Attendance fair matinee, nobody night. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MORAN OF THE LADY LETTY. (6,360 feet). Star, Dorothy Dalton. Good average entertainment. Used ones, slide and photos. Usual attendance. Draw small town and country class in town of 1,500. Admission 10-30. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Heirs. Fair picture. Price



"West of the Water Tower," a Paramount Picture, Directed by Rollin Sturgeon



Glenn Hunter and May McAvoy as the Boy and Girl

double what it should be for this town. Suitable for Sunday. Had poor attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. A very good picture and a good print. Draw all classes, in town of 1,400. J. Douglas, Strand Theatre, Pierce, Nebraska.

ONLY 38. (6,175 feet). Star, Lois Wilson. While this picture had no drawing power for me, the patrons that saw it thought it an excellent production and were highly pleased. Moral tone good and is suitable for Sunday. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

ON THE HIGH SEAS. (5,050 feet). Star, Jack Holt. Good picture but the film was awful. Some places you could not tell if it was man or woman; awful bad! Moral tone good and is suitable for Sunday. Draw all classes. J. Douglas, Strand Theatre, Pierce, Nebraska.

OUTCAST. (7,309 feet). Star cast. A fairly good program picture. It was longer than necessary and was rather draggy in the middle. Ferguson is still a good drawing card for us. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. It is a pleasure to look at Miss Ayres and a blessing to the box office and one's list of satisfied patrons to show such a picture as "Racing Hearts." There is comedy, romance and an auto race that even kept the hardboiled ones interested. Theodore Roberts has no equal and Richard Dix is fine. Wish there were more like this one. Better than the average program picture. Had good attendance. Used slide, photos, boards. A suitable picture for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Great comedy if you have the people that wish good, clean, high class comedy. Moral tone best and is suitable for Sunday. Had big attendance. Draw family class in city of 17,000. Admission 10-17, matinee, 17-28, evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. This picture pleased the most of my audience. A few complained that it was a little too long and I personally believe that if it was in seven reels instead of eight it would have been a one hundred per cent. production. Moral tone O. K. and is suitable for Sunday. Had very good attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

RUSTLE OF SILK. (6,947 feet). Good picture; cast well balanced. Story good. Star (Betty Compson) is pretty well liked here. Love drama, suitable for Sunday. Good attendance of middle and lower class in big city. Admission 10-15 matinee, 10-28-35 evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. Patrons enjoyed this one. It is a very good picture with excellent acting. Miss Logan is doing very fine work in this picture and I am sure will please one hundred per cent. Also very good Sunday picture. Had only fair attendance. Draw good class in Brooklyn, New York. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Only a fair picture and one which cannot be featured as anything out of the ordinary run of program pictures. Did good business, but we always do Sundays, regardless of the picture we show. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks, Jr. A very good picture and well worth seeing. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. A mighty fine picture for the Christmas season. We showed it the week before Christmas, and I'm sorry I didn't give the children all free tickets. Great entertainment for adults, too. Moral tone good and is suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30, specials, 22-39-44. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

ZAZA. (7,076 feet). Star, Gloria Swanson. Not the type of a picture for Miss Swanson. Her admirers said so, and we say so; too Frenchy. You have to risk one eye. Hardly suitable for Sunday. Had poor attendance. Draw railroad class. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

Pathe

WHY WORRY. (6 reels). Star, Harold Lloyd. Another Lloyd knockout. The best he has made since "Grandma's Boy." A genuine showman's opportunity. Six reels without a dull inch. Moral tone O. K. and is suitable for Sunday. Had a big attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

CALL OF THE WILD. (7,000 feet). Star, the dog. A truly great picture and being shown upon the screen. Buck, the dog was just splendid. William Noble. Capitol Theatre, Oklahoma City, Oklahoma.

Preferred

BROKEN WING. (6,216 feet). Star cast. Good picture filled with humorous situations, well acted and well directed. Will please the most critical; pleased one hundred per cent. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,200. Admission 5-15. Adolph Schutz, Liberty Theatre (498 seats), Silver City, New Mexico.

POOR MEN'S WIVES. (6,963 feet). Star cast. A very good picture that pleased every one, and a real special. Suitable for all classes. Has good moral tone and is suitable for Sunday. Had good attendance. Draw railroad and mining class in town of 3,000. Giles Master, Strand Theatre, Gallup, New Mexico.

SHADOWS. (7,040 feet). Star, Lon Chaney. Very good of its kind, but wouldn't have booked it if seen first. Harrison Ford overacted awfully, and while Lon Chaney is great, he killed the last reel. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. One of the sweetest pictures that ever played this house. Another Preferred knockout. And believe me, boys, all of the Preferred pictures that I have played so far are all dandys. H. O'Regan, Eden Theatre, Hull, P. Q., Canada.

Selznick

COMMON LAW. (7,500 feet). Star, Corinne Griffith. A picture well produced, well acted and well directed, that pleased here. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DARING DANGER. Star, Pete Morrison. We found this to be a good one. Went big with my audience. Saw one report on this one, which was bad, but it sure went big with us. We run mostly all westerns. The print we got was somewhat bad. But got by fine. Too dark in places. Give us more light, night scenes too dark. Selznick don't hold you up on service. Business only fair. Draw middle class. William Thacher, Royal Theatre, Salina, Kansas.

GRUBSTAKE. (8,061 feet). Star, Nell Shipman. Not any better than a Universal northern picture but priced twice as much as Universals. Select has bum box office pictures this year. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York.

JUNGLE ADVENTURES. Well, we had this booked for a two day showing and took it off the second day. Picture is too tame, too much scenic stuff. The animals (what few there are) are all tame. My advice is to stay clear of this one. It might be all right for schools or the church to run such as this, but not for the shows. Some walked out on the show. Some went to sleep. One guy went out saying, "What in the —— do you run such pictures for?" I told him we both got stung. But he didn't get stung as bad as I did. We wired and put another picture for the second day showing. No business. And glad of it. William Thacher, Royal Theatre, Salina, Kansas.

MIDNIGHT PATROL. (5 reels). Star cast. A picture that will make you like your patrolmen friends better; as good as lots of so called specials. Moral tone fine and is suitable for Sunday. Had good attendance. Draw oil and farming class in town of 650. Admission 10-25. J. A. Herring, Play House (249 seats), Strong, Arkansas.

MRS. LEFFINGWELLS BOOTS. Star, Constance Talmadge. An old one, but a real entertainer. Get it. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil and farming class in town of 650. Admission 10-25. J. A. Herring, Play House (249 seats), Strong, Arkansas.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
with
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

ONE WEEK OF LOVE. (7,000 feet). Star, Eileen Hammerstein. Wonderful picture. Much better than most so-called specials. Bought right as other Select products. Moral tone good and is suitable for Sunday. Had good attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

United Artists

BIRTH OF A NATION. Star cast. Henry B. Walthal is a pippin in this. He is the whole show. Attendance better each night for three nights and that's something before Christmas week. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. A wonderful picture. No wonder it won the Photoplay medal of honor. Didn't expect any comedy in it but found out it had most everything including a splendid supporting cast, especially Enid Bennett, Wallace Beery and Alan Hale. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

WHITE ROSE. (11 reels). Star, Mae Marsh, with typical Griffith cast. "The White Rose" turned crimson and then became pure white again. A big story, as big as love itself. A love story baring the innermost secrets of a lover's heart. A true story of real life about a girl who couldn't stop loving. One of the very best pictures ever produced and a picture that everybody should see. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Universal

CROSSED WIRES. (4,705 feet). Star cast. Another good program picture. Gave my audience satisfaction. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,500. Admission 10-20-25. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

KINDLED COURAGE. (4,418 feet). Star, Hoot Gibson. "Hoot" is no good when he is off his horse. He can't ride a "flivver" at all. Good picture but didn't please. Has good moral tone and is not suitable for Sunday. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (300 seats), Carmel, Maine.

LOVE BRAND. (4,832 feet). Star, Roy Stewart. First one I ever ran of Stewart, good picture. Advertising big, did good business. Book it. I never go wrong with Universal. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (300 seats), Carmel, Maine.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. Good as any of the northwest stories. Desmond has wonderful support making it a fine program picture. Moral tone good. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (300 seats), Carmel, Maine.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. Fair show that pleased the majority with average attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RAILROADED. (5,390 feet). Star, Herbert Rawlinson. It seemed with this one that the director at the end of a reel forgot what it all was about and started something else. It was simply impossible. Not suitable for Sunday nor any other day. Had poor attendance. Draw mixed class in city of 110,000.



Bill Hart's Newest

WILD BILL HICKOK (Paramount—Wm. S. Hart). A corker, as Mr. Hart used to be. Boost this one. Everyone liked it and it was talked about on the streets all next day after first day's run. Ran two days. Attendance good, as you always expect from Hart. Draw mixed attendance. Admission 10-25. Elmer D. Keyes, Strand Theatre, Randolph, Vermont.

Mr. Keyes adds in a letter:

"I ran this two days in a small town and we run only four or five days a week. I want to help this picture, as it is a corker and Paramount have been so good, and shown respect for us that we wanted to help the picture."

Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

RED WARNING. (4,795 feet). Star, Jack Hoxie. A good, first class western with plenty of action. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SELF MADE WIFE. (4,960 feet). Star, Gladys Walton. An extra good program offering. Moral tone O. K. Had fair attendance. Draw all classes in town of 2,500. Admission 10-20-25. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

SHOOTING FOR LOVE. (5,160 feet). Star, Hoot Gibson. Another good picture with this star. Much better liked in westerns. Print in poor shape. Moral tone O. K. and is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (128 seats), Baltimore, Maryland.

SHOOTING FOR LOVE. (5,160 feet). Star, Hoot Gibson. Fair picture, but draws well. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Real good; a knockout to the tank towns. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. Gladys is suited for this type of picture; everyone likeed it; real funny situations throughout. Usual advertising brought good attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

WHAT WIVES WANT. (4,745 feet). Star cast. Title kills the picture, which was very good. Good prints. Moral tone fair, but not suitable for Sunday. Had good attendance. Draw mining class. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

WHAT WIVES WANT. (4,745 feet). Star cast. Ordinary show that played to average house. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

MAN NEXT DOOR. (2,000 feet). Star cast. Good story and well handled. Boost Emerson Hough's name as author. Pleased more than majority of patrons. Used photos, ones, threes, sixes, land bills. Has good moral tone and is suitable any day. Had good attendance. Draw general class in town of 3,000. Admission 10-35, real special 25-50. W. B. Renfroe, Dream Theatre, (600 seats), Sedro Wooley, Washington.

MAN OF MIGHT. Star cast. Another serial cut to six reels. Buy these pictures and make money. Three stars cannot be beaten for pep and action. Not suitable for Sunday. Had very good attendance. Draw all classes. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

NINETY AND NINE. (6,800 feet). Star cast. Made me more money than lot of the big pictures. Patrons satisfied. Runyon Theatre, Barnsdall, Oklahoma.

SMASHING BARRIERS. (6 reels). Star, William Duncan. This is a high class stunt drama, boiled down from a thirty reel serial, with all the punches left in. It makes a fairly smoothly connected story and will delight the audiences that like the action pictures. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

STEELHEART. (6 reels). Star, William Duncan. Brothers, here is my first one to re-



Scenes from "Ride 'em Cowboy," a Christie comedy starring Bobby Vernon. The production is released through Educational.



Scenes from "The Orphan," a Fox Comedy Starring Clyde Cook.

port on: good for any place, anytime. A western, one that's different but yet interesting on let live prices. Has extra good moral tone and is suitable for Sunday. It brought 'em out in the rain. Draw every class in town of 1,200. E. H. Horker, Colonial Theatre, Gorin, Missouri.

YOU NEVER KNOW. (4,867 feet). Star, Earle Williams. A good picture with quite a lot of comedy in it and the star is always good. Drew a good house and pleased everybody. No kicks at all. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

Warner Bros

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. A good picture with a title that will draw. Not as big as many specials but will please most any audience. Don't pay as much for this as your average specials. Has fair moral tone and is suitable for Sunday in some places. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. One of Barry's best pictures. Satisfied. Made them laugh a little, cry a little and sent them home feeling better. Everyone should see this one, gives a fellow a new hitch on life, and it is the kind that rings the bell of satisfaction. Moral tone fine and is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats, Guthrie, Oklahoma.

MAIN STREET. (8,000 feet). Star cast. Fine picture. Business off on account of local conditions. Good moral tone. Suitable for Sunday. Fair attendance of family class in railroad town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

WHERE THE NORTH BEGINS. (6,200 feet). Star cast. A good story that is sure to please most any type of audience. Splendid title coupled with "Zane Grey" is a drawing power. Moral tone very good and is suitable for Sunday. Had very good attendance. Draw residential class in suburban town. Admission 10-15-20 J. L. Stallman, Darby Theatre, (900 seats), Darby, Pennsylvania.

Comedies

FRESH FROM THE FARM. (Educational). The best Christie I've had for a long time. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

GROCERY CLERK. (Vitagraph). Another good one of Larry's as all of 'em are. You can't go wrong on a Semon comedy. Book them, brother; they're sure rib ticklers. Has good moral tone and is suitable for Sunday. Had good attendance. Draw farmers in town of 150. Admission 10-20, special 10-25. Jack Snyder, Casino Theatre (285 seats), Richmond, Iowa.

HOOK, LINE AND SINKER. (Pathe). This one not bad, but to my notion too much fish story. It is overdone, but will pass. Suitable for Sunday. Had fair attendance. Draw farmers in town of 150. Admission 10-20, specials 10-25. Jack Snyder, Casino Theatre (285 seats), Richmond, Iowa.

MUD AND SAND. (Metro). This travestry on "Blood and Sand" is a dandy. Having played "Blood and Sand," my audience noted the burlesque similarity and had many good laughs. Draw farmers and towns people in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

NO LUCK. (Educational). Star, Lloyd Hamilton. Played this the second day of our stock show as a Commercial Club Benefit as a side attraction at 10 cents and cleaned up nicely. "Ham" always gets the laughs for us. Everybody satisfied. Has good moral tone and is suitable for Sunday. Had very good attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

ONCE OVER. (Educational). Just fair. Nothing to "crow" about. A Cameo comedy. Class "C." Moral tone okay and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

ONE TERRIBLE DAY. (Pathe). While not up to the standard of the series it is a good comedy. Town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

OPTIMIST. (Educational). Star, Ham Hamilton. Have yet to see the first poor Hamilton comedy. This one measures up well to the others, and with a little effort an exhibitor should be able to build up a good following for this star. Draw small town and country class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

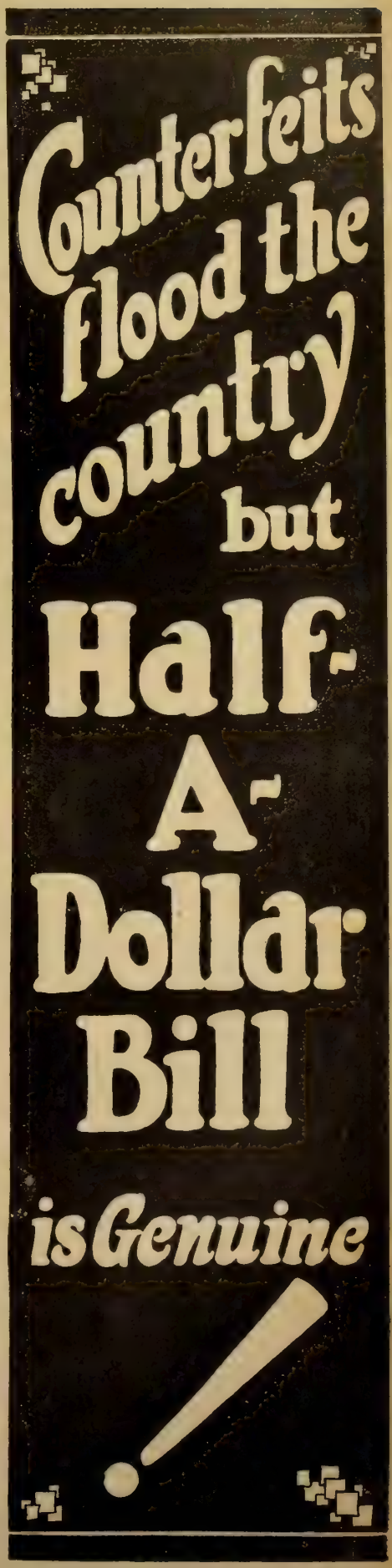
PEST OF THE STORM COUNTRY. (Educational). This one made them laugh, laugh and laugh. It was a good comedy for us and should be a good one for any other exhibitor. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre. Nazareth, Pennsylvania.

SHRIEK OF ARABY. (4,518 feet). Star, Ben Turpin. No good. Hardly a laugh in the whole five reels. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

STAN LAUREL AND PAUL PARROTT COMEDIES. (Pathe). Since Pathe changed back to slapstick comedies they have something worth showing; if you don't use these you're the loser. Draw small town class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TWO TOUGH TENDERFEET. (Paramount). A good fast moving comedy at rock bottom price. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

WINTER HAS CAME. (Educational). As good as the average Christie comedy. You must hand it to Christie for the fine atmos-



phere and settings in his comedies. Print okay. Had average attendance. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Short Subjects

GOLDFISH STORY. (Fox). Interesting little subject that appealed very much to a crowded house. Story connected and photography excellent. Helps to build a good program. Moral tone fine and is suitable for Sunday. Had S. R. O. Draw working class in town of 3,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. Some of them are excellent. Some are not so good, but as a whole they are first class entertainment for intelligent people. Moral tone good. Not suitable for Sunday. Had fair attendance. Draw town and country class in town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

The Right Start

"It would never do to start the New Year without a contribution to Straight From the Shoulder," says our good friend, Guy C. Sawyer, who keeps them coming to Town Hall, Chester, Vermont, and keeps reports coming to help the boys do the same in their theatres, "I am very glad to see the name of a Maine man (E. N. Prescott) added to the supporters of this department. Maine is my home state and I am doubly glad, for one, to say, 'Welcome, Mr. Prescott, of Union, Maine.'"

Fellows, we want to get as close together as the stretch of this big world will let us. Talk here—to each other and about each other—and about good and poor pictures, too!

State Rights

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. (6,800 feet). Just a fair society picture. Attendance poor. Draw town and country class in town of 1,150. Admission 10-25. Ernest M. Cowles, Orpheum Theatre (216 seats), Pelican Rapids, Minnesota.

DON'T MARRY FOR MONEY. (Weber & North). Star, House Peters. (5,563 feet). House Peters drew well, but somehow or other the picture did not go across so good. It did not seem to get anywhere. Will go where they are not too critical. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403) seats), Nazareth, Pennsylvania.

EAST SIDE, WEST SIDE. (Principal). Star cast. (6 reels). Drew better than expected and pleased most of them. A fairly good program picture. They could have toned down some of the titles. Print was okay. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Straight From the Shoulder Index

For January

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Hate Trail (Clarke-Cornelius). Jan. 5.
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CARMEL MYERS

In B. P. Schulberg's new Preferred Picture, "Poisoned Paradise." Directed by Gasnier



JIMMIE ADAMS IN "BLACK AND BLUE," A CHRISTIE COMEDY RELEASED THROUGH EDUCATIONAL

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Her Lord and Master (Vitagraph). Jan. 12.
Her Mad Bargain (First National). Jan. 5.
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J

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K

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Q

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R

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What a Wife Learned (First National). Jan. 19.
When Danger Smiles (Vitagraph). Jan. 5.
When Knighthood Was in Flower (Paramount). Jan. 5-Jan. 12.
When Romance Rides (Goldwyn). Jan. 5.
Where the North Begins (Warner Bros.). Jan. 19.
Where the Pavement Ends (Metro). Jan. 19.
Whistle (Paramount). Jan. 19.
White Flower (Paramount). Jan. 12.
White Shoulders (First National). Jan. 12.
Who Are My Parents? (Fox). Jan. 5.
Why Worry? (Pathe). Jan. 12.
Within the Law (First National). Jan. 12.
With Wings Outspread (Standard). Jan. 19.
Woman Conquers (First National). Jan. 12.
Woman of Bronze (Metro). Jan. 19.
Woman with Four Faces (Paramount). Jan. 5.
World's Applause (Paramount). Jan. 5.
World's a Stage (Principal). Jan. 19.

Y

Yankee Doodle, Jr. (Richard & Flynn). Jan. 19.
You Can't Fool Your Wife (Paramount). Jan. 19.
You Never Know (Vitagraph). Jan. 12-Jan. 19.
Young Diana (Paramount). Jan. 19.

Z

Zaza (Paramount). Jan. 19.

Comedies. Jan. 5-Jan. 12-Jan. 19.
Serials. Jan. 5-Jan. 12.
Short Subjects. Jan. 5-Jan. 12-Jan. 19.

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Phantom Justice"

Mystery Drama of Crime World Presented by Richard Thomas Through F. B. O.

Reviewed by Mary Kelly

An unusual murder case as handled by a criminal lawyer takes the spectator through devious paths of mystery in this picture which F. B. O. is releasing. A rather new angle is introduced in the character of the man who makes his living by helping criminals to cover up their tracks. Most of the action is absorbing and as there are a few startling moments, it is fairly well handled for this type of subject. Its appeal is limited to those who like straight mystery drama, as there is very little lightness, comedy or human interest.

Rod La Roque gives a virile performance in the leading role, that of the criminal lawyear. He easily suggests the type of man whose nerves have been trained to give him an attitude of reserved wariness. His scenes in the underworld would have been better if the part which Estelle Taylor plays were more convincing. She is pretty and appropriately dressed but fails to establish a definite underworld character, and this failure detracts from the realism of the picture. She would have been more thoroughly at home in another role, as she is by no means an actress without ability.

The suspense is well carried through the events of the disposition of the murdered man's body, the maneuvers of the crooks who threaten to double-cross the attorney, and the safe-keeping of the stolen diamonds. The success of the ending is of course problematical. It shows the attorney coming back to consciousness after taking gas in the dentist's chair—the whole experience has been a dream.

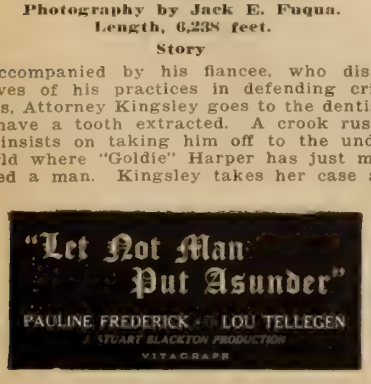
Cast

Kingsley	Rod La Roque
"Spike" Lorel	Garry O'Dell
Beatrice Brooks	Kathryn McGuire
Doctor Wills	Frederic Vroom
Mother Meg	Lillian Leighton
"Gyp" Doyle	Fred Moore
"Can" Weasel	Gordon Dumont
"Goldie" Harper	Estelle Taylor
"Duke" Ruggles	Rex Ballard
Wolfe	Norval MacGregor

Story by Daniel F. Whitcomb.
Scenario by Burnell Manley.
Direction by Richard Thomas.
Photography by Jack E. Fuqua.
Length, 6,238 feet.

Story

Accompanied by his fiancee, who disapproves of his practices in defending criminals, Attorney Kingsley goes to the dentist's to have a tooth extracted. A crook rushes in, insists on taking him off to the underworld where "Goldie" Harper has just murdered a man. Kingsley takes her case and by having them hide the body, saves her at the trial by saying that there is no proof of the murder. He accepts some sparklers from the crooks in payment but they double-cross him and bury the body of the murdered man in his own yard. Just at the thrilling moment, Kingsley comes to. The whole story is the effect of the gas.



FEATURES REVIEWED IN THIS ISSUE

Frontier Woman, The (Pathe)
Hoodman Blind (Fox)
Humming Bird, The (Paramount)
Innocence (C. B. C.)
Let Not Man Put Asunder (Vitagraph)
Man From Wyoming, The (Universal)
Phantom Justice (F. B. O.)

"The Humming Bird"

Gloria Swanson's Newest Paramount Picture Should Thoroughly Please All Types of Patrons

Reviewed by C. S. Sewell

Fascinating entertainment for the great majority of picture-goers is provided in Gloria Swanson's newest Paramount production, "The Humming Bird," based on a stage play by Maude Fulton. It is bright, full of pep and action, with delicious comedy touches and a deep undercurrent of feeling; an intensely human document admirably acted and directed, that should satisfy any type of audience.

In the main, it is a character study of a girl of the Parisian underworld, an apache who disguised as a boy is the brains of a band of thieves until a real love and ennobling influence of the great war redeems her. Notwithstanding the fact that in this role Miss Swanson is called upon to forsake the gorgeous gowns and showy costumes usually synonymous with her pictures, the charm of the story and the excellence of her work will not cause her to lose any admirers. Rather will she gain them, for in a role that requires acting ability of a high order she rises superbly to the occasion. "The Humming Bird" is undoubtedly one of the best pictures of her career.

The entire action takes place in Paris and the story has been finely directed by Sidney Olcott; his settings are fine, atmosphere realistic, characters well drawn and types well selected. With a story hinging on the World War, considerable footage is devoted to this, but these scenes have been finely chosen and add to the appeal of the picture. Don't be afraid of this angle for it is expertly handled.

There is a pleasing spontaneity to this picture, right at the first flash you get into the spirit of the action and your interest is held tensely right up to the very satisfying finish. All in all, it is unusually well rounded and pleasing entertainment and a picture well worth seeing.

Although the lion's share of the acting falls to Gloria and she is in nearly every scene, every member of the cast gives a good performance. Second acting honors go to Edward Burns as the American reporter with whom she falls in love.

Tell them about this one, appeal not only to the Swanson fans but to all of your patrons. Assure them that they will be thoroughly satisfied with this picture. Do your share and there should be a pleasing echo from your box-office.

Cast

Toinette	Gloria Swanson
Randall Carey	Edward Burns
Papa Jacques	William Ricciardi
Charlot	Cesare Gravina
La Roche	Mario Majeroni
The Owl	Mme. d'Ambricourt
Henrietta Rutherford	Helen Lindroth
Bouchet	Rafael Bongini
Beatrice	Regina Quinn
Bosque	Aurelio Coccia
Zi-Zi	Jacques D'Auray

Based on play by Maude Fulton.
Scenario by Forrest Halsey.
Directed by Sidney Olcott.
Length, 7,577 feet.

Story

Toinette, idol of the Paris Apaches, is leader of a gang that commit daring robberies and elude the police. Randall Carey, an American reporter, in aiding the police to find the identity of "The Humming Bird," credited with these robberies, goes to an Apache den. Coming to Toinette's rescue in a brawl, he is injured and Toinette takes him home. They fall in love. The Great War breaks out, Carey enlists and Toinette, filled with the love for France, inspires her gang of Apaches, known as the Wolves of Montmartre, to enlist. Toinette, arrested as she is giving her spoils to the church, is sent to prison. Carey is badly wounded. Toinette, when a bomb explodes in the prison, escapes and goes to Carey. He recovers. The police chief comes to them and, expecting arrest, she confesses she is The Humming Bird. But France has pardoned her for her work in enlisting the heroic Wolves of Montmartre, leaving her and Carey to find happiness with each other.

"The Frontier Woman"

Newest "Chronicle" Dramatically Depicts Part Played by Wives of the Early Settlers

Reviewed by C. S. Sewell

In "The Frontier Woman," the fifth of the "Chronicles of America" series distributed by Pathe, the part played by the women during the early days when the wilderness was being wrested from the Indians is the outstanding angle. Not by any individual acts of thrilling bravery is this shown, but in the way in which the women bore up under their sacrifices of their loved ones who fell in the fights with the red men.

The incident selected to show this depicts the women in the stockaded settlement at Watauga, Tennessee, protected only by the old men and boys while all the able bodied



SCENES FROM "STAY SINGLE," AN EDUCATIONAL-CHRISTIE COMEDY. THE PRODUCTION WAS DIRECTED BY SCOTT SIDNEY

men have gone over to South Carolina after a Tory band that is killing all who will not swear allegiance to the British king. There is strong drama in the scene where the patriot Sevier is shot down in front of his family and there is unusual pathos in the sequence where, returning home victorious, the hero is killed by Indians in ambush just before he reaches his wife and children, and nobility in the wife's heroism under these trying circumstances.

As with the others in this series, the stamp of realism and truth, of historical fact, makes the drama doubly effective. It is a picture that should be welcomed by the majority of patrons.

"The Man from Wyoming"

Jack Hoxie Presented in Universal Drama of Cattle Feuds and Frame-ups

Reviewed by Mary Kelly

Where a maze of action and gun-play counts as satisfactory entertainment, this Universal Western will be an attraction. As drama, it is not sufficiently well constructed to appeal in first-class houses. The star, Jack Hoxie, is a horseman rather than an actor and except where he is so popular that any of his pictures succeed, this one will probably not create a great sensation.

It has a rather generous amount of riding and action, surrounding a conflict between sheep herders and cattle raisers. The love interest, too, follows well-known channels. An affair between the despised sheep herder and a girl who falls heir to the cattle ranch proceeds in spite of a certain amount of intrigue. The girl saves the man, who has been framed, by calling out the militia. This climax, like the story, does not seem convincing because it is greatly exaggerated melodrama, but it may be impressive and even exciting to some because a rather large cast is used and there is considerable quick action.

Lillian Rich's performance is rather sophisticated for this type of drama. She would be more appealing in a less rugged subject, as she seems hardly to appreciate the rather tense situations here. The rest of the cast includes some of the reliable Western types such as William Welsh and Claude Payton. The picture will appeal to staunch advocates of Westerns, but hardly to a sophisticated audience.

Cast

Ned Bannister.....Jack Hoxie
Helen Messiter.....Lillian Rich
David Messiter.....William Welsh
Jack Halloway.....Claude Payton
Red .....Ben Corbett
Jim McWilliams.....Lon Poff
Sing Le Wah.....George Kuwa
Governor of Wyoming.....James Corrigan

Based upon novel, "Wyoming," by William MeLeod Raine.
Scenario by Isadore Bernstein.
Direction by Robert North Bradbury.
Photography by Merritt Gerstad.
Length, 4,717 feet.

Story

Jack Halloway wants David Messiter's land, but Messiter won't sell. Ned Bannister breaks jail and falls into the hands of Halloway. He tells Bannister that he won't give him away if he'll herd sheep on government land bordering Messiter's ranch. Bannister consents. He is ordered by Messiter to make himself scarce. He declines. Messiter is shot and Helen Messiter, niece of the dead man, comes to the ranch. She meets a lone man ambushed by many, saves him and finds out later that he is suspected of killing her uncle. From then on the desires of Halloway are now directed toward the woman of the ranch as well as the ranch, leading up to a climax where the girl and Bannister save each other.

"Hoodman Blind"

Splendid Old-Fashioned Melodrama Produced by Fox from Stage Play

Reviewed by Mary Kelly

While this is heavy melodrama, distinctly of the old school, it is splendidly handled and assures an hour of thrilling entertainment. It has some of the best storm scenes ever pictured. Where patrons cling to the old standards of sensational drama, the Fox production of "Hoodman Blind" will be a tremendous box-office success.

Extremely melodramatic situations, highly colored characterizations and tempestuous action are consistent factors. The directing by John Ford is excellent. The fight between David Butler and Eddie Gribbon on the surf should satisfy all those who like intense physical action. But the most vivid and exciting of all are the storm scenes. The rescue boats which are sent out to recover the crew of the Sea Gull, a ship which has just been launched, are tossed about like teacups in an earthquake. The effect of danger is spectacular and terrific. Anyone will be impressed by this climax and the unusual touches such as the rescue expeditions of the "breeches buoy."

Frank Campeau's characterization is really the backbone of the drama. He plays a hypocritical old lawyer who is responsible for tragic misunderstandings between husband and wife and between father and daughter, managing everything so as to reap a great financial harvest for himself. It is a detestable role that will arouse fury in anyone. But this effect no doubt is intensified by Campeau's fine performance, which is a masterpiece of its kind.

The atmosphere and types of the fishing village are convincingly drawn. Gladys Hulette plays a dual role, and while she seems a bit lacking in the hardness that one of these requires, she does very well, nevertheless, and effects a picturesque contrast. David Butler, Marc McDermott and the others are excellent. The title, "Hoodman Blind," refers to the game of blind man's buff, in which one man is the dupe of another.

Cast

Jack Yeulette.....David Butler
Nance Yeulette.....Gladys Hulette
Jessie Walton.....Gladys Hulette
Jessie Walton, the first....Regina Connelly
Mark Lezzard.....Frank Campeau
John Linden.....Marc McDermott
Mrs. John Linden.....Trilby Clark
Bull Yeaman.....Jack Walters
Battling Brown.....Eddie Gribbon

Based upon stage play by Henry Arthur Jones and Wilson Barrett.
Scenario by Charles Kenyon.
Direction by John Ford.
Length, 5,434 feet.

Story

John Linden deserts his wife, who kills herself, and marries another woman, whom he also deserts. He sends money to provide for the daughter of the first marriage but it never reaches her owing to the dishonesty of the trustee, Mark Lezzard. John returns years later, but Mark lies to him, making him believe that his daughter is a woman of the streets. Meanwhile there is some confusion between his daughter and another woman who is her double and who proves to be the daughter of the second wife. After a melodramatic climax, the truth is revealed, Mark is punished and John is united to his daughters.

"Let Not Man Put Asunder"

Blackton's Newest Vitagraph Picture Is Adaptation of Basil King's Story Dealing with Divorce

Reviewed by C. S. Sewell

J. Stuart Blackton selected for his newest Vitagraph production the title "Let Not Man Put Asunder," which vividly epitomizes the central idea of the picture. Adapted from a story by the well-known novelist, Basil King, it is an argument against divorce, em-

ALBERT E. SMITH Presents
"Let Not Man Put Asunder"
By BASIL KING
PAULINE FREDERICK AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

phasizing the quotation, "Whom God Hath Joined Let No Man Put Asunder," and is builded around the idea that love that is real continues to live, that circumstances that may bring about divorces do not kill it and that it will again burst forth anew.

Mr. Blackton has worked out this idea in a story in which several of the characters are shown as getting divorces, one for infidelity, one because of the divergent views of husband and wife which bring about a separation and one where the wife, formerly an opera singer, is lured back by the glamour of her profession. Two of these unfortunates contract a new alliance but circumstances cause the old love to blossom again. The new husband chooses the suicide route when after being reunited to his ex-wife, she dies, thus leaving his wife free. Having learned her lesson, she sends for her former husband and they become reconciled.

It is a society drama and despite the introduction of a multiplicity of characters which cause some difficulty in keeping them mentally tabulated, once the story gets well under way it is revealed as a sincere effort to show up the unhappiness resulting from the modern easy and too plentiful divorce. The soul of the woman is laid bare and in a dramatic manner it is shown how just a little forgiveness and sacrifice of pride would have saved years of unhappiness.

A strong showmanship angle in connection with this production is the fact that it is builded on a subject which is being given serious consideration at the present time as evidenced by the space given it by the newspapers. It is a patronage pulling picture. This is shown by the good business it is doing at the Rialto in New York.

It is a production which is marked by undoubted sincerity of purpose, in which the action of the characters are swayed by the message which they convey. While affording entertainment for the masses it goes deeper and succeeds in focusing attention on the divorce evil and should secure the endorsement of those who have this great problem at heart.

The technical details of the picture are well handled and it is portrayed by a cast which presents Lou Tellegen in a forceful role and marks the return of Pauline Frederick after being absent from the screen for some time.

Cast

Petrina Faneuil.....Pauline Frederick
Dick Lechmere.....Lou Tellegen
Harry Vassall.....Leslie Austen
Felicia DeProney.....Helena D'Algy
Lady DeBohun.....Pauline Neff
Polly DeBohun.....Violet DeBarros
Sir Humphrey.....Maurice Costello
Mrs. Vassall.....Martha Petelle
Gentian Tyrell.....Gladys Frazin
Chaillot.....Homer Lynn

Based on story by Basil King.
Directed by J. Stuart Blackton.
Length, about 8 reels.

Story

Harry Vassall becomes engaged to Petrina Faneuil, but is warned by his friend, Dick Lechmere, whose marriage to the opera singer turned out unhappily, as she left him to return to the stage. Harry and Petrina marry, but as she has advanced ideas that clash with his puritanical standards, they separate. Following the author's theme that love that is real lasts always, they continue to love each other. Dick and Petrina following their divorces wed each other. Dick's wife Petrina loses her health and voice and comes to him for aid. The old love returns and when she dies he commits suicide. Petrina and Harry have never ceased to love each other but pride has kept them apart. In her great trouble she calls on Harry and a reconciliation follows.

"Innocence"

Anna Q. Nilsson Gives Pleasing Performance in C. B. C. Problem Picture

Reviewed by Mary Kelly

Pictures based on the unjust results of circumstantial evidence have been countless, but because the treatment here achieves some originality in the climax it cannot be classified entirely as stereotyped. Most of the picture relies upon the chorus girl and cabaret angles without many marks of distinction. But with some curtailment the production should do well in the average program house.

The heroine, played by Anna Q. Nilsson, unable to break down the attorney's prejudices, cleverly subjects him to the same incriminating circumstances which trapped her. It is one of those resourceful moves managed with a bit of mystery that usually interests the public, particularly the women, as long as it is a woman's victory. The rest of the picture is not strong. The cabaret scenes are rather obvious and ordinary and the idea of an actress marrying into a family of snobs is extremely familiar.

Anna Q. Nilsson has a rather demanding role and gives a good performance. She looks attractive and interprets the various moods and decisions of her character with intelligence and poise. She is supported chiefly by Earl Foxe and Freeman Wood.

Cast

Fay Leslie.....Anna Q. Nilsson
Don Hampton.....Freeman Wood
Paul Atkins.....Earl Foxe
Collingwood.....Wilfred Lucas
Publicity Agent.....William Scott
Chorus Girl.....Marion Harlan

Based upon story, "Circumstances Alter Divorce Cases."
Scenario by Jack Strumwasser.
Direction by Edward J. LeSaint.
Length, 5,923 feet.

Story

Fay Leslie marries a wealthy society man, Don Hampton, against his family's wishes. When she uses her influence to prevent a friend from running away with her old dancing partner she gets involved, due to the man's duplicity. Don's family accuses her of infidelity and she has to prove her innocence and win back her husband by clever strategy, in which she is successful.

"Over the World with Roosevelt"

(Roosevelt Memorial—3,500 Feet)

In commemoration of the anniversary of the death of Theodore Roosevelt, the Rivoli Theatre, showed a film prepared by the Roosevelt Memorial Association dealing with the life of this great American. As motion pictures were not then in use, the earlier part of his career is told by subtitles through which are interspersed a number of scenes depicting the Navy in action, at target practice, etc., explaining the part Roosevelt played in building up the navy. There are also scenes in this section showing Roosevelt addressing crowds. The latter part of his career and his funeral are shown by means of motion pictures, some of which are of great historical value. Altogether it is an interesting record of the life of Roosevelt, touching the high spots of his career, including his expedition to South America, although the only scene in this connection shows the boat leaving New York. There is an unusually large amount of footage consumed in the naval scenes and some of these could be eliminated to advantage.—C. S. S.

"Taking a Chance"

(Pathe—Sport—One Reel)

Grantland Rice in this "Sportlight," distributed by Pathe, shows the important part that "nerve" and the ability to take a chance plays in sport. This is interestingly illustrated in scenes on the baseball diamond, in football and also in rodeos where a miscalculation might prove disastrous besides measuring the narrow margin between success and failure.—C. S. S.

"Why Wait"

(Universal—Comedy—One Reel)

Slim Summerville and his companion are about to commit suicide when Slim decides instead to rescue a beautiful girl from a runaway. She disappears but returns at an inopportune moment after Slim and his pal have taken jobs as waiters, their punishment for having grafted a free meal. The number has a fair amount of action and comedy.—M. K.

"The Canadian Alps"

(Fox—Educational—One Reel)

Most of the emphasis is upon the daring feat of climbing here rather than upon the scenery. A woman is shown making the hazardous ascent with the aid of a guide and various kinds of footgear, appropriate for the different conditions of the rocky path. It should be interesting to a great many.—M. K.



SCENE FROM BIG FORTHCOMING FOX PRODUCTION, "THE BLIZZARD"

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Eleven Varied Subjects on Pathe List for January 27

Eleven subjects are included in Pathe's schedule for January 27, aggregating sixteen reels. Prominent among these are the two reelers, "One Spooky Night" and "Help One Another," the fifth of the Chronicles of America, "The Frontier Woman" and the single reelers, "One of the Family" and "Taking a Chance."

"One Spooky Night" is a Mack Sennett comedy featuring Billy Bevan, in which after an experience with city slickers he gets up against all kinds of spooky happenings in taking refuge from a storm.

"Help One Another" is another of the Spat Family series in which the trio attempt to paint a house with disastrous and highly humorous results. Almost everything imaginable happens to them.

"The Frontier Woman" depicts with dramatic pathos the part played by the women among the early settlers whose duty it was to wait courageously while their men fought the Indians and sometimes gave their lives that civilization might be established.

"One of the Family" is the second of the Charley Chase series in which he gets into all kinds of trouble when a woman uses him to make her recalcitrant husband jealous.

The week's schedule also includes the second episode of "The Way of Man" serial, an Aesop's Fable, "The Morning After," and Pathe Review No. 4, contaning a variety of interesting subjects.

Topics of the Day and two issues of Pathe News complete the schedule.

Short Subjects Receive High Praise from Newspaper Critic

In a recent issue of the Los Angeles Record, Ted Taylor, editing the "Cinematters" column, paid a glowing tribute to the short subject, reflecting the growing appreciation of the newspaper rveiewers and the public for the quality and high entermtianment value of short pictures.

Beginning with a toast to the short subject as the "spice of the movie," Mr. Taylor says it is marked by originality of idea and enthusiasm of production. "Pictures such as Tolhurst's microscopic dramas of insect life, the short comedies of Keaton, Hamilton and "Our Gang" and those produced by Christie and Mack Sennett, the delightful whimsicality of Felix the cat and the little men who hop out of the inkwell, the wise cracks gleaned from the newspaper columns by the Literary Digest, the grotesque silhouettes of Tony Sarg, the clean-cut "Fighting Blood" and "Leather Pushers" series, the adventures in scenic beauty of Robert Bruce," says Mr. Taylor, "have made picture houses fascinating."

Mr. Taylor also pays his respect to the news reel as proving that the language of the eye is international and that human nature is much the same everywhere with the beggar boy of India and the gamin of Chicago, the female of the savage tribes of the U. S. "Here is a service that is helping to smother prejudices and to bind friendships between peoples," says Mr. Taylor.

Three Christie Comedies for Educational Near Completion

Christie announces the following two-reel comedies to be incorporated in schedule for the new year are now complete or in the course of production:

"Aggravating Papa," starring Jimmie Adams, with Peter the Great, the prize-winning police dog, sharing the comedy honors; "Getting Gertie's Goat," with Dorothy Devore, and "Reno or Bust," starring Bobby Vernon.

The first of these will be released in February with the others following in regular order, and it is announced that production work is well up to schedule, which calls for twenty releases through Educational for the 1923-24 season.

Among the prominent players in Christie Comedies are Jimmie Harrison, playing leads with Dorothy Devore, Babe London in comedy character roles, and Lincoln Plummer, Ward Caulfield and William Chapman in character roles, and Victor Rodman, a well-known comedy heavy.

Prominent among the girls who are playing leads are Vera Steadman, Duane Thompson, Charlotte Stevens and Charlotte Merriam. Among the other players are Natalie Joyce, Eugenie Ford and Tom Murray.

Three New Centurys

Century is now cutting and titling three comedies. One is a comic-western satire "Wilder and Woolier" starring Buddy Messinger, the second "Past and Present" featuring Jack Earle and Harry McCoy and "Checking In" starring Pal the clever dog and featuring Harry Sweet.

Waite of Pathe on Tour

Stanley Waite, sales manager of two-reel product for Pathe, is now on a tour of exchanges in Washington, Charlotte, Atlanta and New Orleans. He will give special attention to the two new offerings, the "Indian Frontier series" and the new Mack Sennett series starring Harry Langdon. He will also observe conditions in the field to ascertain the types of two-reelers which are especially in demand in Southern territory.

Police Dog in Comedy

Peter the Great, the police dog which recently won honors in a championship in California, will share stellar honors with Jimmie Adams in the Christie Comedy, "Aggravating Papa." Peter is one of the principal comedians in this picture, distributed by Educational, and it is said it is the first time a police dog has been the center of a comedy. Peter is owned and trained by Ed Faust, a prominent German trainer, and made his first appearance with Baby Peggy in "Little Red Riding Hood."

Films Kings of Jazz

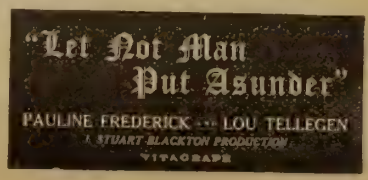
Of especial interest to lovers of jazz music is the announcement that Screen Snapshots No. 10 will show the "kings of jazz," Paul Whiteman and Vincent Lopez, at a big movie ball. The issue also contains the usual quota of screen stars and an item of interest for fight fans, as Tommy Gibbons is seen with several stars.

Plan New Department

Julius Stern, president of Century Film Corporation, announces that plans are under way for a reorganization of several departments at the studio, and principal among these is the formation of a script-building department. Here all stories will be built up step by step, handling the love interest, gags, sequences, etc.

Langdon's Third Film

Harry Langdon has completed the third of his series of two reel comedies in which he is starring. They are produced by Mack Sennett and distributed by Pathe. The latest is "Shanghaied Lovers" and is said to have been well received at a pre-view at the DeLuxe Theatre in Los Angeles. The story is one of romantic adventure in which the hero is shanghaied and taken aboard ship where he meets the heroine disguised as a sailor.



Series Completed

Universal Finishes Sixth and Last of "Fourth Leather Pushers"

Filming of "Big Boy Blue," the sixth and last production of the "Fourth Leather Pushers" series, has just been completed at Universal City. Billy Sullivan is the star, having succeeded Reginald Denny as the lead in these two reelers. The pictures are all adaptations by Scott Darling from the famous magazine stories by H. C. Witwer. They were filmed by Edward Laemmle.

Each is a complete story in itself, containing much comedy and a whirlwind scrap. In the last one Sullivan had as his adversary Phil Salvador, one of the Pacific coast's fastest lightweights, who has been constantly with the screen star as his trainer since his advent into the fight pictures. This mill was said by box-fight fans to be good enough to top the card at a professional show.

Edward Kennedy and Hayden Stevenson, who were in all of the Denny "Leather Pushers," also played in the Sullivan films.

One Episode Finished

Mal St. Clair has completed the first episode of the new "Telephone Girl" series for F. B. O. distribution. A big national campaign is being prepared for this new series based on stories by H. C. Witwer, the author of "Fighting Blood," including tie-ups in which the telephone girls of the country will be used.

Laurel Comedy Praised

Stan Laurel's "Frozen Hearts," a burlesque on "Enemies of Women," received unusual praise and space in the Baltimore Sun, being accorded a full length review. The critic characterized this Pathe release as well worth going out of the way to see.

Sennett Football Film

Mack Sennett's newest comedy, scheduled for Pathe release on February 24, is titled "The Half-Back of Notre Dame." It is described as a highly entertaining comedy of the football field with its clash of muscle and brawn. Harry Gribbon has the leading role and is assisted by Jack Cooper, Madeline Hurlock, Louise Carver, Andy Clyde, Vernon Dent and Kewpie Morgan. Del Lord directed.

"SHORTS" REVIEWED IN THIS ISSUE

Butterfly, The (Educational)
Canadian Alps, The (Fox)
Help One Another (Pathe)
Neck and Neck (Educational)
Oh, Girls (Educational)
One Spooky Night (Pathe)
Own a Lot (Universal)
Over the World With Roosevelt (Roosevelt Memorial)
One of the Family (Pathe)
Pathe Review No. 4 (Pathe)
Taking a Chance (Pathe)
Why Wait (Universal)

"Neck and Neck"

(Educational—Comedy—Two Reels)

A decidedly unique interscholastic rowing race is the outstanding situation in this Mermaid comedy. The highly amusing but altogether impossible stunts pulled by the hero with his boat again illustrates the cleverness of Jack White in devising new materials and will furnish many laughs. It is a comedy that is up to the Mermaid standard and should please patrons who like slapstick.—C. S. S.

"Own a Lot"

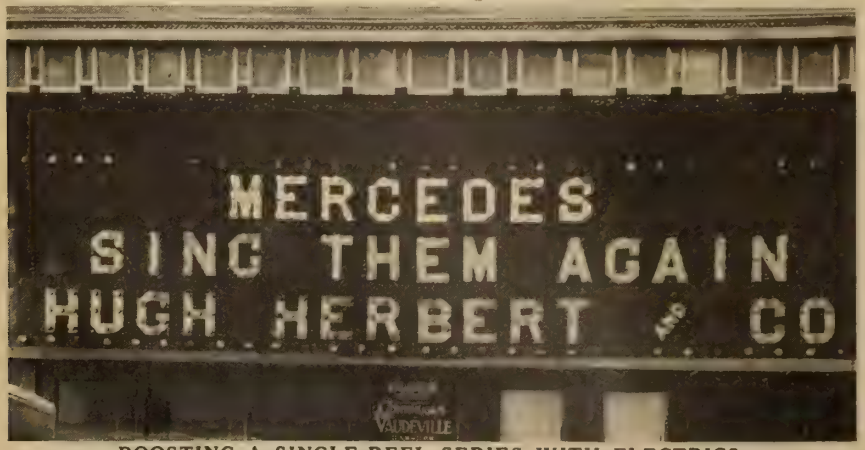
(Universal—Comedy—Two Reels)

Another travesty on the bungalow bargain furnishes most of the laughs in this Century comedy. A young couple motors to California where, after the wife has succeeded in distracting her husband's attention from the bathing girls, they invest in a house and lot, but the house proves rather unsubstantial. It is lively and fairly entertaining.—M. K.

"Oh Girls"

(Educational—Comedy—One Reel)

The action of this comedy takes place in a boarding school for girls and revolves around the attempts of Sid Smith to elope with one of the girls, Virginia Vance, while Cliff Bowes, as a none too bright guardian seeks to prevent him. There are some amusing situations, but considerable familiar material. It will please those who like rough and tumble comedies.—C. S. S.



BOOSTING A SINGLE-REEL SERIES WITH ELECTRICS
How the Globe Theatre in Philadelphia, a vaudeville house, played up Educational's "Sing Them Again" series following successful week runs at two other Stanley theatres, the Broadway and Alhambra.

"The Butterfly"

(Educational—Instructive—One Reel)

Louis H. Tolhurst's fourth picture in the series of "Secrets of Life," produced for Principal Pictures Corp. and released by Educational, exceeds even in entertainment and educational value the preceding numbers. The story of the ugly caterpillar which turns into the beautiful butterfly is of absorbing interest. Undoubtedly one of the most wonderful things ever photographed shows the caterpillar actually changing into the chrysalis from which the butterfly will finally emerge. We actually see the manner in which the caterpillar brings about a change in his form until his skin bursts and forms the chrysalis. There are also many other interesting facts about caterpillars and butterflies pictured. It is a reel that should fascinate any audience.—C. S. S.

"One Spooky Night"

(Pathe—Comedy—Two Reels)

Billy Bevan has the leading role in this Mack Sennett comedy distributed by Pathe. He appears as a rube who goes to town, gets in with two "city slickers" who afterwards turn up in his home town and try to victimize his father. The action finally leads to a house where several of the players have taken refuge from a storm and there are many spooky effects caused by the tricks played by the wind and in which birds and animals play a part. Much of this is weird, and there are several amusing situations in the film. There is nothing particularly distinctive or original about this comedy and the action appears somewhat haphazard; however, it will probably prove average entertainment.—C. S. S.

"One of the Family"

(Pathe—Comedy—One Reel)

The second of the Hal Roach series, featuring Charles Chase, is somewhat different from the first, but will keep one fairly entertained. In the previous number, the romantic interest was paramount while here there is a trend of rather obvious comedy regarding the fate of a young swain whose sweetheart's family are not all that he could hope for, socially. Parts of it are amusing but most of it is familiar.—M. K.

"Help One Another"

(Pathe—Comedy—Two Reels)

In this number of the "Spat Family" series distributed by Pathe, the discordant trio as usual meets with all sorts of adventure due to their ignorance and thick headedness. This time they try to paint a house, everything of course goes wrong. Several of the situations are bright and ingenious and will prove highly amusing even through the picture as a whole is not quite as hilarious as some of the earlier ones in the series. It should please the majority of spectators.—C. S. S.

"Pathe Review No. 4"

(One Reel)

Picturesque views of the Wisconsin Lake region, a study of young German women in a calisthenic drill, modern butter-churning methods and color scenes of the walled city of Parthenay make up a subject of average interest here.—M. K.

Additional Short Subject Reviews Published on Page 320.

PROJECTION

EDITED BY F. H. RICHARDSON

Excellent Work

O. H. Butler, projectionist, Majestic Theatre, Centerville, Iowa, has sent in, for examination, certain comparative tests he has made with shutters of various projectors. It would hardly do to publish these tests; also they would not be quite fair, unless such publication be accompanied by elaborate explanations. However, the work was creditable to friend Butler, and was very interesting to me. In one or two spots it gave me somewhat of a surprise. It served to emphasize the fact that projector manufacturers are, in the very nature of things, compelled to send out a rotating shutter suitable for the very worst average of conditions and that it is merely accidental if the projectionist who is unable to test his own rotating shutter and adjust it to efficiency under his own local conditions is getting efficient results, or even fairly good results, insofar as efficiency goes.

Many "Operators" (I think I will not accuse the Projectionist, because he could hardly be one if he failed to thoroughly understand so fundamental and vital a thing) imagine that because the rotating shutter which came with the projector was made by its manufacturer, it must, perforce, be right.

One might just about as well write to a New York clothing store from Missouri, ordering a suit of clothes for a man six feet tall, and expect them to fit, as to expect a projector manufacturer to be able to make a non-adjustable shutter which will be right (will fit) for all local conditions, when local conditions vary so widely.

Handbook Error

M. G. Lee, projectionist, Cuthbert Theatre, Cuthbert, Ga., calls my attention to an error in cut numbers. On page 690 of the Bluebook, in paragraph headed "Caution," you are told to refer to figure 270. This is an error. It should read figure 264, instead of figure 270. Owners of the Bluebook please pencil in the correction. Many thanks to Brother Lee for having called my attention to the matter.

Can You Beat It!

From "no matter where" comes the following:

I wish to get a license to operate a motion picture machine in my home town. Please send the examination questions so I can secure a license, which I can get in Harrisburg. The Star Theatre has no operator for their machine.

Really now, can you beat it? Presumably if locomotive engineers were licensed and there was a vacancy, this man would ask for the examination questions asked, learn the answers, get a license and calmly mount the footboard of a locomotive with a fixed idea that he could "operate" it!

It really gets my angora to see the projection of photoplays held so lightly. Of course, if this chap could get a license and could thread a projector, rewind a film and make some sort of a splice he would think that everything was lovely. What happened to the picture?—oh well, that don't count! The audience is the goat, and they like to be goats anyhow!

Tell this man that it is nothing less than a CRIME to undertake the projection of motion pictures without at least a year of apprenticeship, coupled with hard study, and he probably would think you stark, raving crazy. Exhibitors themselves have fostered this idea because of a desire for cheapness in the matter of projectionist wages—a cheapness which is about the most expensive thing they could possibly have handed themselves, and some day they are going to understand that simple fact—some of them, in fact, already do.

Automatic Dousers

In the Bluebook I gave space to an apparatus known as the "Weaver Automatic Douser." This was only done after I had received every assurance that the device, which seemed to be excellent of its kind, would be pushed and become a permanency. However, shortly after the new book was out the Weaver dropped completely out of sight, nor was I able to find out what had become of it.

I published something about it in the projection department not long ago and it woke things up. I now have two letters, one from the Western Theatre Supply Company, San Francisco, which concern says it has bought out the entire stock of Weaver dousers. The other letter is from the Weaver Brothers Manufacturing Company, Watts, California, and says the activities of the concern organized to push the sales of the douser in question were stopped by the death of its leading spirit, but that now Weaver Brothers have all rights back and will proceed to get busy.

Well, we shall see what we shall see! The douser is a good piece of projection room equipment, but even so it won't sell itself, nor will people buy it unless they at least know it is on earth. I would respectfully suggest that if many of the dousers are to be sold it will be necessary that Weaver Brothers remove the cover and let their light shine forth. Merely a suggestion—merely a suggestion.

Don't Look Good

C. C. Hamberger, proprietor Rex Theatre, Platteville, Colo., sends pictures of some Mazda equipment and asks:

Would you be good enough to pass judgment upon attached clippings, telling me exactly what you think of it? Will you be good enough to tell me what to use. I have two Motiograph projectors. The projection distance is 65 feet and the picture 12 feet wide. I get a good, clear picture, but must steal the arc as the line is overloaded. Juice is 110 volt A C, 60 cycle. Screen is Crystal glitter. Please help me in this matter, as I want to go ahead and not backward.

Certainly the Mazda equipment as illustrated in the clipping you send does not look very promising. It is what is known as a "Mazda Adapter," designed to be used in any make of lamphouse. As yet I have not seen any equipment of this sort which I could conscientiously recommend. All that I have examined has been too light in construction and lacking in any possible means of the accurate adjustment a Mazda MUST have to give good results.

I can recommend the Mazda equipment put out by the General Electric Company and that put out by the Nicholas Power Company. I do not know whether or not the Baird puts out a Mazda equipment, and I am not familiar with what the Motiograph may be doing in this respect, though I understand they use the General Electric Mazda equipment.

With either the General Electric or the Powers you can get very excellent results with a 12-foot picture at 65 feet projection distance. I would recommend it, but DON'T try to use anything but high class Mazda equipment, because Mazda is a temperamental thing and MUST have fine and very accurate adjustment. You will find full directions for installing and using both the General Electric and the Powers Mazda in the Bluebook of Projection, a copy of which I presume you have.

Amherst, Mass.

Ethan Holden, projectionist, Town Theatre, Amherst, Mass., says:

Do you remember the offer you made me when visiting Mr. Duel in Amherst in October? It was to advise me as to my optical train, so I am sending you both upper and lower carbon tip. Use 65 amperes A C at arc. Current 110 volt A C. Condenser 6½ meniscus collector and 8½ bi-convex converging lens, plano convex. Projection lens 5½ inch E. F.

Recently something has happened which worries me a lot. I seem to have a good light, but the writing has a haze. No one has noticed it but me, but it is there all right. Have put in new condensers and have cleaned the projection lens, but it is still there.

Imagine my surprise when the man I most wanted and least expected to see walk into my projection room. Only wish you might have stayed longer so that we might have become a bit acquainted. My thanks are due Mr. Duel for bringing you.

What You Should Have

You have left out two very important things, brother Holden, viz: the working distance and free diameter of back factor of your projection lens. I can therefore only tell you what you should have and not what you ought to do to work efficiently with your present equipment.

The upper carbon carries an excellent ¼ inch diameter crater, and for this diameter light source a 6½—6½ plano convex condenser, with lenses spaced not to exceed 1/16 inch apart, is best. This will give you a 2⅝ distance crater to face of collector lens. Your present distance is too great by reason of too great focal length of converging lens. With the combination named you will need about 19 inches from face of converging lens to film.

This combination will require a projection lens free diameter as follows: Working distance 3"—lens diameter 1 9/16". W. D. 3.2"—lens diameter 1⅝". W. D. 3.4"—L. D. 1 11/16". W. D. 3.6"—L. D. 1¾". W. D. 3.8"—L. D. 1 13/16". W. D. 4.1"—L. D. 1⅞". W. D. 4.6"—L. D. 2". It is such data as this the lens charts give you, among other equally important things. With this combination you ought to get a decidedly better screen illumination. Try it out anyhow.

Haze Trouble

As to the other trouble you spoke of, you have not described the effect with sufficient clearness. However, since it has come on gradually I am inclined to think you either have allowed one of your projection lens combinations to become rather loose in its mount—not likely—or you have a very slight travel ghost. It is also possible that you have cleaned the interior surfaces of your projection lens and have either turned

one of the elements around, or that you have left a slight haze on the surface of one or more of the lenses.

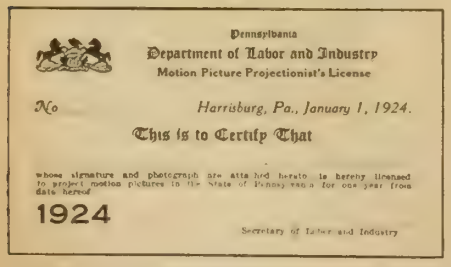
First, borrow an opera glass and examine your picture with it to determine whether or no there are slight streaks of light up or down, or both, from white letters on black ground. If so, then your rotating shutter needs attention. If up or down only, it needs re-timing. If both up and down, and constantly so, then the master blade of your shutter is too narrow. You may, in this case, probably eliminate the trouble by setting the shutter at the aerial image, if it is not already there. If it is already there, you must make the blade just a little wider. If it is both up and down intermittently, then your mechanism gearing is worn—not necessarily at the shutter shaft gear. You may eliminate the trouble by hanging a leather strap over the shutter shaft, one end attached to a fixed object and the other to a small weight. This brake will act to keep the shutter constantly in retard. You will then have to re-time the shutter, whereupon all will be well, but the worn gears should be replaced at once, or at least very soon.

It is also barely possible that you have a new metallic screen which has a polished surface. That will cause haze. Certainly in one of the before-named things you will locate your trouble. If not, then send a better description of it.

It is a pleasure—a very real one—to get around and visit you men, but unfortunately I cannot reach many places, or visit those I do reach very often. Please give my regards to Mr. and Mrs. Duel, also to your friend Manager.

New Penna. Cards

I am in receipt, through the courtesy of John Walker, Chief Bureau of Inspection, Department of Labor and Industry, Harrisburg, Pa., of samples of the new 1924 license cards, the front and back of which are herewith reproduced.


Pennsylvania
Department of Labor and Industry
Motion Picture Projectionist's License

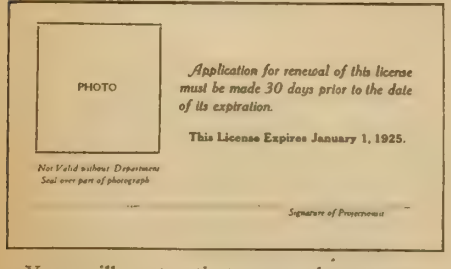
No Harrisburg, Pa., January 1, 1924.

This is to Certify That

whose signature and photograph are attached hereto is hereby licensed to project motion pictures in the State of Pennsylvania for one year from date hereof

1924

Secretary of Labor and Industry


PHOTO

Application for renewal of this license must be made 30 days prior to the date of its expiration.

This License Expires January 1, 1925.

Not Valid without Department Seal over part of photograph

Signature of Projectionist

You will note that up-to-date nomenclature, in conformity with that adopted by the Society of Motion Picture Engineers, is used.

I have been told that the Pennsylvania Department of Labor and Industry either has adopted or is contemplating the adoption of a rule requiring that a film fuse be used for port fire shutters, somewhat similar to that described in the Bluebook, but that the question has been raised by some that the film fuse would soon lose its tensile strength, or something of that sort.

In my opinion this is nonsense. True, the fuse would become dry and brittle; also it might not retain its entire original tensile strength after a period of use. However, there would still be plenty and to spare of strength for all purposes, and even though it be deemed advisable to renew the fuses every thirty days, or even every two weeks—well, what of it? That would be no heart-breaking task!

If the Pennsylvania department cares for my opinion in this matter, it is that there is little or nothing in or to the objection.

Worth Repeating

Looking through some old papers recently I found verses which were published some years ago, but which will stand repeating. Especially will old timers who were familiar with the store-room nickelodeons appreciate them. They were titled

"Lizzie Plays the Pictures"

(By Wilbur D. Nesbit in Chicago Post)

Lizzie plays at the nickelo—
Plays for the moving picture show,
All the time must her fingers go
With an endless whirl and a rhythmic flow
And a ceaseless flitting to and fro;
She fakes and vamps till her hands get cramps
And there is no tune that she does not know;

With a tum-te-tum and an aching thumb
She keeps the time with her chewing gum,
She chews and chaws without a pause,
With a ragtime twist to her busy jaws,
And her fingers fly as the hours go by;
She pounds the keys with a languid ease
Till the folks go home and the pictures cease.

But Lizzie plays like a grim machine,
And she never thinks what the measures mean,
For she's played them oft and the notes don't waft
Any thought to her that is sweet and soft;
There's a wrangling chime as her fingers climb
Up the yellowed keys as she beats the time.
For the show that costs but half a dime.
And she chaws and chews as she seems to muse
On the flying films and the flitting views.

And her hands jump here and her hands jump there,
While betimes with one she will fix her hair,
But she keeps right on with the other hand
In a ragtime tune that is simply grand
With its rum-te-tum as her fingers drum,
And a burst of bass when she whacks her thumb
On the lower keys, and a sudden frown
As she jabs the loud, loud pedal down.

But she wears no smile, for all the while
She chews and chaws in a solemn style—
And at night in sleep all her fingers keep
An unchanging flight as they ruse and leap
O'er the counterpane in a wild refrain
Of the tunes she has played with might and main.
And her aching thumb beats a bass tum-tum
And she chaws and chews in her hard-won snooze.

Mazda Lamps and Light

An exhibitor in Kansas wants to know how many hours a Mazda projection lamp ought to last.

Replying by mail, I told him that some lamps will outlast others, even when given equal treatment in every respect. That is inevitable because it is utterly impossible to attain absolute uniformity in material and workmanship. However, there is an average. I don't know exactly what it is at this time, BUT remember this, Mr. Mazda user: Any given lamp has the capability to produce a certain, fixed amount of light, which we will, for the sake of this argument, assume to be two hundred hours.

That means that in two hundred hours of operation at a fixed voltage—the voltage which will cause the lamp to produce its rated capacity in lumins—the lamp will have produced its full power in illumination, and the filament will have been either exhausted or reduced to a point of low efficiency, which should cause it to be discarded.

Here Is the Point

And here is the big point. You may get that full amount of illumination in either 200 hours or in a much longer or shorter time, exactly in accordance with how you use the lamp. You may raise the voltage to a point which will cause you to get the full illumination power of the lamp in half the time, BUT in that case you will have shortened the life of the lamp by probably more than one-half. You may work the lamp constantly at exactly its capacity, in which case it will last the 200 hours, and all will be well. You may underload the lamp, in which case it will require much more time to get the illumination capacity of the lamp, so it will last very much longer. There is just so much light which the lamp will produce. It all depends on how fast you want to get it.

Excellent

Recently I visited Projectionist Boris Revzin, The Forum Theatre, Bronx, New York City. While there he called my attention to his method of starting his Powers projectors. It is clever and, it seems to me, excellent. It consists merely of a leather strap attached to the arm carrying the idlers which serve to put tension on the driving belt. This strap runs around the front of the projector to a position convenient for the projectionist. To stop the projector he pulls on the strap, thus pulling the idler away from the belt. He fastens it that way by hooking a ring attached to the strap over something—I did not notice what. Then he stops the motor.

To start the projector he starts the motor, which instantly comes up to full speed, whereupon, at the proper time, he gradually lets the idler down upon the belt and—well, it works just fine. No objection to it, so far as I can see. Seems to me to be good.

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JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

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ALLIED PRODUCERS AND DISTRIB.

		Review	Footage
Suzanna	Mabel Normand	Mar. 3	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298

ARROW

Little Red Schoolhouse	E. K. Lincoln	May 26	5,700
Sheriff of Sun Dog	William Fairbanks	June 2	4,949
None So Blind			
Sun Dog Trails	William Fairbanks		
The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 22	2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

Stormy Seas	J. P. McGowan	July 21	4,803
Tea-With a Kick!	20-star cast	Sept. 8	5,950
Going Up	Douglas MacLean	Oct. 6	5,886
The Extra Girl	Mabel Normand	Oct. 13	5,700
Harbor Lights	Tom Moore	Oct. 20	5,000
Courtship of Myles Standish	Charles Ray	Oct. 20	9,000
David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834

EDUCATIONAL FILMS CORP.

Companions	"Sing Them Again"	Sept. 8	1,000
Secrets of Life	Instructive	Sept. 8	1,000
His New Papa	Cliff Bowes	Sept. 8	1,000
Moving	Cliff Bowes	Sept. 15	1,000
The Optimist	Lloyd Hamilton	Sept. 15	2,000
Running Wild	Mermaid comedy	Sept. 22	2,000
High Life	Mermaid comedy	Sept. 22	2,000
How the Globe Trotter Trots	Howe Hodge-Podge	Sept. 29	1,000
The Limit	Cliff Bowes	Sept. 29	1,000
"Old Oaken Bucket," etc.	"Sing Them Again"	Oct. 6	1,000
Front	Tuxedo comedy	Oct. 6	2,000
While the Pot Boils	Wilderness Tales	Oct. 6	1,000
Japanese Earthquake	Kinograms	Oct. 13	750
People of Many Climes	Hodge-Podge	Oct. 13	1,000
Fool Proof	Neal Burns	Oct. 13	2,000
Simple Sadie	Cliff Bowes	Oct. 20	1,000
Done in Oil	Jimmy Adams	Oct. 20	2,000
Three Cheers	"Juvenile" comedy	Nov. 3	2,000
Discontent	"Wilderness Tales"	Nov. 3	1,000
Heads Up	Cliff Bowes	Nov. 10	1,000
Uncle Sam	Lee Moran	Nov. 10	2,000
Hank On	Cameo comedy	Nov. 17	2,000
A Perfect 36	Christie comedy	Nov. 17	2,000
Memories	"Sing Them Again"	Nov. 24	1,000
Hot Sparks	Cliff Bowes	Nov. 24	1,000
No Loafing	"Poodles" Hanaford	Nov. 24	2,000
Kidding Kids	Christie comedy	Dec. 1	2,000
Under Covers	Cliff Bowes	Dec. 1	1,000
The Bottom of the Sea	Novelty	Dec. 1	1,000
My Boy Bill	"Wilderness Tales"	Dec. 1	1,000
Black and Blue	Christie comedy	Dec. 8	2,000
Exit Caesar	Mermaid comedy	Dec. 8	2,000
Film Foolish	Cliff Bowes	Dec. 15	1,000
Over the Fence	"Juvenile" comedy	Dec. 15	2,000
Snooky's Covered Wagon	Animal comedy	Dec. 15	2,000
Home Again	"Sing Them Again"	Dec. 15	1,000
Call the Wagon	Christie comedy	Dec. 22	2,000
Liquid Lava	Hodge-Podge	Dec. 22	1,000
Flying Finance	Mermaid comedy	Dec. 29	2,000
Don't Hesitate	Western	Dec. 29	1,000
My Friend	Lloyd Hamilton	Jan. 5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan. 5	2,000
One Night It Rained	Tuxedo comedy	Jan. 12	2,000
Paris Lights	Cameo comedy	Jan. 12	2,000
The Homemaker	"Wilderness Tales"	Jan. 19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan. 19	1,000
Haunted Hills	"Wilderness Tales"	Jan. 19	1,000
Flowers of Hate	"Wilderness Tales"	Jan. 19	1,000
A Sailor's Life	"Hodge-Podge"	Jan. 19	1,000
Stay Single	Christie comedy	Jan. 19	2,000
Lest We Forget	"Sing Them Again"	Jan. 19	1,000

FAMOUS PLAYERS-LASKY

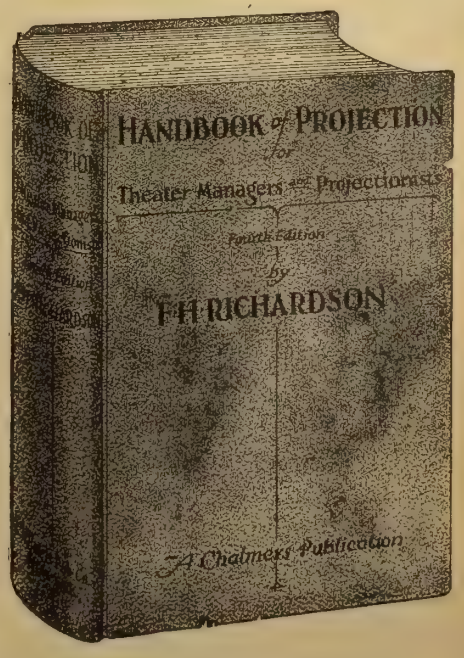
The Covered Wagon	James Cruze Prod.	Mar. 31	10,000
Sixty Cents an Hour	Walter Heirs	May 26	5,632
Fog Bound	Dorothy Dalton	June 9	5,692
The Heart Raider	Agnes Ayres	June 16	5,075
The Exciters	Bebe Daniels	June 16	5,039
Only 38	Wm. De Mille prod.	June 23	6,175
Lay of the Lawless	Dorothy Dalton	June 30	6,387
Woman With Four Faces	Betty Compson	June 30	5,700
Peter, The Great	Emil Jennings	July 7	7,000
Children of Jazz	Theodore Kosloff	July 21	6,080
A Gentleman of Leisure	Jack Holt	July 28	5,695
The Purple Highway	Madge Kennedy	Aug. 4	6,574
Lawful Larceny	Four stars	Aug. 4	5,565
Hollywood	Fifty stars	Aug. 11	8,100
Homeward Bound	Thomas Meighan	Aug. 11	7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18	5,900
The Silent Partner	Leatrice Joy	Sept. 1	5,806
To the Last Man	Richard Dix	Sept. 8	6,965
Salomy Jane	Jacqueline Logan	Sept. 15	6,270
The Cheat	Pola Negri	Sept. 15	7,323
Ruggles of Red Gap	Ernest Torrence	Sept. 22	7,500
The Marriage Maker	W. De Mille prod.	Sept. 29	6,295
Zaza	Gloria Swanson	Sept. 29	7,076
The Spanish Dancer	Pola Negri	Oct. 20	8,434
Woman Proof	Thomas Meighan	Nov. 10	7,687
His Children's Children	Bebe Daniels	Nov. 17	8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec. 1	5,153





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(Continued from preceding page)

			Review	Footage
Around World in Speejacks	Instructive special	Dec.	1	6,000
Wild Bill Hickok	William S. Hart	Dec.	1	6,893
To the Ladies	Helen Jerome Eddy	Dec.	8	6,268
The Light That Failed	Percy Marmont	Dec.	15	7,013
The Call of the Canyon	Richard Dix	Dec.	29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan.	5	12,000
Big Brother	Tom Moore	Jan.	5	7,080
Don't Call It Love	William DeMille prod.	Jan.	5	6,457
West of the Water Tower	Glenn Hunter	Jan.	12	7,000

FILM BOOKING OFFICE OF AMERICA

Long Live the Ring	"Fighting Blood"	Sept.	29	2,000
Lights Out	Ruth Stonehouse	Oct.	13	6,938
The Three Orphans	"Fighting Blood"	Oct.	13	2,000
The Dancer of the Nile	Carmel Myers	Oct.	27	5,787
Taming of the Shrewd	"Fighting Blood"	Nov.	3	2,000
Wages of Cinema	"Fighting Blood"	Nov.	3	2,000
Blow Your Own Horn	Warner Baxter	Nov.	10	6,315
The Love Pirate	Carmel Myers	Nov.	17	4,900
A Comedy of Terrors	"Fighting Blood"	Nov.	17	2,000
Fashionable Fakers	Johnnie Walker	Dec.	15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec.	15	2,000
The Merchant of Menace	"Fighting Blood"	Dec.	15	2,000
Breaking Into Society	Bull Montana	Dec.	29	4,112
Judgment of the Storm	Lloyd Hughes	Jan.	5	6,320
The Lullaby	Jane Novak	Jan.	12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan.	12	2,000
Beauty and the Feast	"Fighting Blood"	Jan.	12	2,000
The Switching Hour	"Fighting Blood"	Jan.	12	2,000

FIRST NATIONAL

Circus Days	Jackie Coogan	June	30	6,000
Wandering Daughters	James Young prod.	July	7	5,471
The Scarlet Lily	Katherine MacDonald	July	21	6,000
The Brass Bottle	Tourneur prod.	Aug.	4	5,290
Trilby	R. W. Tully prod.	Aug.	4	7,321
Ashes of Vengeance	Norma Talmadge	Aug.	18	10,000
Dulcy	Constance Talmadge	Sept.	8	6,850
Her Reputation	May McAvoy	Sept.	15	7,000
Potash and Perlmutter	Carr-Bernard	Sept.	22	7,700
Meanest Man in the World	Bert Lytell	Sept.	29	6,500
The Huntress	Colleen Moore	Oct.	13	6,236
Ponjola	Anna Q. Nilsson	Oct.	20	7,000
The Bad Man	Holbrook Blinn	Oct.	20	6,404
The Fighting Blade	Richard Barthelmess	Oct.	27	8,729
Flaming Youth	Colleen Moore	Nov.	24	8,434
The Eternal City	Star cast	Dec.	1	7,800
Anna Christie	Blanche Sweet	Dec.	1	7,031
Twenty-one	Richard Barthelmess	Dec.	1	6,560
Boy of Mine	Ben Alexander	Dec.	8	7,009
The Wanters	Marie Prevost	Dec.	8	6,871
Thundergate	Owen Moore	Dec.	15	6,565
Her Temporary Husband	Sydney Chaplin	Dec.	22	6,723
The Dangerous Maid	Constance Talmadge	Dec.	22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec.	29	6,500
Black Oxen	Corinne Griffith	Jan.	19	7,937
The Song of Love	Norma Talmadge	Jan.	19	8,000
The Love Master	"Strongheart"	Jan.	19	6,779

FOX FILM CORP.

The Man Who Won	Dustin Farnum	Sept.	1	5,500
Jungle Pals	Features apes	Sept.	1	2,000
Monna Vanna	Star cast	Sept.	8	9,000
Does It Pay?	Hope Hampton	Sept.	8	6,652
If Winter Comes	Percy Marmont	Sept.	15	10,000
The Silent Command	Edmund Lowe	Sept.	15	
Why Pay Rent?	Sunshine comedy	Sept.	15	2,000
The Gun Fighter	William Farnum	Sept.	22	5,000
The Two Johns	Harry Sweet	Sept.	22	2,999
A Goldfish Story	Instructive	Sept.	22	1,000
The Lone Star Ranger	Tom Mix	Sept.	29	5,250
The Grail	Dustin Farnum	Sept.	29	4,617
The Rain Storm	Conklin-Sweet	Sept.	29	2,000
Times Have Changed	William Russell	Oct.	6	5,082
The Tailor	Al St. John	Oct.	6	2,000
Toilers of the Equator	Instructive	Oct.	6	1,000
Sunshine and Ice	Instructive	Oct.	6	500
Second Hand Love	Charles "Buck" Jones	Oct.	20	
Cameo Kirby	John Gilbert	Oct.	27	6,931
The Temple of Venus	Allegorical fantasy	Nov.	10	8,000
Big Dan	Charlie Jones	Nov.	10	5,934
Up in the Air	Imperial Comedy	Nov.	10	2,000
You Can't Get Away With It	Percy Marmont	Nov.	24	6,152
Cloisters in the Clouds	Instructive	Nov.	24	1,000
Dance or Die	Sunshine Comedy	Nov.	24	2,000
When Odds Are Even	William Russell	Dec.	1	4,284
Wet and Weary	Clyde Cook	Dec.	1	2,000
This Freedom	Star cast	Dec.	8	7,000
Income Tax Collector	Lew Brice	Dec.	15	2,000
Universities of the World	Instructive	Dec.	15	1,000
Six Cylinder Love	Ernest Truex	Dec.	22	7,000
The Shepherd King	Feature cast	Dec.	22	8,500
Cupid's Fireman	Charles Jones	Dec.	29	5,000
A Dutch Treat	Instructive	Dec.	29	1,000
Rough Sailing	Sunshine comedy	Dec.	29	2,000
The Governor's Lady	Harry Milarde prod.	Jan.	5	7,069
Johnnie's Swordfish	Instructive	Jan.	5	1,000
Arabia's Last Alarm	Imperial comedy	Jan.	12	2,000
Gentle Julia	Bessie Love	Jan.	19	5,837
Spring Fever	Harry Sweet	Jan.	19	2,000

GOLDWYN

The Last Moment	Star cast	June	2	6,000
The Ragged Edge	Mimi Palmieri	June	16	6,800
The Spoilers	Jesse D. Hampdon prod.	July	7	8,928
Three Wise Fools	Claude Gillingwater	July	14	6,946
The Love Piker	Anita Stewart	July	21	6,237
Little Old New York	Marion Davies	Aug.	18	10,000
The Green Goddess	George Arliss	Aug.	25	9,100
Red Lights	Marie Prevost	Sept.	22	6,841
Six Days	Corrine Griffith	Sept.	29	8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13	
The Day of Faith	Eleanor Boardman	Dec.	8	6,557
In the Palace of the King	Blanche Sweet	Dec.	15	9,000
Slave of Desire	Star cast	Dec.	15	6,675
Reno	Rupert Hughes prod.	Dec.	22	7,000
The Great White Way	Cosmopolitan prod.	Jan.	12	10,000
Name the Man	Victor Seastrom prod	Jan.	12	8,000
Through the Dark	Colleen Moore	Jan.	19	7,999

HODKINSON

Fun From the Press	Star cast	Nov.	24	7,000
The Steadfast Heart	Issued weekly			1,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr.	7	5,600
Romance of Life	Educational	May	12	1,000
The Critical Age	Pauline Garon	May	19	4,500
Youthful Cheaters	Glenn Hunter	June	2	5,700
The Mark of the Beast	Robert Ellis	June	16	5,988
Michael O'Halloran	True Boardman	June	23	7,000
The Rapids	Harry T. Morey	June	30	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July	14	1,000
Wild and Wicked	Raymond McKee	July	14	2,000
The Cuckoo's Secret	Bray-instructive	July	14	1,000
Radio-Mania	Charles Murray	July	14	2,000
Helpful Hogan	Grant Mitchell	July	28	5,400
Pat's Patents	Comedy	Aug.	25	2,000
Fiddling Fool	Raymond McKee	Aug.	25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept.	1	1,000
The Drivin' Fool	Wally Van	Sept.	8	5,800
Puritan Passions	Glenn Hunter	Sept.	15	6,000
Shifting Sands	Peggy Hylan	Oct.	20	5,308
The Life of Reilly	C. C. Burr Comedy	Oct.	27	2,000
The Old Fool	James Barrows	Dec.	29	6,147
Grit	Glenn Hunter	Jan.	12	5,800

METRO

Rouged Lips	Viola Dana	Sept.	8	5,150
Three Ages	Buster Keaton	Sept.	8	5,251
Desire	Premier prod.	Sept.	22	6,500
The Eagle's Feather	Premier prod.	Sept.	22	6,500
The Eternal Struggle	Reginald Barker	Sept.	22	7,374
Long Live the King	Jackie Coogan	Nov.	10	9,364
Held to Answer	Viola Dana	Nov.	3	5,601
The Social Code	Premier prod.	Oct.	6	5,000
The Human Mill	A. Holubar prod.			
Man, Woman and Temptation	Fred Niblo prod.			
Pleasure Mad	R. Barker prod.	Nov.	24	7,547
Scaramouche	Rex Ingram prod.	Oct.	13	9,800
In Search of a Thrill	Viola Dana	Nov.	3	5,500
A Wife's Romance	Clara K. Young	Nov.	3	6,000
Shooting of Dan McGrew	Barbara LaMarr			
Our Hospitality	Buster Keaton	Nov.	24	6,220
Fashion Row	Mae Murray	Dec.	8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec.	15	5,700
The Heart Bandit	Viola Dana	Jan.	19	4,900

PATHE

Asleep at the Switch	Ben Turpin	Oct.	13	2,000
It's a Gift	Snub Pollard	Oct.	13	1,000
Winner Take All	Paul Parrott	Oct.	20	1,000
Aged in the Wood	Terry cartoon	Oct.	20	8,000
High Flyers	Terry cartoon	Oct.	20	1,000
Stage Fright	"Our Gang"	Oct.	20	2,000
Frozen Hearts	Stan Laurel	Oct.	27	2,000
The Circus	Terry cartoon	Oct.	27	1,000
Jamestown	Historical	Nov.	3	4,000
A Barnyard Romeo	Terry cartoon	Nov.	3	1,000
The Whole Truth	Stan Laurel	Nov.	3	1,000
Roughing It	"Spat Family"	Nov.	3	2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3	2,000
Do Women Pay?	Terry cartoon	Nov.	10	1,000
Dear Ol' Pal	Snub Pollard	Nov.	10	1,000
Hustlin' Hank	Will Rogers	Nov.	10	2,000
Derby Day	"Our Gang"	Nov.	17	2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17	1,000
The Way of a Man	Featurized serial	Nov.	24	9,000
Save the Ship	Stan Laurel	Nov.	24	1,000
The Dare Devil	Mack Sennett prod.	Nov.	24	2,000
Go West	"Dippy-Doo-Dads"	Nov.	24	1,000
The Soilers	Stan Laurel	Nov.	24	2,000
Happy Go Luckies	Terry cartoon	Nov.	24	1,000
Vincennes	Historical series	Dec.	1	3,000
Why Elephants Leave Home	Animal subject	Dec.	1	2,000
The Five-Fifteen	Terry cartoon	Dec.	1	1,000
Flip Flops	Sennett comedy	Dec.	1	2,000
Uncensored Movies	Will Rogers	Dec.	1	2,000
Wild and Woolly	"Sportlight"	Dec.	1	1,000
Sunday Calm	"Our Gang"	Dec.	15	2,000
Fully Insured	Snub Pollard	Dec.	15	1,000
The Cat Came Back	Terry cartoon	Dec.	15	1,000
Scorching Sands	Stan Laurel	Dec.	8	1,000
A Dark Horse	Terry cartoon	Dec.	8	1,000
The Great Outdoors	"Spat Family"	Dec.	8	2,000
Join the Circus	Pollard-Parrott	Dec.	8	2,000
The Morning After	Terry cartoon	Dec.	22	1,000
Mother's Joy	Stan Laurel	Dec.	22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec.	22	1,000
The Way of a Man	Serial	Dec.	22	
Daniel Boone	Historical series	Dec.	29	3,000
The Best Man Wins	Aesop Fable	Dec.	29	1,000
It's a Boy	Snub Pollard	Dec.	29	1,000
The Five Orphans of Storm	Terry cartoon	Dec.	29	1,000
Girls and Records	"Sportlight"	Dec.	29	1,000
The Darkest Hour	"Spat Family"	Dec.	29	2,000
Inbad, the Sailor	Billy Bevan	Dec.	29	2,000
Ten Dollars or Ten Days	Ben Turpin	Jan.	5	2,000
Two Wagons—Both Covered	Will Rogers	Jan.	5	2,000
At First Sight	Charles Chase	Jan.	5	1,000
Tire Trouble	"Our Gang"	Jan.	12	2,000
The Good Old Days	Terry cartoon	Jan.	12	1,000
The Call of the Game	"Sportlight"	Jan.	12	1,000
The Big Idea	Snub Pollard	Jan.	12	1,000
Smithy	Stan Laurel	Jan.	19	1,000
The Animals' Fair	Terry cartoon	Jan.	19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan.	19	1,000
The Black Sheep	Terry cartoon	Jan.	19	1,000

PLAYGOERS PICTURES

A Pauper Millionaire	C. M. Hallard	Feb.	10	4,304
A Clouded Name	Norma Shearer	Mar.	3	4,855
The Man Who Waited	Star cast	May	12	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

(Continued from preceding page)

PREFERRED PICTURES

Daughters of the Rich	Gasnier prod.	June	30	6,07
Mothers-in-Law	Gasnier prod.	Aug.	25	6,7
The Broken Wing	Miriam Cooper	Sept.	1	6,2
April Showers	Colleen Moore	Nov.	17	6,3
The Virginian	Kenneth Harlan	Nov.	24	8,0
Maytime	Ethel Shannon	Dec.	8	7,5

SELZNICK

Rupert of Hentzau	Hammerstein-Lytell	July	21	9,400
Quicksands	Chadwick Dix	Apr.	7	6,307
Outlaws of the Sea	Marguerite Courot	Apr.	7	5,395
Modern Marriage	Bushman-Bayne	Apr.	14	6,331
Vengeance of the Deep	Ralph Lewis	Apr.	28	4,753
The Truth About Wives	Betty Blythe	June	9	5,973
Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May	19	6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May	12	5,000
The Prairie Mystery	Bud Osborne	June	16	5,000
Broadway Gold	Elaine Hammerstein	July	28	6,800
Let's Go	Richard Talmadge	Nov.	17	5,198
The Unknown Purple	Henry B. Walthall	Dec.	8	6,950

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct.	28	10,000
Tess of the Storm Country	Mary Pickford	Nov.	25	10,000
Tailor Made Man	Charles Ray	Dec.	9	8,649
One Exciting Night	D. W. Griffith prod.	Oct.	21	11,000
The Girl I Loved	Charles Ray	Mar.	31	7,100
The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

Blinky	Hoot Gibson	Sept.	1	5,740
Drifting	Drifting	Sept.	1	7,394
High Kickers	Doris Eaton	Sept.	1	2,000
Sing Sing	Neely Edwards	Sept.	1	1,000
Fighting Fists	Jack Ford	Sept.	1	2,000
The Untamable	Gladys Walton	Sept.	8	4,776
Uncle Bim's Gift	"The Gumps"	Sept.	8	2,000
His Second Daze	Bert Roach	Sept.	8	1,000
Hunchback of Notre Dame	Lon Chaney	Sept.	15	11,000
A Chapter in Her Life	Jane Mercer	Sept.	15	6,330
Back to Earth	Century Comedy	Sept.	15	2,000
Face to Face	Western	Sept.	15	2,000
Dancing Love	Dancing comedy	Sept.	15	1,000
Where Is This West?	Jack Hoxie	Sept.	22	4,532
Round Figures	Jack Cooper	Sept.	22	2,000
Jollywood	Chuck Reisner	Sept.	22	2,000
The Clean Up	Herbert Rawlinson	Sept.	29	5,051
Trail of the Wolf	Jay Morley	Sept.	29	2,000
Bringing Up Buddy	Buddy Messinger	Sept.	29	2,000
Hard Luck Jack	Pete Morrison	Sept.	29	2,000
Cuckoo	Neely Edwards	Sept.	29	1,000
The Six-Fifty	Niles Welch	Oct.	6	5,100
Thundering Down	Super-Jewel	Oct.	6	6,000
One Exciting Day	Billy Engle	Oct.	6	2,000
Own a Home	Neely Edwards	Oct.	6	1,000
The Wild Party	Gladys Walton	Oct.	13	5,034
Gentlemen of the West	Pete Morrison	Oct.	13	2,000
Cracked Wedding Bells	Chuck Reisner	Oct.	13	1,000
Japanese Earthquake	International News	Oct.	13	
The Ramblin' Kid	Hoot Gibson	Oct.	20	6,305
The Tenderfoot	Edmund Cobb	Oct.	20	2,000
Don't Scream	"Pal," the dog	Oct.	20	2,000
Going South	Neely Edwards	Oct.	20	1,000
The Acquittal	Star cast	Oct.	27	6,523
Beasts of Paradise	Desmond serial	Oct.	27	
A Million to Burn	Herbert Rawlinson	Nov.	3	4,556
Darling of New York	"Baby Peggy" feature	Nov.	3	6,260
Fashion Follies	Century Comedy	Nov.	3	2,000
Code of the Mounted	Western	Nov.	3	2,000
Be My Guest	Neely Edwards	Nov.	3	1,000
Men in the Raw	Jack Hoxie	Nov.	10	4,315
Golfmania	Billy Engle	Nov.	10	2,000
So Long Sultan	Chuck Reisner	Nov.	10	2,000
The Twilight Trail	Margaret Morris	Nov.	10	1,000
Down in the Ships to See	"Pal," the dog	Nov.	17	2,000
The Idea Man	Bert Roach	Nov.	17	1,000
White Tiger	Priscilla Dean	Nov.	24	7,177
The Payroll Thief	Jack Mower	Nov.	24	2,000
No Parking Aloud	Neely Edwards	Nov.	24	1,000
She's a He	Buddy Messinger	Nov.	24	2,000
The Thrill Chaser	Hoot Gibson	Dec.	1	5,196
Crooked Alley	Laura LaPlante	Dec.	1	4,500
Miles of Smiles	Baby Peggy	Dec.	1	2,000
The Ghost City	Pete Morrison	Dec.	8	serial
The Corn-Fed Sleuth	Jack Earle	Dec.	8	2,000
A Matter of Policy	Neely Edwards	Dec.	8	1,000
The Near Lady	Gladys Walton	Dec.	15	4,812
The Red Warning	Jack Hoxie	Dec.	15	4,795
A Lady of Quality	Virginia Valli	Dec.	22	8,640
A Movie Fantasy	Hy Mayer cartoon	Dec.	22	1,000
Under the White Robe	Neely Edwards	Dec.	22	1,000
Bucking the Line	Buddy Messinger	Dec.	22	2,000
His Mystery Girl	Herbert Rawlinson	Dec.	29	4,487
Chasing Wealth	Neely Edwards	Dec.	29	1,000
Hansel and Gretel	Baby Peggy	Dec.	29	2,000
Rustlin' Buster	Jack Mower	Dec.	29	2,000
Pure Grit	Roy Stewart	Jan.	5	4,57
The Last Outlaw	Western	Jan.	5	2,0
A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,568
The Whispered Name	Ruth Clifford	Jan.	19	5,196
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,000
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000

VITAGRAPH

The Man Next Door	David Smith prod.	June	9	2,000
The Midnight Alarm	Special cast	Aug.	11	6,000
Pioneer Trails	Special cast	Oct.	27	6,920
On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Man From Brodney's	J. Warren Kerrigan	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000

WARNER BROTHERS

Little Church Around the Corner	Featured cast	Feb.	24	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug.	25	6,200
Little Johnny Jones	Johnny Hines	Aug.	25	6,000
The Gold Diggers	Hope Hampton	Sept.	22	6,500
The Country Kid	Wesley Barry	Nov.	10	6,500
Tiger Rose	Lenore Ulrich	Dec.	15	8,000
Lucretia Lombard	Irene Rich	Dec.	22	7,500

MISCELLANEOUS

			Review	Footage
ANDERSON PICTURES				
After the Ball	T. O. D. C. prod.	Jan.	5	6,500
GRAND-ASCHER DISTRIBUTING CORP.				
The Love Trap	Bryant Washburn	Sept.	15	5,710
Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,936
AYWON FILM CORP.				
The Tango Cavalier	George Larkin	Nov.	3	
CHARLES C. BURR				
The Last Hour	Milton Sills	Jan.	13	6,000
Luck	Johnny Hines	Mar.	31	6,000
You Are Guilty	Edgar Lewis prod.	Mar.	31	5,000
C. B. C.				
Hallroom Boys	Twice a month			2,000
Yesterday's Wife	M. De La Motte	Sept.	22	6,500
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
EQUITY PICTURES				
The Daring Years	Mildred Harris	Aug.	4	7,000
PHIL GOLDSTONE				
Speed King	Richard Talmadge	Feb.	10	5,000
Thru the Flames	Richard Talmadge	June	30	5,000
His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000
INDEPENDENT PICTURES CORP.				
Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	
LEE-BRADFORD				
Is Money Everything?	Miriam Cooper	Apr.	7	5,800
Call of the Hills	Maud Malcolm	May	5	5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July	28	
Shattered Reputations	Johnnie Walker	Oct.	27	5,000
MONOGRAM PICTURES				
The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800
PRINCIPAL PICTURES CORP.				
East Side, West Side	Eileen Percy	Apr.	28	6,000
Temporary Marriage	Kenneth Harlan	May	5	7,000
Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700
PRODUCERS SECURITY				
The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
TRISTONE				
The Bargain	W. S. Hart	Sept.	29	5,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

A Pleasant Time Was Had by All Not Waiting for Mellon Cutting The Projector Percentage

THE Association of Motion Picture Equipment Dealers of America held the most successful convention in its history at the Congress Hotel on January 10-11-12, with over one hundred members present.

Owing to the absence of the president of the association, William Oldnow, of the Southern Theatre Equipment Company of Atlanta, Joe Hornstein, of the Howells Cine Equipment Company, the first vice-president, took the chair.

Being a good executive, and realizing that the best way to do things was to have some one else do them, Joe relinquished the honor almost as soon as he assumed it with the happy expedient of appointing three of his fellow officials to preside successively in his stead.

Thus it came about that Leo E. Dwyer, of the Theatre Supply Company of Cleveland, and third vice-president of the association, presided at the first day's meeting; Henry Jay Smith, of Hollis, Smith, Morton Company of Pittsburgh, and second vice-president of the association, during the second day; while C. B. Struble, of the Yale Theatre Supply Company of Kansas City, Mo., who is fourth vice-president, laid down the law during the third day of the meeting.

The associate members, the manufacturers, held a separate meeting of their own, presided over by Chairman H. H. Cudmore, and each member, both active and associate, was pledged to bring at least one member into the fold before the next convention, which will be held July 17-18-19 in Cleveland, and at which time the annual elections will be held.

The roster of the association, we understand, now shows the names of 162 members, which are equally divided between active and associate.

A banquet was held at the Congress on the night of January 11, at which H. H. Cudmore presided as toastmaster in his usual happy style.

LAST week we mentioned several progressive exhibitors who were not waiting for any Mellon cutting before bettering their houses.

Here is another collection for the roll of honor. The Strand Theatre, of Union Springs, Ala., has been reopened fully renovated. In Chicago V. A. Nomikis is about to remodel the Wabash Theatre, at 1238 So. Wabash avenue; while in Pontiac, Ill., Hal Opperman is figuring on an expenditure in the neighborhood of $25,000 for remodeling and enlarging his Crescent on Madison street.

New equipment has just been installed in the Princess Theatre of Opelousas, La., and improvements made to the building; while in St. Cloud, Minn., the Capital has just been improved and renovated.

Last, but not least, Gay Green, of Asheville, N. C., contemplates expending $18,000 upon interior decorations and a new organ just as soon as he can decide how much of the amount he will contribute to the organ builder and how much to the decorators.

THE new St. Clair Theatre of Indianapolis, a $90,000, 12,000-seat house, has just opened. So also has the Dixie of Odessa, Mo., which seats 700 and cost $17,000; while out in Alton, in the same state, Mrs. Pearl White's new Alton Theatre has just made its bow to the public.

In Wewoka, Okla., the Olympic, and in Columbia, Tenn., the Princess have also opened; while in St. Clairsville, Ohio, a new picture house has just been christened by Charles Amien.

When one starts to figure out that the 700-seat Odessa house will probably have just as many projection machines as the $90,000 Indianapolis theatre one feels inclined to envy Messrs. Earl and Porter.



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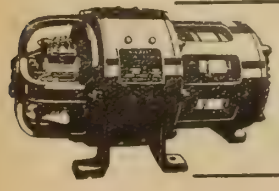
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Safety for Patrons Is Key Note of the 1400-Seat Norwich Palace

"SAFETY for patrons throughout" was the slogan of the builders of the Palace Theatre in Norwich, Connecticut, which opened October 15, with an exclusive motion picture policy. Situated in a city of approximately 30,000 population, the Palace is a splendid type of film house.

A. A. Spitz, prominent New England theatre owner, is the president and general manager of the Palace Theatre Corporation, which operates the house.

The tract of land on which the Palace was erected covers approximately 16,000 square feet and is surrounded on all sides by open ways and is a whole block in length.

The Palace has eight exits, either leading directly onto a highway or to an open space that always will be unencumbered. A new concrete roadway built by the city on Rose place, on which the theatre fronts, insures ample ease of entrance. The management intends, insofar as it can do so, to keep the fourteen feet right of way from Rose place to Ferry street open and this open space was provided for in the hopes that patrons coming in automobiles would be able to stop directly in front of the entrance and each car discharge its occupants and then be driven to a point where traffic to the theatre would not be interfered with.

Front of Tapestry Brick and Limestone

The front elevation of the Palace is of buff tapestry brick with limestone trimmings and ornate gargoyles. There is a large marquee bordered with electric lights on which appears the name of the theatre. The name also is set out in much larger letters in electric lights on the tower of the building which is surmounted by a flag pole.

Over the marquee covering nearly the entire front of the theatre is a beautiful cathedral leaded glass window.

The lobby is of ample size with a floor of white ceramic tile with a border of colored tile and a marble wainscoting entirely covering the walls up to the point where highly decorative frames announce the programs.

Two ticket windows are on either side of the entrance. The lobby is brilliantly lighted by a circle of ceiling lights and the vaulted ceiling is artistically decorated. An ornamental plaster cornice adds to the attractiveness of the lobby.

Seats Fourteen Hundred Patrons

The lobby opens directly into the main auditorium which has a capacity of approximately 1,400 seats. Back of the last row of chairs is a large area for standing room. The seats are upholstered in tan morocco with twenty-inch backs.

The floor of the auditorium, (there is no balcony), is of concrete having a pitch of eight feet from the rear wall to the stage. The floor coverings are of light grey with a blue border. The tapestries, draperies and other hangings are of peacock blue which with the burnt old ivory chandeliers form a pleasing color scheme. There are seven drop chandeliers, also clusters of wall fixtures, all in old ivory finish. These combination fixtures are so made that either electricity or gas can be used for illumination.

House Is Well Ventilated

The ventilating system consists of ventilators in the roof, air ducts in the walls, electric fans in the roof and on both sides of the walls, also a large door about six feet in width, opening out on the north side. In the rear of the theatre are paneled draught screens.

The heating plant consists of two boilers adaptable for the burning of either coal or oil as fuel. It is not located in the theatre building, but in another structure known as the Spitz Building. Construction of the heating plant in a place other than the theatre was in line with Mr. Spitz's insistence that safety be the watchword in building the Palace.

The women's rest and retiring rooms are on the main floor on the left side of the entrance. They are attractively furnished with plate glass mirrors, lavatories, wicker furniture and rugs and draperies of a color that harmonizes with the general color scheme of the theatre. In the rest room are a fireplace, mantle and alcoves that give it an air of intimacy and coziness.

The men's retiring room is on the floor below the main auditorium and is of ample size, and furnished in good taste.

Two Simplexes Furnish Projection

The projection room is over the entrance and is fireproof in every particular. Two Simplex machines are used and a General Electric generator has been installed.

The orchestra pit is of generous size with a retiring room, for the members of the orchestra, under the stage. In the pit is the console of the organ and a concert grand piano. The organ pipes are in alcoves on either side of the stage proscenium arch and are covered by a gilt grill.

The stage in its size, lighting effects, dressing room and curtains is such that the larger legitimate productions may be presented. The proscenium arch is approximately forty feet high and the stage has a depth of 27 feet. The drop curtains are operated by motors. An asbestos curtain has been installed and there is a beautiful setting for the picture screen.

After an inspection of all of the features of the Palace building, Howard L. Stanton, chief of the Norwich fire department and fire marshall, wrote to Mr. Spitz, saying that the theatre, from the standpoint of safety and as a fire hazard can hardly be improved upon. He said that the construction materials, the heating plant, the projection room, electric wiring, number and location of exits, and width of aisles meet every requirement.

William H. Harding is the manager of the Palace. Miss Florence Eaton is organist and musical director.

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The Past Week's Record of Incorporations at Albany

TEN motion picture companies were included in the incorporations in New York State for the week ending January 12, according to records in the secretary of state's offices. These companies included the following:

Aquilar Screen Productions, Inc., capitalized at $10,000, with Jack Fier, D. I. Buchanan, Joseph diLorenzo, New York City.

Neptune Film Corporation, $12,500, Isidor Rendelman, Tillie Levitt, Brooklyn; L. L. Green, New York City.

Columbia Pictures Corporation, $250,000, Jack John, Joe Brandt, Harry Cohn, New York City.

Roy Pictures, $20,000, M. L. Lesser, New York; Whitman Bennett, Gordon Ellis, Yonkers.

Bellman Picture Corporation, $15,000, Jack Bellman, New York; I. Trachtenberg, Brooklyn; A. Pollack, Yonkers.

L. Rosen, Inc., $900, L. Rosen, William Baume, Louise Levine, New York City.

LaSalle Amusement Corporation, Niagara Falls, $30,000, Harry Parkee, T. B. Lee, Joseph Paonessa, Niagara Falls.

Richmount Pictures, Inc., B. V. Smith, H. G. Hitchcock, A. F. Guthrie, New York.

Belritz Amusement Co., Inc., and the Trebelt Amusement Co, the directors of each company being T. F. Thornton, W. C. Davidson, J. P. H. Rieper, New York City.

The capitalization of the last three companies was not stated in the papers filed.

Recent Incorporations

LOS ANGELES, CALIF.—Kinemart Studios, Inc. Capital $100,000.

WILMINGTON, DEL.—Worthy Pictures, Inc. Capital $5,000,000.

WILMINGTON, DEL.—Temple Theatre Amusement Company. Capital $25,000.

CHICAGO, ILL.—Roosevelt Amusement Company. Capital $500,000.

INDIANAPOLIS, IND.—Ohio Theatre Company. Capital $60,000. Incorporators: Jean Marks, Martin M. Hugg, Charles M. Olson, Howard W. Armstrong.

CUMBERLAND, MD.—Dan Howard Theatre Company, Inc. Capital $10,000. Incorporators: H. E. Chaney, D. F. Nee, Carl Sluss.

RIDGELY, MD.—Community Amusement Corporation. Capital $15,000. Incorporators: Harvey L. Holsinger, Charles L. Hobbs and others.

BOSTON, MASS.—Sterling Pictures Corporation of New England. Capital $100,000.

DETROIT, MICH.—Michigan Picture Exchange. Capital $150,000. Incorporators: Frank E. Beecher, Albert Rupert, Hazel Stickle.

DETROIT, MICH.—Aladdin Theatre Company, 9640 East Jefferson street. Capital $10,000. Incorporators: Joseph A. Eckel, Helen M. and John J. Poolitz.

ST. LOUIS, MO.—A. L. Ketchum Theatre Company. Capital $30,000. Incorporators: A. L. Ketchum, P. A. Koch, P. G. McElwee, R. H. McRoberts.

Power's for Arcade

The Hoquiam Amusement Co., Hoquiam, Wash., which recently purchased the Arcade Theatre from Newman & Connell, have installed new Power's 6-B improved projectors. Installation was made by the Theatre Equipment Co. of Seattle.

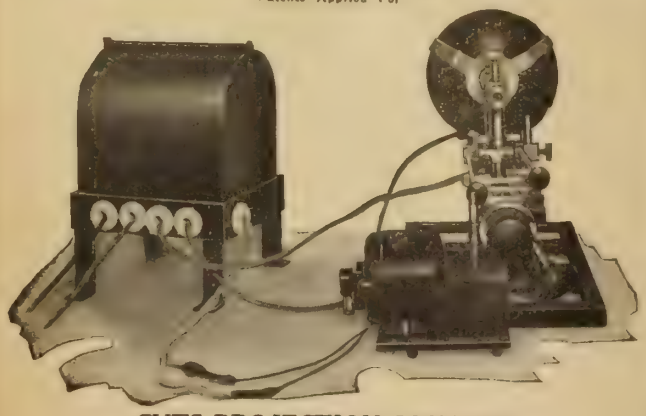
A School Installation

Cosmopolitan Film Exchange, of Seattle, reports installation of three projectors for visual educational purposes in the University Place School, Tacoma; the school at Mossy Rock, and the school at Kapowsin.

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Theatres Projected

WAYCROSS, GA.—A. R. Hood and L. B. Harrell have plans by Greeley & Benjamin, Jacksonville, for four-story theatre and store building.

*CHICAGO, ILL.—John Mangel and John Conger, 17 East Monroe street, have plans by Oldefest & Williams, 605 North Michigan avenue, for one-story moving picture theatre, 100 by 150 feet, with seating capacity of 2,300, to be erected at southeast corner Howard and Ridge streets, to cost $150,000.

*GENESEO, ILL.—Frank Delander plans to erect two-story brick moving picture theatre, with seating capacity of 500.

HARRISBURG, ILL.—Levine & Rupert, 822 West 70th street, Chicago, is preparing plans for two-story terra-cotta and reinforced concrete theatre, store and office building, 100 by 165 feet, to cost $275,000. Theatre will have seating capacity of 1,500.

ROCKFORD, ILL.—J. G. Hoagland, president National Lock Company, 1930 Seventh street, contemplates erecting brick fireproof moving picture or vaudeville theatre on Wyamaon street.

WAUKEGAN ILL.—Mrs. Sid Hayman, Orpheum Theatre, contemplates erecting theatre.

INDIANAPOLIS, IND.—New theatre will be erected at 2351 Station street, 40 by 120 feet, for Oscar Markum, to cost about $25,000.

ARKANSAS CITY, KANS.—J. R. Buford, Rex Theatre, has plans by Carl Boller & Brothers, 508 Ridge avenue, Kansas City, Kans., for two-story moving picture and vaudeville theatre, 52 by 125 feet, to cost $100,000.

COFFEYVILLE, KANS.—John Teckett contemplates erecting theatre.

NATICK, MASS.—M. B. Nazzaro has purchased site on West Central street for erection of moving picture theatre.

FLINT, MICH.—Wells Brothers Construction Company, 53 West Jackson Boulevard, Chicago, has contract for reinforced concrete theatre, store and office building to be erected at Second, Third, Harrison and Brugh streets, for Flint Building Corporation, 415 Genesee Bank Building, to cost $2,500,000.

FRANKFORT, MICH.—New theatre is planned to be erected at Third and Main streets by C. Carland, to cost about $30,000.

GRAND RAPIDS, MICH.—Evart Claude, 806 Leonard street, N. W., has contract to erect one-story brick and stone moving picture theatre, 242 by 193 feet, at Genesee street and Lake Drive for J. McElwee, 537 Greenwood avenue, to cost $40,000.

MILLBURN, N. J.—Mahlon Polansky contemplates erecting two-story brick theatre, store and office building on Millburn avenue.

BROOKLYN, N. Y.—Levenson Brothers, 4196 Park avenue, New York, have contract for three-story brick and terra-cotta moving picture theatre, 64 by 100 feet, to be erected at southeast corner Fourth avenue and Dean street for Fourth Avenue & Dean Street Corporation, 676 Willoughby street, to cost $200,000.

JACKSON HEIGHTS, N. Y.—Max Kramer, Grand Central Terminal, New York, has plans by Herbert H. Krapp, 116 East 16th street, New York, for one and two-story brick theatre, store and office building 158 by 196 by 340, to be erected at northeast corner 25th street and Baxter avenue.

LONG ISLAND CITY, N. Y.—Queensboro Mutual Theatre Corporation has plans by Paul Ruehl, 840 Eleventh avenue, for one-story brick theatre, 75 by 100 feet, to be erected at Bridge Plaza, to cost $100,000.

LITTLE FALLS, N. Y.—William Bernstein, 790 Riverside Drive, New York, has plans by Leon H. Lempert, Cutler Building, Rochester, for two-story brick theatre and store building, 45 by 125 feet, to be erected on Main street, to cost $125,000.

NEW YORK, N. Y.—Motion Picture Theatre, 100 Third ave., has plans by George McCabe, 96 Fifth avenue, for alterations to five-story brick theatre at 103 Third avenue, to cost $5,000.

CHARLOTTE, N. C.—J. H. Cutter plans to erect theatre on West Trade street.

GASTONIA, N. C.—J. W. Ware and associates plan to erect theatre.

MARIEMONT, O.—Mariemont Company, 115 East Fourth street, contemplates erecting brick theatre, to cost $100,000.

EASTON, PA.—Wilmer Vincents Theatre Company, 1451 Broadway, New York, plans to erect two or three-story brick theatre, 155 by 125 feet.

*TAMAQUA, PA.—Ground has been broken for new theatre and hotel building to be erected at East Broad and South Pine streets for Higgins Amusement Company.

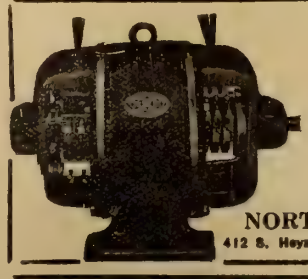
GREENVILLE, S. C.—B. T. Whitmire and associates plan to erect theatre.

GALAX, VA.—Rives Brown, of Martinsville, has plans by Eubank & Caldwell, of Roanoke, for brick fireproof theatre.

FOND DU LAC, WIS.—Levine & Rupert, 822 West 70th street, Chicago, are preparing plans for three-story brick, terra-cotta and reinforced concrete theatre and store building, 140 by 240 feet, to cost $600,000. Theatre will have seating capacity of 2,500.

MILWAUKEE, WIS.—State Theatre, 2612 State street, will erect one-story brick and tile rear addition to moving picture theatre at 28th and State streets, 55 by 45 feet.

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Riviera Theatre	New York City	Simplex
Academy of Music	New York City	Simplex
Japanese Gardens	New York City	Simplex
Riverside Roof	New York City	Simplex
**City Theatre*	*New York City*	1 *Simplex* 1 *Another make*
Bedford Theatre	Brooklyn	Simplex
Folly Theatre	Brooklyn	Simplex
Comedy Theatre	*Brooklyn*	*Another make*
Ridgewood Theatre	Brooklyn	Simplex
Terminal Theatre	*Newark, N. J.*	*Another make*
American Theatre	Newark, N. J.	Simplex
Liberty Theatre	Elizabeth, N. J.	Simplex
American Theatre	Paterson, N. J.	Simplex
Jamaica Theatre	*Jamaica, L. I.*	*Another make*
Liberty Theatre	St. Louis, Mo.	Simplex
Washington Theatre	Detroit, Mich.	Simplex
Fox's Theatre	Springfield, Mass.	Simplex

FOX FILM COMPANY THEATRES

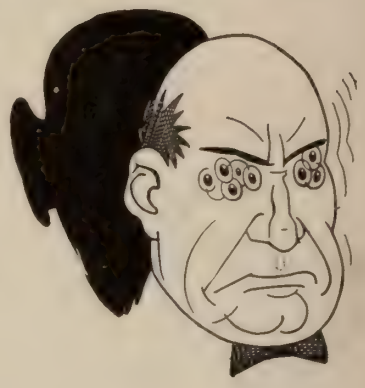
Fox's Theatre	*Philadelphia, Pa.*	*Another make*
Monroe Theatre	Chicago, Ill.	Simplex
Isis Theatre	Denver, Colo.	Simplex
Rivoli Theatre	Denver, Colo.	Simplex
Strand Theatre	Denver, Colo.	Simplex
Oakland Theatre	*Oakland, Calif.*	*Another make*

* In this theatre Simplex No. 210, now twelve years in service, has outlasted THREE machines of another make according to a Fox department head.

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Moving Picture WORLD

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BOBBY BOWES, WILLIAM E. LAWRENCE, EVA THATCHER..

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE
PRESENTED BY CARL LAEMMLE...



Quick action saves the stranger's life



Through the blinding storm to safety

anges

means

By JOSEPH HERGESHEIMER

With FRANK MAYO, VIRGINIA VALLI, FORD STERLING

Directed by KING VIDOR

JUNE MATHIS, *Editorial Director*

A Goldwyn Picture



Goldwyn-Cosmopolitan

Technicolor

breaks ground for

New Plant at Hollywood!

TO insure prompt delivery of rush prints Technicolor is building a new plant and California Headquarters at Hollywood.

"Done in Technicolor" has definitely arrived — it is no longer an experiment. This was proved by "Toll of the Sea," released through Metro; also by the color sequence in Cecil B. De Mille's masterpiece, "The Ten Commandments."

Watch for "The Uninvited Guest," a Williamson Production, to be released through Metro. See the marvelous sequence of undersea scenes "Done in Technicolor."

And remember, the Famous Players-Lasky's next Zane Grey picture—"Wanderer in the Wasteland," an Irvin Willat Production—will be done *entirely* in Technicolor. Photography begins at once.



Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

Now Booking!

Associated Authors
Frank Woods
Thompson Buchanan AA Elmer Harris
Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"Witty, Clever, Unpadded: Provides Fine Amusement"

"Let us have more pictures like 'No More Women.' Witty, cleverly handled and unpadded, it provides fine amusement," says McElliott in the N. Y. Daily News. "If we had more pictures like it, more real people with real situations, those superior folk who turn up their noses at the movies would turn 'em down again. Madge Bellamy adds some comedy tricks to her real beauty."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York
Hiram Abrams, President
A Branch Office located in every United Artists Exchange





Whitman Bennett

presents

"The HOOSIER SCHOOLMASTER"

The Great Mid-Western Classic
by Edward Eggleston

featuring

HENRY HULL & JANE THOMAS

Scenario by **Eve Stuyvesant**

Directed by **Oliver Sellers**



Praise for a Great Classic

"It brought many characters of the book back in vivid memory"

Mary Garrett Hay, *Vice Pres.*
THE INDIANA CLUB
New York

DISTRIBUTED BY
HODKINSON

~destined to set new records for your box office



Regal Pictures, Inc.
presents

LOVE'S WHIRLPOOL

with

James Kirkwood, Lila Lee and Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON

The whole world will hail this magnificent picture —



"The LULLABY"

Chester Bennett's Super Production Presenting JANE NOVAK in Her Greatest Work

FILM BOOKING OFFICES of America, Inc., takes pleasure in announcing Chester Bennett's super special production as the greatest motion picture that F. B. O. has handled since the inception of this Company.

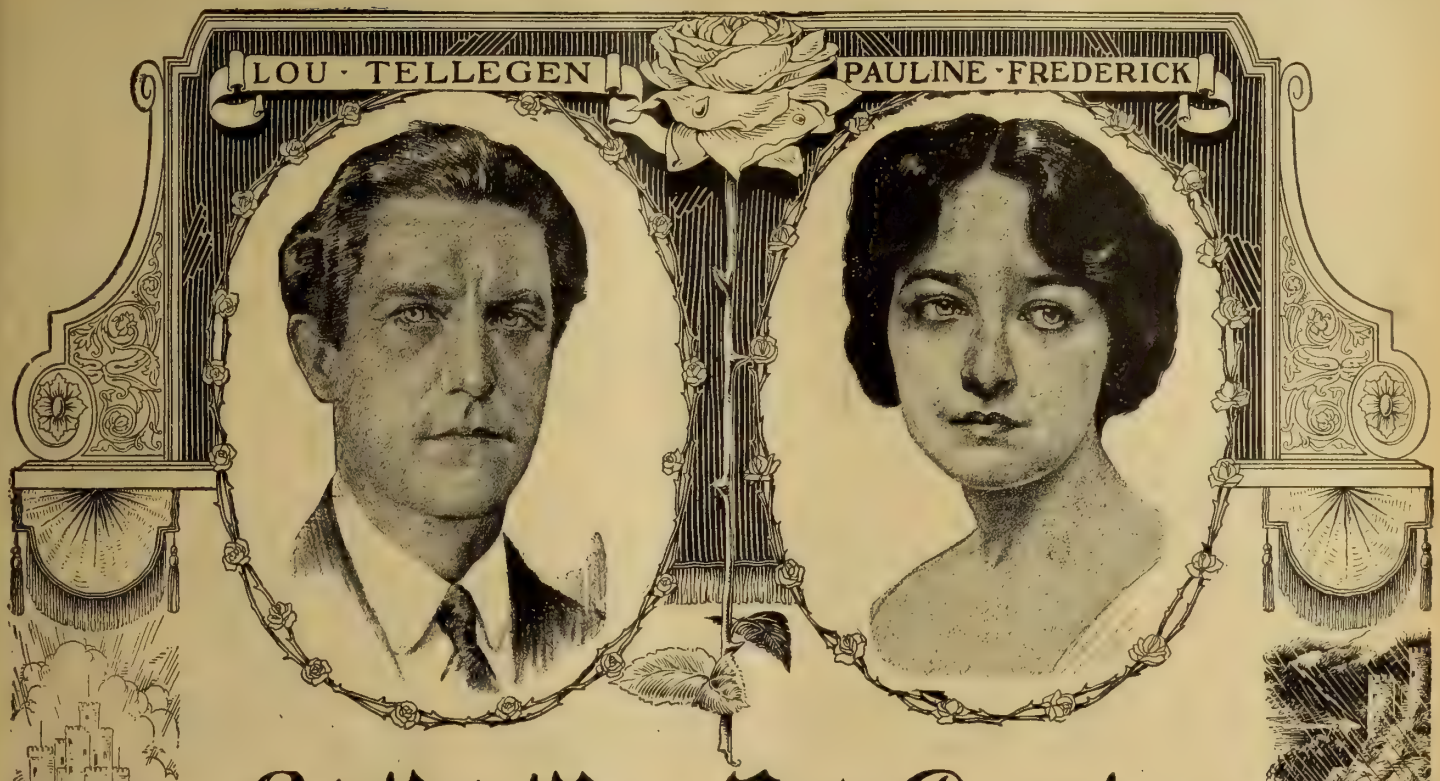
Prints of "THE LULLABY" are now in the hands of all F. B. O. Exchanges.

Private screenings are suggested to all First Run Theatres so that a perfect appreciation of this subject may be had and so that all may see why "THE LULLABY" will be classed among the first five outstanding motion picture productions for the entire year of 1924.

FILM BOOKING OFFICES of AMERICA, Inc.

723 Seventh Avenue, New York City

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27 D'ARBLAY STREET, WARDOUR STREET, LONDON, W. 1, ENGLAND



Let Not Man Put Asunder

From the famous novel by Basil King

Shall Man-Made Laws Defy Divine Command?

Woman's Eternal Question!

The Divorced Husband Said:

"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."

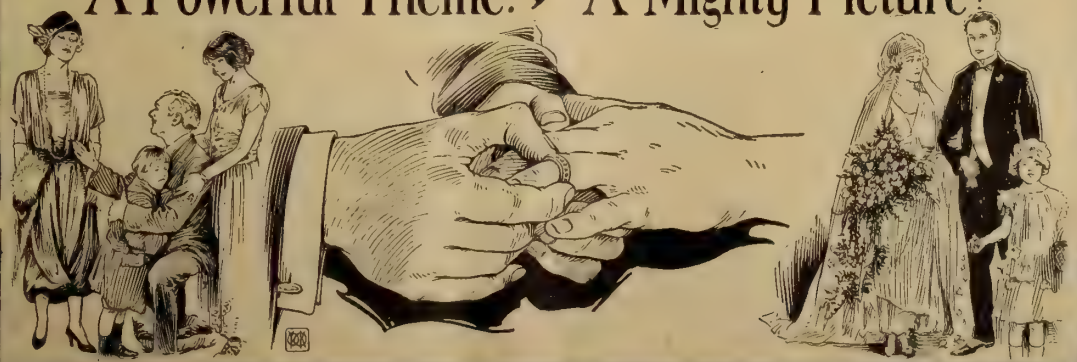
?

Man's Age-Old Problem!

The Divorced Wife Who Wed Again Said:

"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"

A Powerful Theme! A Mighty Picture!



J · Stuart · Blackton · Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

"The Marriage Circle"

DIRECTED BY
ERNST LUBITSCH

At the MARK STRAND THEATRE, *New York*
Week Beginning February 3RD

Playing an Extended Engagement at Grauman's Rialto, Los Angles
Opening Soon at the Orpheum Theatre, Chicago

WARNER BROS.
Classics of the Screen

A startling story of "good-fellow" wives and a husband or two—a fearless expose of the inner shrine of the marriage circle, with its charm of true love, its romance of fidelity, its flare of passionate jealousy, its mad affairs of faithlessness and its tragic touch of sin. An unusual story of married lovers whose love is not always confined to their own mates, deftly told by a master producer whose directorial genius stands unchallenged in the art of the photoplay.

Enacted by a Stellar Cast of Screen Stars:-

Florence Vidor
Monte Blue - Marie Prevost
Adolphe Menjou - Harry Myers
Creighton Hale
and
Others

"The Cogs of Life Turneth"

Sensational in Theme—and Sure-fire in its Audience Appeal

AN ERNST LUBITSCH PRODUCTION

ADAPTED by Paul Bern

From the play by Lothair Schmidt

INSURE

WITH A REAL TWO REEL

Al Christie *Plus*

A MASTER COMEDY PRODUCER



Many's the showman who has written an insurance policy on his show when he booked an Al Christie Comedy.

These short features have always been leaders in the comedy field.

Al Christie's name on a comedy is your guarantee of an attraction that will entertain the whole family.

It is the best show insurance you can buy.



Christie Comedies

YOUR SHOW

COMEDY ATTRACTION

Bobby Vernon

A CONSISTENT TWO-REEL STAR



Bobby Vernon is one of the very few recognized stars in two-reel comedies whose pictures are consistently good.

Regardless of its length and regardless of the feature which it accompanies, his newest comedy, "Ride 'Em Cowboy," will be the feature of many shows.

All his comedies are produced by Christie--which means the class of the two-reel field.



Educational Pictures
THE SPICE OF THE PROGRAM

SOL LESSER PRESENTS

Harold Bell Wright's

POWERFUL NOVEL. ONE OF THE WORLD'S BEST SELLERS

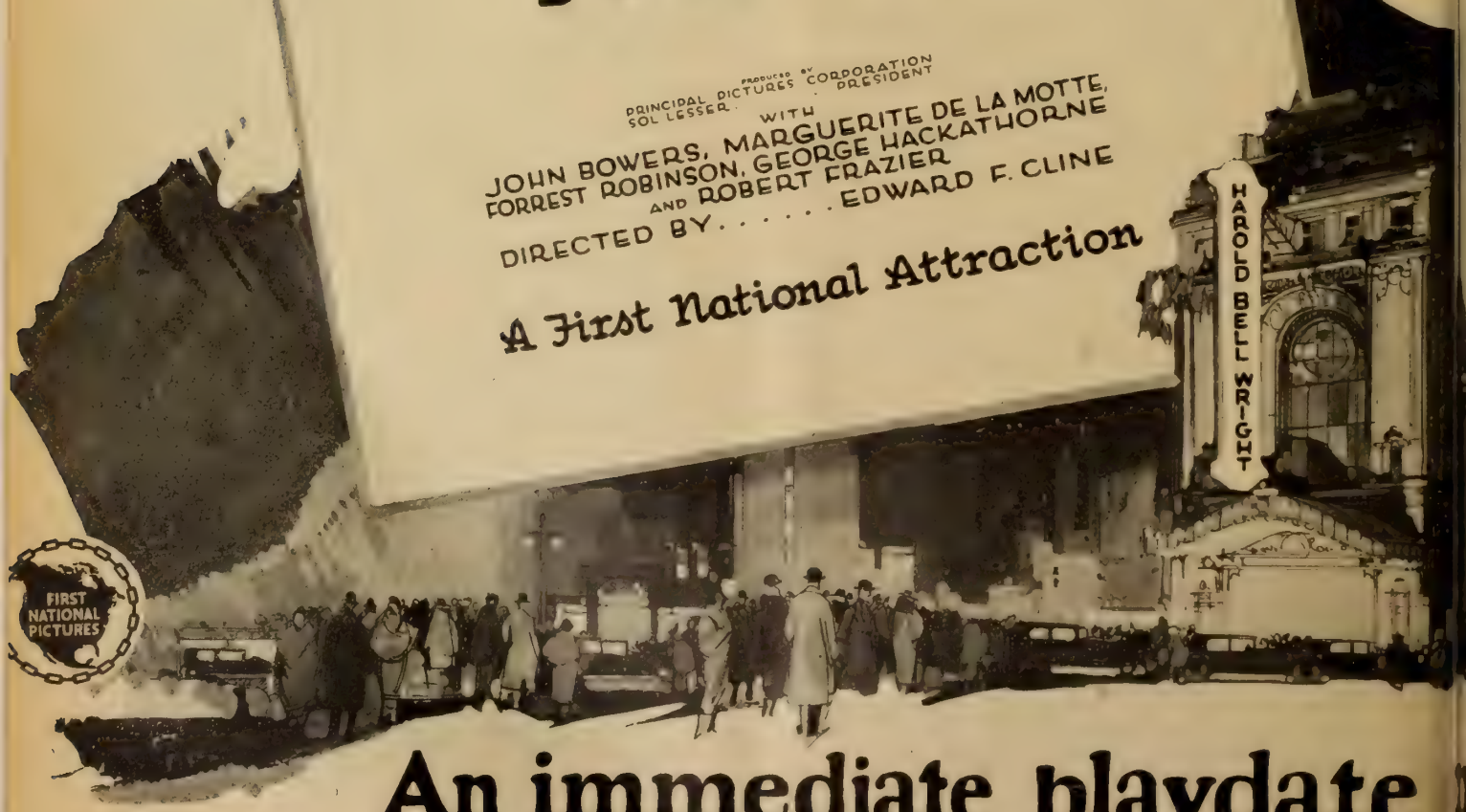
"WHEN A MAN'S A MAN"

PRINCIPAL PICTURES PRODUCED BY SOL LESSER CORPORATION PRESIDENT

WITH JOHN BOWERS, MARGUERITE DE LA MOTTE, FORREST ROBINSON, GEORGE HACKATHORNE AND ROBERT FRAZIER

DIRECTED BY . . . . . EDWARD F. CLINE

A First National Attraction



An immediate playdate

000,000 people—

A whole nation in itself—will respond to this name in your lights.

HAROLD BELL WRIGHT

YOU know from experience what well-made pictures, adapted from popular books have done at the box office.

YOU know what a valuable advertising feature a great author's name is to your box office.

YOU Know Then what it means to have millions of people familiar with the product you book.

THINK what it means to have Millions—FIFTY of them—enthusiastic about the picture you will show.

There is the situation that exists for the exhibitors who book "When A Man's A Man."

There are 50,000,000 faithful followers of Harold Bell Wright's books—50,000,000 already sold—ticket buyers just waiting for you to advertise the date you are to play this picture.



neans an immediate profit!

Standing room only

Photograph Taken by The DAILY NEWS at 10.30 P. M.



SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice production

"The ETERNAL CITY"

with

Lionel Barrymore, Barbara LaMarr, Bert Lytell, Richard Bennett, Montague Love and a cast of 20,000 others

Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE

What the critics said:

N. Y. JOURNAL: "An unusually vivid, beautiful and thrilling production."

EVENING WORLD: "Will stand comparison with some of the biggest pictures yet made."

N. Y. WORLD: "—a cinema of haunting beauty and rich design."

N. Y. TRIBUNE: "We do not know how long it took to make it or how much it cost, but it certainly was worth it."

N. Y. TIMES: "A gripping story framed in wonderful and beautiful scenes."

N. Y. AMERICAN: "A rarely beautiful picture and one everyone should see."

HIT NO. 8

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

It pulls big everywhere

A First National Picture

for 10 hours!

Get the big money-meaning of such business .. a continual packed house from 2.20 P.M. until 10.30 P.M.. could anything be prettier from a box-office standpoint?

That is just what happened at the opening of this great picture at the STRAND THEATRE, New York.

At 2 o'clock they stopped selling tickets; at 4 o'clock they closed the windows again; at 6 o'clock the line stretched down the block; at 7 o'clock the police reserves were called; at 9:30 the line doubled and at 10:15 the Fire Department stopped the sale of tickets and upwards of 2,000 people were forced to leave the line.

That's box-office strength for you!

Photograph Taken by the DAILY NEWS at 10.30 P. M.



and pleases as it pulls!

A First National Picture

FIRST NATIONAL PICTURES

"PAINTED PEOPLE"

Tells the story of two ambitious youngsters who refused to accept the principle of living as laid down by their father, namely: "Once a roughneck—always a roughneck."

So they step out and bust right into society, their only adviser being a book on "American Etiquette and Rules of Politeness" of 1882. Can't you imagine what happened when they appeared at a ball of the 1924—"Flaming Youth" type?

There was a riot. Here is indeed a very different picture.

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER



COLLEEN MOORE

"The Flaming Youth Girl" shines just as brilliantly in this entirely different role as she did in her previous great success. She is certainly going to make good on her pledge.

FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



Carl Laemmle Month

February, 1924

¶ There is happy coincidence in the fact that Moving Picture World is nearing the end of its seventeenth year as Carl Laemmle also celebrates his seventeenth motion picture anniversary.

Those seventeen years span a vital chapter in the story of this industry. The part that Carl Laemmle has played in the events of that chapter is well evidenced by the industry-wide participation in his anniversary celebration.

There have been many "Months" in this industry's history to carry a label of their own. But never before a "Month" that deserved so much from all branches of film life.

As its own humble contribution to the events of the month Moving Picture World presents the special features of this issue.

To Carl Laemmle, the kindly, human, lovable MAN; to Carl Laemmle the captain of industry—

Congratulations!

Robert E. Welsh



An Industry
Honors
Him * * *

He Sought His Opportunity And Made His Opportunities

Carl Laemmle

(An editorial reprinted from the January 5, 1924, issue of Moving Picture World.)

¶ Forty years ago a youth, slight of frame and retiring of personality, stepped through the gateway that spans New York's harbor. One of the thousands of hopeful faces that pass Liberty's upstretched hand every year; entering a new world deprived of the confidence born of familiarity, inspired by the courage of empire builders.

A grain of sand on the seething tide.

Carl Laemmle.

* * *

¶ It is History's favorite caprice to create our giants of achievement out of our men of small stature.

History, gazing down the corridors that have seen Napoleon, Carnegie, and a legion of other doers, adds another example of its caprice in the person of Carl Laemmle.

A boy from Laupheim carried an industry's fight for independence to the Supreme Court of the United States; took an art from the hands of the few and gave it to the many.

A boy from Laupheim grew to maturity with an industry—and of its many evils no man can trace a one to him.

A boy from Laupheim fought and struggled, won and lost with the twist of Fate's hand, never dodged an unpleasant task nor sought the easiest—yet no man can name his enemy.

American ideals and opportunity can make no prouder boast than—
Carl Laemmle.

* * *

¶ We join with R. H. Cochrane in the belief that the celebration of February, 1924, as Carl Laemmle Month is not alone the concern of Universal or of Mr. Laemmle's associates.

We unite with Mr. Cochrane in his statement that in "The Americanization of Carl Laemmle" there is a story of epic grandeur.

And we echo his sentiment that it is an industry's privilege and its duty to doff the hat in tribute to Carl Laemmle.

There are no shadows in our recollections of Carl Laemmle; no pages in his life story that were better left uncut; no apologies to make to the country that gave him opportunity, to the industry that gave him the rewards paid to accomplishment.

He has received; he has given, in full and brimming measure.

Words that are lamely used for so many of life's shallow tasks falter and stumble before the necessity of conveying the deep, sincere, heartfelt tribute due—

Carl Laemmle.



The Hopeful Boy of Forty Years Ago

Robert E. Welsh

Independence!

A fighter's jaw.

Tight, firm-set lips.

And topping them all—a pair of eyes that gleam with the light of human kindliness.

If ever a man's countenance told the story of his life, Carl Laemmle's does; if ever a man's life told the story of his industry, Carl Laemmle's does.

The twinkling eyes tell us that Carl Laemmle's jaw is not that of the reckless fighter, right or wrong; the square-hewed jaw gives evidence that the eyes are not those of a man who will bow the head to oppression.

To Carl Laemmle this industry owes a great measure of its independence; to its independence this industry owes its life.

Each year of Carl Laemmle's life is a tribute to Carl Laemmle; each year is an inspiration to those to us who must look off into the distance to catch the faint, flickering, alluring lights of that word Success.

So we present, as Father Time has recorded them, the years of Carl Laemmle:

1867—Jan. 17—Born in the City of Laupheim, Wuerttemberg, Germany. Son of Julius Baruch and Rebekka Laemmle.

1884—Feb. 14—Landed in New York on the steamer Necker with three companions, neither of whom had more than five dollars after they had paid their passage.

1885—Entered employ of a drug store in New York; went to Chicago and got job in department store.

1886—Employed on a farm in South Dakota as field hand; salary $2.75 per day.

1887—Back to Chicago; employed by Butler Brothers.

1888—Got job as bookkeeper in wholesale jewelry firm of L. Heller & Co.

1889—Clerk in stock yards for Nelson Morris & Co.

1890—Employed by wholesale jewelry firm of Otto Young & Co., Chicago.

1893—Went to Oshkosh, Wis., as bookkeeper for Continental Clothing Co.

1897—Promoted to manager of Continental Clothing Co.

1898—Aug. 28—Married Recha, daughter of Loeb Stern.

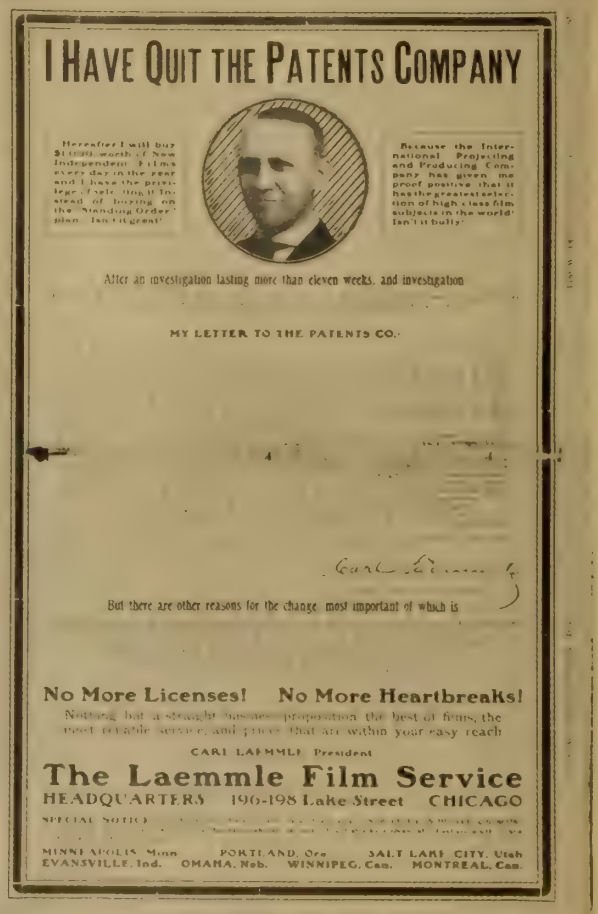
1905—Went back to Chicago. Sold interest in Continental Clothing Co. in Oshkosh and moved his family to Chicago with the intention of establishing a chain of five and ten cent stores. Became interested in moving pictures instead.

1906—Feb. 24—Opened his first theatre, the Whitefront, on Milwaukee avenue. Two months later opened second theatre. Oct. 1—Established Laemmle Film Service in Crilly Bldg., Monroe and Dearborn streets.

1907—Established exchanges in Evansville, Memphis and Omaha. In June returned for visit to Europe.

1908—Established exchanges in Minneapolis, Portland, Salt Lake City, Montreal and Winnipeg.

1909—April—Quit the Patents Company and became an independent. May 1—Established Music House of Laemmle. May—Imp Company incorporated as Yankee Films Co. June—Chose title I. M. P. by contest. June—Sailed for Europe on second trip. First Imp release, "Hiawatha," 988 feet. Oct.—Returned from four months' trip to Germany. Nov. 15—Second Imp release, "Love's Strategem," 954 feet.


I HAVE QUIT THE PATENTS COMPANY

Hereafter I will buy $1,000 worth of New Independent Films every day in the year and I have the privilege of exchanging it instead of buying on the "Standing Order" plan. Isn't it great!

Because the International Projecting and Producing Company has given me proof positive that it has the greatest selection of high class film subjects in the world! Isn't it bully!

After an investigation lasting more than eleven weeks, and investigation

MY LETTER TO THE PATENTS CO.

But there are other reasons for the change, most important of which is

No More Licenses! No More Heartbreaks!

Nothing but a straight business proposition the best of films, the most reliable service, and prices that are within your easy reach

CARL LAEMMLE President

The Laemmle Film Service

HEADQUARTERS 196-198 Lake Street CHICAGO

SPECIAL NOTICE

MINNEAPOLIS, Minn. PORTLAND, Ore. SALT LAKE CITY, Utah
EVANSVILLE, Ind. OMAHA, Neb. WINNIPEG, Can. MONTREAL, Can.

1912—Fought Patents Company. May 20—Charles Baumann, Horsley, P. A. Powers, W. H. Swanson combined their interests and formed Universal Film Manufacturing Co. Offices opened at No. 1 Union Square, New York. June 10—Sales company incorporated as Universal Film Mfg. Co. July—Carl Laemmle goes to Europe; opens first American independent manufacturer's foreign office. Sept.—Universal purchases the present site of Universal City in Fernanda Valley. Oct. 1—Universal offices move to 1600 Broadway, N. Y. C. Universal announces it will increase its output to 28 reels per week. Oct. 20—Chrystal Film Company adds its output to Universal. Nov. 23—Universal releases first war pictures showing actual scenes in the Balkan War.

1914—March 1—Opening of Universal City.

1916—Universal studios and laboratory constructed at Fort Lee, N. J.

1919—April 12—Alder-Laemmle expedition sent to Borneo. Universal-Smithsonian expedition sent to Africa.

1920—March 16—Laemmle and R. H. Cochrane buy out P. A. Powers and obtain control of Universal.

1923—Universal Film Manufacturing Company becomes Universal Pictures Corporation.

1924 Finds Universal Ready For Greatest Year

Achievement!

Let's repeat it: Achievement!

That's the sum total of the years as Universal arrives at 1924; that's the prophecy of the future as Universal embarks upon 1924.

Achievement is a word with the ring of self-confidence and the staunch solidity of courage. Achievement was the keynote of the recent Universal convention at Chicago.

And that convention was a stirring spur to every member of the world-wide Universal family—a defiant, assured challenge to friendly competition.

With a production such as "The Hunchback of Notre Dame" to mark the climax of seventeen years of upward progress Carl Laemmle can meet 1924 without apology. With a picture-making schedule such as the recent convention outlined Carl Laemmle can well look forward to new laurels.

Has the Organization

It is no accident that Universal can face the future with such calm, firm assurance. Carl Laemmle has been a BUILDER. Piece by piece, wheel by wheel, spring by spring, he has constructed a machine. Parts tried and found wanting have been discarded. Others have been given opportunity for greater service. And today the machine stands ready.

There is Universal City.

The dream of a man who had no right to dream, if we are to measure by the standards that rule most of us. Hindsight makes of Universal City "just another picture plant." But the writer's memory can go back to the time when Universal City found its label in the picture mind as "Laemmle's Folly."

It takes the courage of a brave man to place a million dollars in the making of a PICTURE: it demanded the courage and faith of a seer to place a million in barren rolling acres solely that he might be READY to make the pictures that his eyes saw the future requiring.

Laemmle saw it through. Today his reward is the picture-making plant needed for Nineteen Twenty-four's plans —the plant worthy of Nineteen Twenty-four's plans.

Then there is the far-flung Universal sales organization. From the first, Carl Laemmle knew that only the four corners of the earth bounded the picture market. Universal's flag followed the sun; and the same Laemmle spirit that is felt at 1600 Broadway is there beside the banner, wherever it goes.

Five Million More for Pictures

A production program that calls for the expenditure of five million dollars more in the next twelve months than Universal has ever expended in a similar period is the announcement of the recent Universal convention.

It is a program justified not only by the outstanding "Hunchback of Notre Dame" but by the consistently glowing reports of the Jewel productions on the horizon. "Sporting Youth" and "Fool's Highway" are two of those that film men are already talking about—those mysterious advance whispers that herald a winner having preceded them from Los Angeles.

We can sum up the prospects for Carl Laemmle's anniversary year in the words of one who was present at the Chicago get-together of the Universal family:

"The net results are a more efficient, better organized physical distribution plan, a reunited sales force, full of enthusiasm for its new leader, and a production program based upon facts and figures of what the exhibitors of the United States want—a program which will involve the expenditure of at least $5,000,000 more than was ever spent on a year's production of Universal pictures before.

Thirty-Six Jewels

"Instead of making twelve productions of the Jewel grade, Universal is planning to make thirty-six pictures of this calibre, using the best stories obtainable, with casts, direction, photography and general completeness of production which have marked the best of the Jewel pictures for several years past. These productions will be sold according to the new sales plan, on their individual merits. No quota will be established for them until they have been actually seen in the home office or sufficient information secured from the Coast upon which to base a legitimate and equitable quota."



R. H. COCHRANE
For seventeen years at Carl Laemmle's right hand.

Film Men From Coast To Coast Laud Laemmle

Tribute!

"LAEMMLE MONTH" seems not alone Carl Laemmle's celebration, nor Universal's festivity—for once in this industry film men from coast to coast seem to have arisen spontaneously to pay tribute to the "big little man" of the industry.

Adolph Zukor, prominent among producers, is on record with a happy letter of felicitation to Mr. Laemmle on his anniversary. John Kunsky, Sam Rothafel, Hugo Riesenfeld, James Ritter, are among the exhibitor leaders who have extended the hand in "Congratulations."

From New York State to the Oregon line the tributes come. Here are a few of those heard by Moving Picture World correspondents:

SAM HARDING, of Capitol Enterprises, Kansas City, controlling a large chain of theatres in Missouri, Kansas and Nebraska, spoke affectionately of first doing business with Mr. Laemmle seventeen years ago in Omaha and tells many amusing incidents in the early career of the man who is now celebrating the anniversary of his fortieth year in this country. Mr. Harding recalls when Julius Singer, then manager of the Omaha exchange, or office, had to borrow money from him to lift film.

WILLIAM QUIGLEY, of the Home Show Print, tells of the first printing order that Mr. Laemmle gave him. He has the highest respect for the wonderful good Mr. Laemmle has done for the country.

ED DUBINSKY, owner of numerous theatres, says that Mr. Laemmle has been the means of him building up a business that compares with none in this section of the country.

ELMER VAUGHN, a newcomer in Kansas City, and who has the Art Theatre, swears by Laemmle and Universal because they came to his rescue in the time of need and helped him establish a winning business on the Kansas side.

RAY ELDER, of the Isis Theatre, large suburban house of Kansas City, is one of Universal's biggest boosters and says that it gives him great honor to sign his name to a Universal contract because Carl Laemmle is the head of the enterprise which assures fair and honest treatment.

JACK QUINLIN, manager of the Main Street and Globe theatres, combination vaudeville and picture houses of Kansas City, sayes he wishes he could run every picture Universal releases, by way of showing his appreciation of Carl Laemmle.

CLAIR M. PATEE, oldest exhibitor in years of service in the West, and who has the Patee Theatre in Lawrence, Kas., gives Carl Laemmle high praise. He writes:

"As an early pioneer of the celluloid trail, I am indeed grateful that occasion presents the opportunity, through the contemplated anniversary month for Carl Laemmle, to express most sincere appreciation of this remarkable man, whose efforts in the moving picture field of endeavor has not only made the rapid and extraordinary advancement and success of our industry possible and less turbulent, but also rendered the greatest aid and encouragement by thoughtful consideration to all oppressed and struggling pioneer exhibitors. I feel that I am voicing the sentiment, the gratitude and everlasting appreciation of all early day originators of the fourth industry, in extending to Carl Laemmle a shower of hearty congratulations upon his fortieth anniversary in our land—and his eighteen years of the most considerate, active and energetic service he has so freely extended to exhibitors in time of stress and need, by his exceptional faculty of origination and in keeping the production kettle filled with new ideas, boiling all the time for our benefit and ultimate success."

HARRY HELLMAN, Royal, Albany, N. Y., says:

"They don't come any better than Carl Laemmle. Would that there were more heads of this stamp. I am speaking from the standpoint of both the exhibitor and the audience. Universal pictures generally make money for the exhibitor for the pure and simple reason that they seem to be just what the ordinary human being wants in the way of entertainment."

SAMUEL SUCKNO, Albany Theatre, Albany, N. Y., says

"I have booked Universal pictures for many a year and it is a pleasure to pay a tribute to the head of this wonderful company."

HERMAN WINEBERG, manager, Mark-Strand, Albany, N. Y., says:

"Carl Laemmle is really one of the pilgrim fathers in the motion picture world, and although I do not know the name of the ship which brought him to this country, it should be known as The Mayflower' of motion picture history."

LOU WEIL, managing director of the Bryn Mawr Theatre, Chicago, says:

"Carl Laemmle is one of the greatest figures in the motion picture industry today, and he has done much to put the business on a stable foundation. Laemmle is in the front rank of motion picture progress and is always ready to pioneer new trails. His career has been a success and the great company of which he is the head may point with pride to the good will the exhibitor has for the Laemmle organization."

WILLIAM SHIRLEY, manager of the State Theatre, Schenectady, N. Y., says:

"My long experience as an exhibitor convinces me that Carl Laemmle knows what the people want in the way of pictures. In other words, he has that rare attribute which many producers do not possess. Mr. Laemmle's pictures are always clean and enjoyable, and I never fear as to the results from a box office standpoint."

JANET NOON, owner of the Crescent Theatre, Schenectady, N. Y., says:

"I have made money in my theatre, and I am frank in saying that Universal pictures have been a most important factor in bringing about this desirable state of affairs. I know that the company stands back of the exhibitor and this feeling of confidence is of material aid these days. I only wish there were more men like Mr. Laemmle in the business."

MORRIS SILVERMAN, owner of the Happy Hour Theatre, Schenectady, N. Y., says:

"You can say for me that Carl Laemmle is the best bet in the motion picture world today. The general public likes

All The Industry Joins In Anniversary Celebration

the pictures he turns out and what more can an exhibitor demand?"

ROBERT W. BENDER, manager of the Columbia Theatre, Seattle, says:

"More than satisfied with the outstanding successes that Carl Laemmle has given us this season. The Columbia is already booked 100 per cent Universal for the month of February; and with such pictures as 'Sporting Youth' and 'Fool's Highway,' we know it is going to be a banner month for the Columbia as well as for Mr. Laemmle. I think Mr. Laemmle's career of progress, fair play and square dealing is the finest example of the motion picture industry for any young man in any line of business; particularly for the young man who is forging ahead in our own business."

C. A. SWANSON, manager of the Star Amusement Co., Everett, Wash., operating several leading Everett houses, and now rebuilding the Everett, recently destroyed by fire, says:

"I am opening next Monday with the 'Hunchback of Notre Dame' and am anticipating a heavy business during its run. I realize we cannot get along in this world, either in business or any other way, without the help and co-operation of our fellow man. Through this exhibitor-producer co-operation as exemplified by Mr. Carl Laemmle, this situation is being and will be brought about."

H. W. BRUEN of the Ridgemont Theatre, Seattle, says:

"I feel that Mr. Laemmle has had the small theatre man at heart during the past five or six years. Mr. Laemmle is possessed of one of the broadest minds in the motion picture business."

MR. FEY of the Madison Theatre, Seattle, says:

"The fact that I back my judgment with my dollars to the upbuilding of my business by booking Universal pictures, is the best testimonial I can give of my faith in Carl Laemmle and in Universal. The story of Mr. Laemmle's climb to the position he now occupies is highly interesting, and should be an inspiration to anyone with ambitions to get to the top."

JOHN DANZ, of the John Danz Theatre Circuit, says:

"In view of the youth of the motion picture industry, which naturally could not bring forth as many masters as older ones, the career of Carl Laemmle is nothing less than marvelous. His foresight in creating appropriate pictures at the psychological moment is wierd. Every exhibitor, and nearly everyone that is in the motion picture business, who is successful today, owes part of that success to traveling some of the paths which have been laid out by this pioneer. Every man engaged in the presentation of pictures, or in the manufacturing of them should pay homage to Carl Laemmle."

SAM ATKINSON, of Ascher Brothers, Inc., Chicago, says:

"I am glad to pay my tribute to Carl Laemmle. He is the biggest little man I know. I always regard him as the Napoleon of this industry. He has consistently stood on the side of the exhibitor. His product is getting better and better all the time."

WALTER ROBERTS, manager, The Troy Theatre, Troy, N. Y., says:

"I can best tell you what I think of Carl Laemmle's pictures by describing a little personal incident the other day. We were playing 'The Acquittal.' After being in the business for eight or nine years, I rarely sit through a picture. I started watching 'The Acquittal,' however, and after three minutes became so engrossed in the picture that I took a seat and watched the feature from start to finish. I only wish there were more pictures such as Mr. Laemmle's company turns out. They give perfect satisfaction."

HARRY SYMANSKY, Lincoln Theatre, Troy, N. Y., says:

"Mr. Laemmle, his pictures and his entire organization, all seem to be as clean as the proverbial hound's tooth. The motion picture industry is most highly honored in having as one of its leaders a man of Mr. Laemmle's calibre."

BENJAMIN BERINSTEIN, Palace, Troy, N. Y., says:

"Universal pictures, as turned out by Carl Laemmle, hit the bull's eye every time."

JACOB ROSENTHAL, The Rose, Troy, N. Y., says:

"If ever there has been a man who has been a Godsend to the motion picture industry, it is Carl Laemmle. I have been in the business as an exhibitor for a good many years and naturally enough I have dealt with practically every producing company in existence. Carl Laemmle has always been fair with the exhibitors and his pictures have generally been winners."

I. E. RUNYON, Isis Theatre, at Hutchinson, has a great deal to say of the productions released by Universal.

M. B. SHANBERG, of the Midland Circuit, which controls numerous theatres in the territory, thinks the progress made by Universal and the great advancement in the work done by Carl Laemmle is nothing short of marvelous.

W. E. BURKEY, owner of the Summit Theatre of Kansas City, is a believer in Mr. Laemmle and congratulates him for the wonderful work he has done for the industry.

CAPT. F. W. GOODALE, manager of Loew's Ottawa Theatre, Ottawa, Ontario, says:

"Carl Laemmle has never done anything in connection with the moving picture industry that has not been constructive in its effect. I hold him in high esteem. He has had a wonderful career and he has made steady progress all during the many years that he has been producing pictures. He showed his initiative and courage when he went to California to establish Universal City. I know something of the difficulties which he overcame. He is a real pioneer of the industry and deserves the respect of every person in the picture business."

WILL MCLAUGHLIN, moving picture editor of The Journal, Ottawa, Ontario, declared:

"Universal pictures have shown steady improvement for years back and the organization under Carl Laemmle is producing features that are remarkable productions in every sense of the word. The moving picture industry owes a great deal to Carl Laemmle and to the manner in which he has tackled the problems of the trade. Carl Laemmle has never been known to take a backward step."

R. G. LIGGETT, of the Gene Gauntier Theatre, Kansas City, and president of the Motion picture Theatre Owners of Kansas, put in many fine words for Mr. Laemmle and the wonderful productions which Universal is giving to the exhibitors and public.

(*Continued on Page 372*)

Here Are Ready-Made Money Ideas For You

Dollars!

By Epes Winthrop Sargent

PERFORMANCE rather than promise has been the keynote of Universal's exploitation department. It has done big things first and then talked about them afterward rather than announcing "gigantic" campaigns which shrunk considerably in their execution.

Looking back over the files of MOVING PICTURE WORLD, it is difficult to make selection of any one stunt in particular which might be regarded as the most valuable individual contribution or to designate any one picture campaign upon which to hang the highest award, but taken from all angles it is probable that none will be found in the last analysis to have been better than the drive upon "The Flirt" and it was in this same campaign that an outstanding stunt was launched.

"The Flirt"

The real merit of a campaign—from the exhibitor's point of view—is that it is within his reach, and nothing did more to put over any one picture than "The Flirt's Book of Proverbs," which was originated by Marc Lachman for this picturization of the Tarkington novel.

The campaign listed many more stunts of magnitude and effect, but the proverbs sold the picture for the large town and the small with equal efficiency and at a cost within reach of the smallest theatre. To make it a little stronger, there were towns where it cost nothing at all, for the series sold itself readily to the small town papers as good filler material. They were glad to publish them in a conspicuous position without cost to the theatre and to make mention of the origin in part payment of the feature.

Other houses used the proverbs for teaser advertising, or for slides. They were placed on window cards, one quotation to a card, and were also useful to supplement the regular copy in display advertisements. It was one of the most useful contributions to ticket selling to be placed on the record and in proportion to the cost of handling it paid a far larger return than more costly and ambitious stunts, of which there were not a few.

"Anti-Flirt" Societies

The picture was launched in the height of the "anti" crusades, and the "Anti-Flirt" societies which sprang up all over the country were well handled to gain a maximum of attention.

Of course, the drive was started from New York, where a meeting was held in the Hotel Biltmore by persons using the names of characters in the play, but the idea was taken all over the country and in many places the handling of the stunt put it in a class well above the similar drives organized for other pictures.

In Washington, for example, the girls of the local exchange were aided in forming their branch of the society and adroit press work gave columns of straight publicity in all of the daily papers and pictures in the Sunday roto sections. The editors may have had their suspicions, but the story was handled as pure news and not as theatrical publicity.

Tack cards were used in many instances to give color to the stunt, and these cards performed a real service in that they called attention to actual conditions.

Mystery Girl

The mystery girl was used in various guises and for various purposes. One of them happened into a Texas town and promptly called up the Chief of Police to offer a reward for her diary (which figured in the play), and she carried off her role so well that she won real reading matter for the house employing her.

In several sections she was merely the mystery girl, in



A NOVEL STREET PERAMBULATOR ON "THE STORM" FROM PHILADELPHIA—The Karlton Theatre kept this storm-proof house on the job through the two weeks' engagement and found that it helped to get them in to see a notable production. The house seems to be one of the portable houses used during the recruiting drives.

others she assisted in the Raffles stunt, or co-operated with stores in selling goods or making purchases.

The stunt was not as new as when it was first employed for "The Virgin of Stamboul," an earlier Jewel release, but it was more widely adopted since it could be more simply worked.

The original form depended upon the arrival in town of a supposed Turkish nobleman who was looking for his niece Sari, whom he believed to be married to an American. The part was well played in a number of cities and was handled as news for two or three days.

"The Hunchback"

Perhaps the most intensive work has been done on "The Hunchback of Notre Dame," though this picture has not yet come to the general release schedule. The work has been done by the Universal experts, but most of it can be copied by those houses which accept the Universal proposition of booking this soul-shaking production into their houses at a uniform top price instead of having to fight it as an "opry house show" under touring management.

The most interesting stunt on this was the booklet prepared for distribution to all first and second class passengers on incoming ocean liners. For the first month or two after the premier in New York City, each arriving tourist had been given a booklet aboard ship where any sort of novelty reading matter was eagerly welcomed.

The international advertising on this title also took another form. The familiar out-of-town postal was utilized, but instead of mailing the cards in this country, they were sent to Paris to commence their journey.

Familiar, but Good

This stunt is familiar to most readers. Picture postals, generally showing the points of interest in the town of mailing, are sent to a selected list, signed merely with a first name and urging the recipient to see the picture when it came to town—which it always does about the time of mailing.

Since the first showing was in New York, the cards were sent from Paris with the French stamp and postmark, and some of the cards were shown to a score or more of persons in an effort to discover which particular Mary or Sadie in the acquaintance of the recipient could have attained the European trip.

Half a dozen different mailing lists were used for this work, and it was more than usually effective.

While not exploitation in its broadest acceptance, the stereoscope pictures worked out by Paul Gulick for a drive on photoplay editors deserved mention in any story dealing with advertising through exploitation. A folding stereoscope and a set of twenty pictures of the big sets used in the picture were sent editors, and through the greater solidity of the stereoscope picture a new idea of the vastness of the sets was gained even before the picture was shown.

"The Storm"

Next to "The Flirt" the story which seems to have lent itself most readily to novel exploitation was "The Storm," and because of the box office pull of this exceedingly well-made picture, managers put forth special efforts.

Many of the stunts were recorded in these pages at the time of their use and the back files of this paper will give half a hundred examples of clever adaptation of the general ideas. These pictures cannot be recalled for publication here because the photographic copy is no longer available, but most exhibitors will remember the usefulness of the "storm warning" conveyed by telephone and connected with the house through the display of large profile telephones in the lobby.

This stunt worked so well that it was copied by exhibitors for other pictures of other brands, but it was originated for "The Storm" and served its best purpose in connection with this title.

Good Hook-Up Title

The title was exceptionally useful for the purpose of hooking in to merchant displays. Hardly an engagement but boasted a connection with the display of raincoats, slickers, umbrellas and rubbers in the store windows. This was the obvious use, and even the small houses could use the title to get into desirable windows. But there were other and more elaborate uses.

In many cities a co-operative stunt was planned with the gas companies to further the sale of gas heating appliances. Often these window appeals were elaborately done, generally showing a cosy interior, presumably made so by the



A WINTRY LANDSCAPE SELLING "THE STORM" AND GAS HEATERS—This is only one of many similar window displays worked with gas companies and handlers of heating devices. Generally the display showed a comfortable interior with the heater in operation, but the landscape ran it a close second. From Northampton, Mass.

advertised device and contrasting scene stills from the play showing the snow-clad exteriors which shared with the forest fire the spectacular side of the production.

The idea was extended to sporting goods stores, many of which showed cotton batting landscapes to give emphasis to their lines of storm boots and protective clothing. It is to be questioned whether any picture can show a record of more windows gained with so little effort. The merchants fairly begged for them and often the one or two windows originally planned were increased to a dozen or more because other merchants perceived the value of the idea.

"Human Hearts"

About the same time the new version of Hal Reid's "Human Hearts" was also making a clean-up which was helped not a little by the adaptability of the picture to extra exploitation.

Of course, the "heart" title suggested the use of hearts in window and lobby displays, and a number of very beautiful lobbies were brought into being through the generous use of cutout hearts, in some instances two hundred or more cutouts being employed. Various uses of the heart for cutout titles are recorded, and heart-shaped lobby frames for sets of stills and single portraits were made up of all sorts of materials ranging from red compo board to gilt and aluminum.

Something New

Something really new was dug out by an exhibitor in Far Rockaway, a New York seaside suburb, where half a dozen youngsters propelled hoops into which were fastened heart shapes lettered for the Strand Theatre.

From the human interest angle there was a different approach, two of which originated at the Kinema Theatre, Salt Lake City. The better of these was the "Mothers' Day" when in the name of Carl Laemmle mothers above a certain age were made his guests at a special performance.

The other was a sidewalk dog show suggested through the fine work of a dog in the picture. Here prizes were offered for the best dogs in various classes from St. Bernards to plain "mutts" and tickets given all entrants. Any one who can imagine the chorus of barks and yelps can appreciate the ballyhoo value of the dog show.

"Kentucky Derby"

"The Kentucky Derby" was one of the first pictures to utilize the endless belt horserace, but the more general lobby design was the entrance or paddock stunt, far from original, but always effective, apparently. Because this was the obvious idea and because most managers had already built something that could be repainted to serve, this release did not bring out many new stunts, but it made a wonderful cleanup at a small cost.

"Merry-Go-Round"

Among this year's outstanding successes, "The Merry-Go-Round" has been unusually well exploited and has well repaid the extra efforts the exhibitor has made on this picture.

Perhaps the most picturesque campaign is that of Oral D. Cloakey, of Ottawa, who originated a window display which played for half a week each in four different windows the two weeks in advance of the showing. This was locally made, an electric company doing the wiring for the merry-go-round and the various side shows which surrounded it, while a toy store contributed more than a hundred dolls, including a number of mechanical toys.

This was back in November just before the Santa Clauses made their toy store debuts, and Cloakey arranged that the largest store should introduce their Santa through the theatre. The impersonator made his appearance from a chimney on the roof of the theatre, visible from two streets, and with the framework largely lettered with the title and playing dates.

Miniature Carrousel

In the Northwest another live-wire exhibitor obtained a miniature carrousel such as are provided for very small children at park resorts and set this up in a vacant lot near the theatre. Here all children were given free rides, and their shouts of delight formed the music for one of the most effective ballyhoos on record. The background of the lot was covered with paper on the picture. The cost was slight, as the device was in storage for the winter and the owner was glad to make a little money toward the rental of the storage space.

In other houses a carrousel in the lobby or atop the marquise has been the chief attractor and the merry-go-round in various degrees of elaborateness has been almost a trade mark with the hustlers.

Some exhibitors have tied up to the fact that Miss Philbin, the leading woman, was winner of an Elks' beauty contest a few years ago and have enlisted the co-operation of the local lodge of good fellows, but this does not appear to have been as widely used as the merit of the stunt deserved.

One of the most novel special exploits was to make the



The HOOP ROLLING STUNT WORKED FOR "HUMAN HEARTS"—This was devised by the Strand Theatre, Far Rockaway, the boys trundling their hoops up and down the street in return for passes and providing a cheap and thoroughly novel exploitation on this new version of Hal Reid's famous play.

Stunts That Made Money For Others Will Repeat For You



A POPULAR STUNT ON "THE STORM"—Variations of the umbrella stunt were used all over this country and Europe with unvarying results. The stunt proved especially good when a half dozen or more paraded with umbrellas on sunshiny days.

rotos on this production a section of a special issue of a newspaper in a California town, designed to celebrate the laying of the cornerstone of a high school building. A copy of the paper was deposited in the memorial box set within the stone and newspaper record duly made of the fact that the roto section had been used to show the people of a hundred years from now what the motion picture of today was like.

Picture Well Known

In some places practically no exploitation has been done on this picture, the managers feeling that the value of the production was too well known to require extra endeavor. Generally their position has seemed to be well taken in that they played to practically capacity, but exploitation might have done even more since the picture is so well worth exploiting. It might have made little more business on the engagement, but it would unquestionably have helped business on the succeeding pictures for the value of a really good picture lies in the fact that its influence extends beyond the immediate playing dates. It helps to make extra business in the interest it creates in pictures in general.

Serials

No exploitation story on Universal would be complete without some reference to the exploitation work on the semi-historical serials.

The White House Theatre, Milwaukee, had a three-week display on the first three episodes of "In the Days of Buffalo Bill," and in Florida, a Jacksonville theatre staged a parade two weeks' running to give emphasis to the historical value, and parents and teachers were sold through these displays even more strongly than the children. In Brooklyn a house made a special showing on Friday afternoons after school was dismissed when the place was packed with children, many of whom had argued that they were learning history in a delightful way—as, indeed, they were. Exploitation of the serial is not an easy matter, but this series drama supplied exhibitors with splendid angles.

New Exploitation Chapter

It is probable that when "The Hunchback of Notre Dame" is finally released for general showing a new chapter on exploitation will be written, but exploitation is confined to no single Universal-Jewel nor do the exploitation men confine their attention to the super-features.

In their quiet, unostentatious way, they are at the service of the exhibitor on all bookings and frequently they will put over a lesser title for a manager in really "big time" fashion.

Universal does not seem to be organized to get all the results from the exhibitor to the trade papers, but enough does drift in to show that the Universal exploitation functions quite as successfully as the better advertised departments and in exploitation as in all other elements "Big U" has made enormous strides in the past ten years.

1924 looks like a banner year for all Universal exploitation. Not only is Universal making preparations for exhaustive exploitation of the thirty-six forthcoming Universal Jewels, but they announce that every picture carrying the Universal trade mark will be given even greater exploitation send-offs than heretofore. If the past is any indication of what to expect in the future, exhibitors presenting "U" pictures have something to look forward to.



TWO OF THE NOVEL IDEAS USED BY THE KINEMA THEATRE, SALT LAKE CITY

On the right is shown the Mothers' Matinee at which all women over a specified age were given admission when accompanied by a child or grandchild. The special matinee was given in the name of Carl Laemmle. The left hand cut shows the sidewalk bench show organized to emphasize the dog shown in the production. A series of prizes brought out half the dogs in town to act as barkers for the show.

"Straight From The Shoulder's" Contribution To Anniversary

Evidence!

Compiled by
A. Van Buren Powell

WHEN some men go seeking wealth they dig a hole in the ground and hope for oil; others tunnel into the earth in search of gold; the wise exhibitor burrows into his files of "Straight From the Shoulder Reports"—and, lo! there is reward—certain, guaranteed and abundant.

"Straight From the Shoulder Reports"—that reliable tip department of Moving Picture World which lets EXHIBITORS themselves tell what the picture has done for them—has its own contribution to make to Carl Laemmle Month.

"Straight From the Shoulder" is cold, hard fact.

"Straight From the Shoulder" is money-making fact.

Money for the exhibitor who hasn't yet played the pictures listed in its pages and money for the exhibitor who realizes that through the word of mouth advertising already created he can "bring 'em back" to additional profits.

Here, presented without changing a word or syllable of the exhibitor's own reports, is the result of a ramble through the pages of "Straight From the Shoulder" in search of real golden nuggets:

THE STORM. Very few pictures surpass "The Storm," either in cast, plot, direction, photography or continuity. Characters deserve much credit for the excellent work they did and the direction seemed to get every scene to perfection. Some of my patrons stated this was better than "Way Down East" and I'll venture to say it suited every one who saw it. I cheerfully recommend that it be used in every theatre that wants one of the best features made. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE STORM. Fine! As good a picture as Universal has ever made. Fire scene and storm wonderful. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

ADVENTURES OF BUFFALO BILL. Positively the best serial I have ever run. Had them standing in line waiting to get in. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE STORM. A real picture that lives up to all the advance notes. The kind of a story movie fans like. Big and active all the way. A real story and one that gets business. Just say you have it and they'll come. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LEATHER PUSHERS. Fine record, and each drawing better than previous record. Pilosi's Theatre, Old Forge, Pennsylvania.

CONFLICT. Brings 'em right out of their seats. Well liked by every one. Spectacular; entertaining. L. A. Hoover, Allen's Theatre, Farmington, New Mexico.

THE STORM. One of Universal's very good pictures. Wonderful fire and storm scenes, well photographed. Drew a capacity business. William Brill, Rialto Theatre, Akron, Ohio.

THE STORM. Jammed the house to its fullest capacity and turned hundreds away. Every one satisfied. Great picture. Thos. K. Lancaster, Apollo Theatre, Belvidere, New Jersey.

THE STORM. This one came here with a fine reputation and went away with a better one. It is all picture; interesting all the way. Gave splendid satisfaction to all. Fire scene vividly realistic. H. S. Mitchell, Opera House, Windsor, N. S., Canada.



SCENE FROM "THE FLIRT"

THE STORM. A real Special that pleased nearly all of them. No matter what type of patrons you cater to, this will suit all kinds. Wonderful scenery, excellent acting, good direction and interesting story. We boosted the forest fire. Our attendance was good. A. La Valla, Bethel Community Theatre, Bethel, Connecticut.

THE STORM. A fine picture from every angle. Possibly one better picture has ever been played here—"Way Down East"—some said this one was the best they ever saw, however. P. L. Vann, Opera House, Greenville, Alabama.

IN DAYS OF BUFFALO BILL. On episode fifteen and still going over the top. It's a money getter. Don't overlook this one. Harding & Nisbett, Plaza Theatre, Little Rock, Arkansas.

KENTUCKY DERBY. This picture pleased my patrons. Much better than society drama for this community. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE FLIRT. Ran this two days to a packed house. C. O. Christ, Opera House, Elgin, Iowa.

KENTUCKY DERBY. A good, small-town picture. Mostly every one was pleased with same. Chas. Martin, Family Theatre, Mt. Morris, New York.

HUNTING BIG GAME IN AFRICA. Why not more of such pictures? People surely enjoy them. Had good attendance. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

HUMAN HEARTS. Best picture shown for months. Patrons praised it highly. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

HUMAN HEARTS. Very good. A story of simple people which pleased. Just enough comedy in it. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

HUNTING BIG GAME IN AFRICA. A wonderful production. Educational and entertaining. One the whole family will enjoy. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

KENTUCKY DERBY. They like thrillers and the box office results pleased me. Three days to very good business. Jefferson Theatre, Goshen, Indiana.

Where The Past Performance Is The Future's Promise



SCENE FROM "THE STORM"

HUMAN HEARTS. Consider this equal to, if not better than, "The Storm." Depicting life as lived in the Ozarks, with the rustic inhabitants furnishing some good, wholesome comedy and a mother characterization that rivals that of "Over the Hill." This picture pleased so well that we got permission to show it for two days. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

THE FLIRT. A fine picture that went over with a bang in our town. The author's name will draw them in and the cast will do the rest. A good picture for Sunday and one that has an excellent moral tone. Guy C. Sawyer, Town Hall, Chester, Vermont.

MERRY-GO-ROUND. You know our friend, Carl Laemmle is somewhat of an optimist when it comes to his own pictures; he gets all excited and wants all the readers of "The Saturday Evening Post" and "The Ladies Home Journal" to write home after they have seen one of his productions and tell him where he is wrong—if he IS wrong; but on "The Merry-Go-Round" he is absolutely right in telling to the world over his own signature that he has a picture; and the unusual part of it, for a country audience to like, is that it is an out-and-out love story without any comedy relief in it at all and they like it. You know they did. We did not break any house records, but did a very nice business in opposition to a big home talent show. The picture will grip and hold both the better class and the class that craves action as few productions of this type will. Suitable for Sunday. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

THE FLIRT. The best picture Universal has ever made. Well directed and well acted. Surely worth while. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

HUMAN HEARTS. A real good picture. Many favorable comments. Universal-Jewels are good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

THE FLIRT. You will find it a great picture from start to finish. It will please a hundred per cent. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

THE FLIRT. A scintillating comedy-drama that delights all classes. It is a brilliant story, not gorgeously but adequately staged. Cast is generally excellent. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE FLIRT. Here is the picture, boys, that every one should play. Played it in the worst storm Cicero has experienced in years, but pulled good crowd. Walter Babitz, Grant Theatre, Cicero, Illinois.

THE FLIRT. Great picture. Good business. Pleases all. Strand Theatre, Pasadena, California.

KENTUCKY DERBY. Played this on a Saturday and it pleased immensely. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE FLIRT. A most satisfactory big-time production in every respect. A well-told, human and most probable story that any audience can appreciate. Some real comedy by Buddy Messinger makes one of the best balanced stories of the season. Patrons seemed to like it and the business was good for three days. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

KENTUCKY DERBY. About as good a race horse drama as has been told. An obvious finish does not mar the interest of the story. Settings are most realistic; stable and track scenes accurate; cast well balanced, but no particular or outstanding star. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE FLIRT. Here is a real good picture which played to the best business we have had for a couple of months. Opened poor, but built up at the box office each day. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

THE FLIRT. Here is a real picture. I was a doubting Thomas, but the picture certainly made a decided hit here. Every one in the cast was simply great. Buddy Messinger —bless his heart!—just made the hit of his life. It will do your house good to play "The Flirt." Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THE FLIRT. Booked this on the strength of Straight From the Shoulder Reports. Was not disappointed. Gave satisfaction to all who saw it. Consider it a one hundred per cent. picture. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

LEATHER PUSHERS. Really, these are knockouts. Everybody likes them, even the women, and they stop to tell us about them, too. They should have a place on any one's program. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

HUMAN HEARTS. Pleased one hundred per cent. of our patrons. Nuf sed. Thos. K. Lancaster, Apollo Theatre, Belvidere, New Jersey.

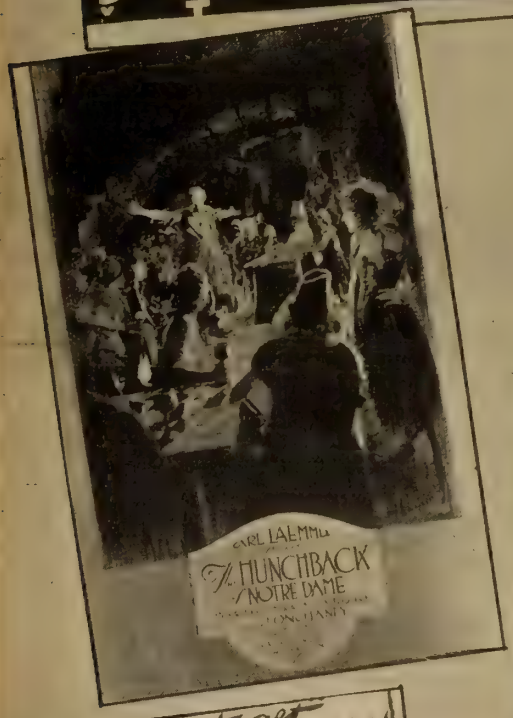
HUMAN HEARTS. Appealed to a large part of those who saw it. A splendid emotional picture with fine acting. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.

THE FLIRT. Pictures of this character do more towards keeping this "scandal infested industry" of ours on an even keel than any other single factor. Attracted the solid element as well as the frivolous. Well received by the press, who predicted a long and successful run. Played heavily on Tarkington's name, as author; used extreme "Vanity Fair" type ads., ten little "Flirts," all blonde, petite and sixteen, parading the streets, department stores and rest rooms, each intently reading a copy of "The Flirt." J. L. McCurdy, Randolph Theatre, Chicago, Illinois.

"The First Job Of A Foster Is To Sell Seats"

Showmanship!



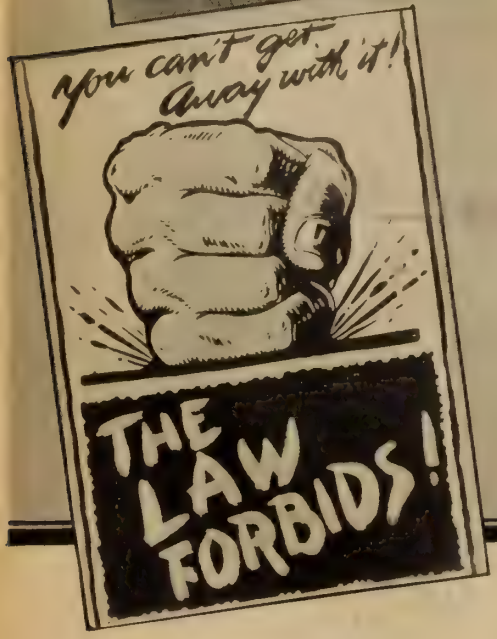


FROM its very beginning Universal has realized the value of advertising. Herewith we show a few samples of Universal showmanship—rough sketches on some advance material. This limited space never could give an adequate idea of how Universal gets behind the exhibitor in furnishing him with the advertising aids he needs to put any picture over in a big way. If there is any one word that makes the Universal organization famous it is: "SHOWMANSHIP."

And showmanship is the by-word of Universal posters. From the super-Jewels to the one-reel subjects real brains are put behind every poster. Just one more reason why Universal is able so successfully to celebrate its anniversary with "Laemmle Month."









"Universal Posters Always Know Their Job"

Box-Office!



UNIVERSAL posters, important as they are, are only part of the campaign put out on every picture. Universal press books are uniformly high grade, containing every help that the modern manager needs. Trained men prepare the press books on Universal product, and the exhibitor with a Universal press book before him can rest assured that, with its help, he can map out a campaign virtually certain of success.

Congratulations!

SIXTY-EIGHTH CONGRESS.

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HOUSE OF REPRESENTATIVES U. S.

COMMITTEE ON EDUCATION

WASHINGTON, D. C.

January 18, 1924.

The Moving Picture World,
New York, N. Y.

Gentlemen:

It has come to my attention that you are about to prepare a testimonial issue of your publication in honor of Mr. Carl Laemmle. Seventeen years in the motion picture industry is indeed something worthy of public recognition. To have gone through with this industry since its creation, with the many changes that have occurred in its brief history, and to have attained the phenomenal successes of Mr. Laemmle, is an accomplishment that merits the congratulations of all the people.

Sincerely yours,

Fred'k W. Dallinger

Tribute!

(*Continued from page* 363)

FRANK NEWMAN of the Royal and Newman Theatre of Kansas City, and numerous other houses in other sections, is of the opinion that Universal produces some really wonderful pictures and that "The Hunchback" is nothing short of remarkable.

PERRY RHINE of Fort Scott, Kas., is loud in his praise of Mr. Laemmle.

AL BOTHNER, manager, Strand, Capitol and Colonial, Troy, N. Y., says:

"However he does it, I do not know, but Mr. Laemmle seems to hit just the right sort of pictures my audiences want. I regard him as one of the real leaders in the industry today, and one who is fair and square to a marked degree. His pictures are always wholesome and I could almost book one or a dozen without taking the trouble of screening them."

FRANK BREYMAIER, manager, Barcli Theatre, Schenectady, N. Y., says:

"What do I think of Carl Laemmle? He is one of the outstanding men in the motion picture industry and first, last and always asks only fair prices for his product. His pictures go across 100 per cent in my house."

ABE STONE, the Rialto, Schenectady, N. Y., says:

"The best ship that ever crossed the Atlantic from the viewpoint of the motion picture exhibitor, was the one which carried Carl Laemmle to this country many years ago."

BEN APPLE, of the American, Troy, N. Y., says:

"After playing Universal pictures month after month and year after year, and always finding them so clean and entertaining, and with a company that is above criticism, I can not say enough in favor of Carl Laemmle. He is the exhibitor's friend."

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Signs Marie Walcamp

Jesse J. Goldburg Engages Her to Play in Series of Westerns

Jesse J. Goldburg, president of the Independent Pictures Corporation, producing a series of special westerns starring Franklyn Farnum, has signed Marie Walcamp to support the star in the last five subjects. Miss Walcamp was under contract with the Universal Film Corporation for several years, appearing in every variety of feature production and starring in serials and westerns. She is rated as one of the best horsewomen of the screen, specializing in sensational and dramatic stunts.

Mr. Goldburg also has taken an option on Miss Walcamp's services to star in a series of westerns to be released during 1924-25. It is the present intention of Mr. Goldburg to have a series of stories written around Miss Walcamp that will take advantage of her peculiar dramatic ability.

Soldiers See DeMille Film

Special Showing of "Ten Commandments" in Monterey

"With the compliments of Cecil B. DeMille," a special showing of "The Ten Commandments" was given at the Presidio, Monterey, Cal., for the members of the Eleventh U. S. Cavalry, who dared death in order to secure the spectacular chariot charge which is one of the most talked-of features of the picture. Capt. N. M. Imboden, commander of the soldiers who for two weeks became movie actors, acted as "doorman" at the showing, which was held at a Monterey theatre. All civilians were barred.

In order that the soldiers who did such splendid work in training hundreds of horses for chariot work might see "The Ten Commandments" exactly as it had been presented at its two premiere showings, Mr. DeMille sent his musical director, Rudolph Ferliner, to San Francisco, where he assembled and trained an orchestra of twenty to play the musical score at this one showing.

Condemn Ruling

At its meeting on January 22 the T. O. C. C., an exhibitor organization of Greater New York, passed a resolution condemning a recent ruling of the Fire Underwriters requiring the installation in city theatres of film vaults manufactured by a certain concern. The organization claims that such equipment is unnecessary and will endeavor to have the ruling rescinded.

Pathe Feature Head Tours

Harry Scott Visiting Exchanges for Forthcoming Product

Preparatory to the launching by Pathe in the near future of its new line-up of feature product, including Harold Lloyd's latest comedy production; Harry Scott, feature sales manager for Pathe, left this week on an extensive tour of the Pathe branch offices in the South and Middle West.

Mr. Scott's itinerary will take him successively to Cincinnati, St. Louis, Memphis, Dallas, Oklahoma City, Kansas City, Indianapolis and Pittsburgh. Mr. Scott's activities will include interviews with the leading exhibitors of the various key centers for the purpose of ascertaining conditions in the field as they affect the exhibitors of Pathe features.

Part of the feature product, which it will be Mr. Scott's task to deal with during the course of his trip, includes the new Harold Lloyd comedy production, which will be shortly ready for shipment East; the new Hal Roach comedy drama, just completed and shortly to be released under the tile of "The Fighting Tylers"; and another forthcoming Hal Roach novelty feature, which was produced under the title of "Rex, King of Wild Horses."

Films Seen at Luncheon

"Chronicles of America" Screened Before Notables

At a luncheon given at the Hotel Astor, New York, on Saturday, January 11, Pathe Exchange, Inc., and Yale University Press were joint hosts to Dr. William L. Ettinger, superintendent of the Board of Education, and to associate and district superintendents of the New York public school system. Professor Dixon Ryan Fox of Columbia University presided at the luncheon.

Owing to the tremendous amount of interest in Pathe's group of historical dramas, which are being produced by Yale University Press under the collective title of "Chronicles of America," Professor Fox took the occasion to outline the new motion picture project. He explained the great amount of research work involved and the precautions taken to insure historical accuracy.

He also pointed out that equally great care is being exercised to take every advantage of the truly dramatic values found in the various stories so that each subject will measure up in every respect to the entertainment standards of the screen.

Following Professor Fox's address, the first two releases of the series, "Columbus" and "Jamestown," were shown and were enthusiastically received by those present.

Hobart Henley Signed

Mayer Gets Him for a Series of Metro Releases

Hobart Hensley, one of the best known directors in the business and the producer of numberless screen successes, has just been signed by Louis B. Mayer to head a production unit with the product to be released by Metro. Henley's unit will be the third of the Mayer production organizations to release through Metro, the others being the Fred Niblo unit and the Reginald Barker company.

Arrangements are being perfected whereby Director Henley will make a series of feature productions. Negotiations are under way towards acquiring a number of well known novels and stage plays which will be produced for screen presentation by Henley.

Mr. Henley's contract with the Louis B. Mayer organization is for a long term and he will begin work on his first production under the new arrangement within the next few weeks. Choice of his initial picture under the Mayer-Metro auspices will be announced shortly.

Panzer Plays 3 Roles

Paul Panzer is playing three roles in Edwin Carewe's "A Son of the Sahara." Natives of Biskra, Algeria, where the company is located, several times have been puzzled by the different varieties of makeup he wears.

Tax Reduction Proposals

Washington, D. C., Jan. 23.
By Wire to Moving Picture World.

A number of proposals were made in executive sessions of the Ways and Means Committee for the reduction of the tax on admissions. The committee discussed the excise taxes, one member proposing to remove the tax on all charges of 25 cents and less, others suggesting removal on admissions under 50 cents, $1.00 and $1.50 respectively, while still another member wanted the tax abolished in its entirety. Chairman Green, of the committee, suggested to Representative Garner that Republicans and Democrats come to an agreement on the pending bill, with a view to producing a non-partisan measure. Mr. Garner and his fellow Democrats refused to agree and the compromise is now up in the air.

February Release Set for Metro's "Uninvited Guest"

WITH the return to New York of Ralph Ince and J. E. Williamson, "The Uninvited Guest," which Metro will release in February, went into the last stages of production. Mr. Ince now is busy finishing the black and white scenes for which he drafted the entire "Little Jesse James" company, one of the big musical comedy successes on Broadway, and Mr. Williamson has gone to Florida to complete the underwater scenes in the famous technicolor process. Mr. Williamson will return to New York next week and together with Mr. Ince will begin to cut and title the picture.

The producing organization of "The Uninvited Guest," under the leadership of Ince and Williamson, left this country about three months ago for location grounds in the West Indies. Many of the scenes were shot in the waters surrounding these picturesque islands and the expedition travelled across the islands for shots of the many beautiful spots for which they are noted.

The cast of "The Uninvited Guest" consists of Jean Tolley, Maurice (Lefty) Flynn, Mary MacLaren, William Bailey and Louis Wolheim.

About 25 per cent. of "The Uninvited Guest" will be made under the famous technicolor process in beautiful colors to correspond with the natural tints of the undersea and the strange life that grows luxuriantly on the ocean bed near the West Indies.

One of the spectacular parts of this picture is an entire submarine sea village built under the waters off the coast of Nassau. The variegated faunae, the undersea life, the hazard with which those scenes were visibly filled—all these are said to form a vivid picture.

In the cast is Miss Jean Tolley, sometimes known as "the most beautiful girl in the world." Miss Tolley has a leading role, the most exacting in the picture, since it demanded a fearless courage for dangerous athletic feats, an adeptness at swimming, and an ability to act at the same time.

The release of "The Uninvited Guest" by Metro in February, is being awaited by showmen all over the country. It is a J. E. Williamson-Ralph Ince Technicolor Production. The story was written by Curtis Benton.

Lubitsch Premiere Soon

New York to See "Marriage Circle" at Strand February 3

Outstanding among the screen events of this year is the forthcoming premiere at the Mark Strand, New York, of "The Marriage Circle," the latest Ernst Lubitsch production. The release date of this Warner Brothers Classic of the Screen is set for February 3. Metropolitan screen reviewers are anticipating an unusual picture, with the news that in this production Lubitsch departs from his former methods, employing a technique that is a distinct departure and that will arouse widespread comment.

Not least among the departures is the compact small cast utilized by the great producer of "Passion," "Gypsy Blood," "Deception," "The Loves of Pharaoh" and "Rosita." With the exception of a single sequence, the scenes are wholly intimate and require but a handful of actors. The six important players are Marie Prevost, Monte Blue, Florence Vidor, Adolphe Menjou, Harry Myers, and Creighton Hale.

Warner Head Recovering

Rapid progress towards complete recovery is reported by physicians in attendance on Gus Schlesinger, foreign manager for Warner Bros., who was recently operated on at the Fifth Avenue Hospital, New York.

Independent Westerns

Jesse Goldburg's Series Moving at Rapid Pace

The Independent Pictures Corporation's second and third Western Features, starring Franklyn Farnum, entitled "A Two Fisted Tenderfoot" and "Crossed Trails," have been completed and finally edited and titled. The first subject, called "Baffled," is released this month. The work has been started on the fourth subject, which has as its working title "The Man Who Never Laughed."

The Franklyn Farnum Westerns are being made under the personal supervision of Jesse J. Goldburg and under the direction of J. P. MacGowan. Miss Alyce Mills, who supported Franklyn Farnum in the first three pictures, has returned east, her contract with the Independent Pictures Corporation having expired. Another ingenue lead will support Mr. Farnum in the next picture, with a different leading lady to follow in each subsequent production.

Upon the completion of the Franklyn Farnum subjects Mr. Goldburg will install immediately another producing unit for the production of a series of society dramas, the first of which will be made in New York.

Titled "My Man"

"My Man" has been decided upon as the title for George Randolph Chester's novel, which David Smith has just finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leading roles. The cast includes: Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.











TENSE SCENES CLIPPED FROM "LOVE'S WHIRLPOOL"
Presented by Regal Pictures, Inc., released by Hodkinson, with James Kirkwood, Lila Lee and Madge Bellamy. Directed by Bruce Mitchell.

M. P. T. O. A. Directors Discuss Legislation Affecting Exhibitors

REPORTS presented to the meeting of the Board of Directors of the Motion Picture Theatre Owners of America at the sessions held at the national headquarters Tuesday and Wednesday, January 15 and 16, respecting the advances made in Washington, D. C., on the matter of effecting the repeal of the Admission Tax and in other relations where the welfare of the theatre owner was concerned, were of a most interesting character. It was decided that the work should be continued and that the legislative committee of the national organization should take into account the needs of the theatre owner in every way and keep them informed on the moves made for the repeal of the Admission Tax, Seating Tax and Music Tax matters especially, and also to prevent legislation of a hostile character being imposed upon the business by the present Congress.

The sessions of the board opened on Tuesday afternoon with the following present: W. A. True, Hartford; Harry Davis, Pittsburgh; M. E. Comerford, Scranton, Pa.; Fred Seegert, Milwaukee; C. E. Whitehurst, Baltimore; R. F. Woodhull, Dover, N. J.; John Schwalm, Hamilton, Ohio; A. Julian Brylawski, Washington, D. C.; E. M. Fay, Providence, R. I.; Ernest Horstman, Boston; Martin G. Smith, Toledo; Joseph W. Walsh, Hartford; George Aarons, Philadelphia; M. J. O'Toole, New York; Sydney S. Cohen, New York.

Watch Congress

It was pointed out that an effort may be made in the present session of Congress to introduce a national censorship bill and also a Sunday closing bill. The Legislative Committee was instructed to watch these procedures and also co-operate with every other division of the industry in handling Washington legislation generally.

A report of the conference of the special committee of the Board of Directors with the American Society of Composers, Authors and Publishers was submitted and indicated that one of the requests made by the representatives of the Society was that the M. P. T. O. A. agree that no bill be introduced in Congress to effect a revision of the Copyright Laws. This could not be agreed to because of the fact that it was necessary to change these laws in order to secure permanent relief for the theatre owner and any such agreement might be illegal, it is said. It was decided to support the bill introduced by Congressman Johnson of Washington to effect such change in the Copyright Law as would protect the interests of the theatre owners.

Reports were submitted on the New York State censorship move and a prediction made that the law would be repealed and censorship abolished. A report was given regarding censorship in Pennsylvania, where it was stated that a special committee was being appointed by the Governor to confer with the censor board in all matters where a dispute may arise concerning the censorship of pictures.

A report on "Official Urban Movie Chats" contract was submitted. This is the official reel of the M. P. T. O. A. and the matter was given over to a special committee consisting of Messrs. Comerford, Woodhull, Walsh, Davis and Cohen, with power to act with respect to this and other reels which are now being considered.

The following committee was named with the power to act in the matter of selecting the place and the date of the next national convention: C. E. Whitehurst, Baltimore; M. E. Comerford, Scranton, Pa.; John Schwalm, Hamilton, Ohio; Joseph W. Walsh, Hartford; Fred Seegert, Milwaukee; Glenn Harper, Los Angeles; and Sydney S. Cohen. The convention will be held in May and requests have been sent in by the following cities for the meeting: Los Angeles, Cleveland, Boston, Pittsburgh, New York, Baltimore, Washington, St. Louis, Louisville and Indianapolis.

Motion Picture Day

The report of National Motion Picture Day was submitted by the auditor as a progressive one showing that the responses were of a very gratifying character, that exhibitors in every state supported it and that a considerable sum of money was yet available from different sections which was being collected for the national organization. The entire report will be submitted to the national convention. A suggestion was made that Motion Picture Day this year be extended to take an entire week, the first day's receipts being turned over to the national organization and the remainder of the week being for the benefit of the theatre owner exclusively, giving him the special advantage of all of the extra exploitation and advertising associated with the event for the balance of the period.

Arrangements were made with electrical experts to place their services at the call of theatre owners so as to effect savings in the cost of electric lighting and other power used in and about the theatres. It was demonstrated in several instances that where these experts operated that large savings were effected.

The new standard theatre owners' contract prepared by the Anderson Pictures Corporation was submitted and received the indorsement of the board. This contract eliminates all of the disputed features of the present contract, as per the resolutions adopted at the national convention in Chicago, it is announced.



BARBARA BEDFORD
In "Her Man," Reginald Barker's Metro production of New England life.

Fred Seegert, president of the M. P. T. O. of Wisconsin, introduced the matter of advertising and other exploitation material supplied by producing and distributing companies which is of a character objectionable to many people in different sections of the country. He charged that the desire to exploit exceeded diplomatic bounds at times and brought a picture into contempt, where in fact there was absolutely nothing objectionable in the picture, the entire objection being to the character of the advertising furnished by the producing and distributing companies. This matter was referred to the national officers to bring to the attention of the producers and distributors and also Will H. Hays.

A report on the Insurance Department was submitted by President Cohen. It showed that considerable progress has been made in that relation and many savings in premiums effected for theatre owners. In the Service Department, Mr. Cohen also showed where a large number of adjustments had been made for theatre owners all over the country and that considerable amount of money was saved them through the intervention of the national organization.

Government Aiding

Letters from cabinet members were submitted relative to the Public Service Department, showing that co-operation was established between the theatre owner and the heads of the government along lines of a mutually advantageous nature. The report of the formation and affiliation of the theatre owners of the states of Washington and Oregon was also submitted and approved.

The non-theatrical situation was discussed and reports submitted of the conferences held with Mr. Hays in this regard, and the many complaints of theatre owners whose business had been affected very materially through this unfair competition, that had been taken up with him. National officers were instructed to continue their efforts in this matter with the producers and see if a mutual understanding could not be brought about.

A resolution of regret on the death of Dr. Francis Holley was adopted. Reduced footage of feature films was advocated in a resolution.

Shipman Dividend

Ottawa Film Productions, Ltd., the producing unit for Ernest Shipman's "The Man From Glengarry" and "The Critical Age," which are being distributed by the W. W. Hodkinson Corporation, will declare another five per cent dividend this month. Present indications point to at least a five per cent dividend monthly for a considerable period of time, except on the consumation of sale of British and other foreign rights, when the present percentage will be appreciably increased.



VICTOR SEASTROM'S "NAME THE MAN"
Goldwyn Picture adapted from Sir Hall Caine's novel, "The Master of Man," featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle and Creighton Hale.

Thirty Exhibitors Comprise F. B. O.'s Advisory Board

THE Film Booking Offices announces the appointment of thirty well known exhibitors to its "Exhibitors Advisory Board. This board was recently instituted by F. B. O. as a move to better production by having theatre owners pass on stories and production possibilities before the actual production has been started.

This idea of a producer and distributor seeking the advice of exhibitors is a new one in the industry. It is one of the many recent policies originated by the executives of F. B. O. to keep in closer touch with exhibitors, thereby placing a finger on the public pulse and obtaining facts and tendencies that clearly indicate what the public wants.

Thirty of the best known showmen in the industry have accepted appointments to the board and will serve in this capacity without any remuneration whatsoever. However, the various members of the board feel that so much good will result from the same that they are willing to contribute a good deal of their time to helping all exhibitors make money by stopping in the very beginning any story that they know the public won't like.

The thirty exhibitors are: H. Aldinger, Opera House, Primghar, Iowa; H. O. Adler, Victoria Theatre, San Pedro, Calif.; Leo Brecker, Plaza Theatre, New York City. Harry M. Crandall, Crandall's Theatres, Washington, D. C.; M. S. Cohn, Strand Theatre, Council Bluffs, Iowa; R. H. DeBruler, Superba Theatre, Raleigh, N. C.; E. M. Fay, Fay's Theatre, Rochester, N. Y.; Alexander Frank, Plaza Theatre, Waterloo, Iowa; William Goldman, King's Theatre, St. Louis, Mo.; Charles Gross, Columbia Theatre, Dayton, Ohio; H. C. Horater, Temple Theatre, Toledo, Ohio; G. L. Hooper, National Theatres Corp., Topeka, Kan.; Dennis A. Harris, Davis Theatre, Pittsburgh. Edgar Kirchner, Family Theatre, Detroit; Carl Kettler, Bijou Amusement Co., West Palm Beach, Fla.; Verne R. Langdon, Hub Theatre Company, Chicago; F. N. McCullough, Cameo Theatre, Oil City, Pa.; George Mann, Eureka Theatres, San Francisco; Charles W. McKee, Heilig Theatre, Seattle; Henry S. Pepin, Palace Theatre, Little Rock, Ark.; H. J. Schad, president of M. P. T. O. of Easton, Pennsylvania and Southern New Jersey; William Shirley, Strand Theatre, Schenectady, N. Y.; Toney Sudekum, Crescent Amusement Co., Nashville, Tenn.; Max Schuback, Midwest Theatres Co., Denver; Gratton Toohey, Jewel Theatre, Sioux Falls, S. D.; A. J. Vanni, Poli Circuit, New Haven; W. R. Winch, Wigwam Theatre, El Paso, Texas; A. P. Way, Avenue Theatre, DuBois, Pa.

Schmidt Optimistic

He Sees Showmanship as "Keynote of Success"

Art Schmidt, supervisor of West Coast Exchanges for that organization, left Hollywood last week on a swing around the Western circuit. Before leaving Mr. Schmidt prophesied that 1924 would bring all the hopes of F. B. O. to fulfillment. He also predicted that the year would see the picture industry veer back to normalcy. Mr. Schmidt added:

"Showmanship is the keynote of success. This will be an era of the most intensive showmanship—of salesmanship—of advertising and exploitation. The workers will win. The laggards will fail. There will be a premium on sound, practical knowledge and aggressive spirit."

Simultaneous Showings

Coast Cities Use Alternate Titles of Warner Super

San Francisco and Los Angeles united in simultaneous presentations of the motion picture production by Warner Brothers of Kathleen Norris' story, "Lucretia Lombard," on January 7. These Western twin premieres of the famous novel were presented under two alternate titles which Warner Brothers decided on, for the benefit of exhibitors. In San Franciso, home of the author, the Gradada Theatre showed it under the original "Lucretia Lombard." Los Angeles offered it at the California Theatre there under the title, "Flaming Passion."

Commenting on the title chosen, the San Francisco Call and Post writes: "The decision to retain the identity of Mrs. Norris' story both in name and plot was reached in a conference today by George A. Oppenheimer, head of the organization which distributes the film in California, Arizona, Nevada and the Hawaiian Islands; Herbert L. Rothchild and J. A. Partington, managing director of Herbert L. Rothschild theatres.

"The motion picture public is prone to choose its pictures according to the descriptive character of the titles, it was pointed out in the consideration of the title 'Flaming Passion,' which vividly epitomizes the plot of 'Lucretia Lombard.' However, the theatre and film executives decided to test the merits of the claim that the literary merit of the works of great authors will determine the success of the screen productions if they be faithfully visualized under the original title."

"After the Ball" Ready

T. O. D. C. Present It With Idea of Preserving Old Song

The motion picture owners themselves are the sponsors of a new motion picture which is a screen version of the old popular song, "After the Ball." The theatre owners consider "After the Ball," with "Home, Sweet Home" and "Swanee River," one of the typical American songs that should be preserved.

It was written with banjo accompaniment by Charles K. Harris when he was a banjoist, years ago in Milwaukee. When the theatre owners decided to make a screen record of the song-story they got Charles K. Harris himself to write the scenario and then it came to light that the song was written first as a play by Mr. Harris, and later, when the play showed no signs of ever being produced, the beautiful and dramatic theme found its way to music.

The picture is now ready for the screen and will be seen with Gaston Glass and Miriam Cooper in the leading roles early in February.

Held for Second Week

"Under the Red Robe," the Cosmopolitan Corporation's $1,500,000 motion picture, featuring Robert B. Mantell, John Charles Thomas and Alma Rubens, proved such a brilliant success at the Capitol Theatre, New York, last week, in its first showing at popular prices that it has been held over for a second week at that big playhouse. The big film began its second week last Sunday to crowds as large and enthusiastic as those which greeted it on its first day at the Capitol.

Watch Pictorial Beauty

More Attention to be Paid to Composition in Carey Pictures

To distinguish the new series of Harry Carey pictures from those heretofore produced, Hunt Stromberg is injecting dominating highlights of pictorial composition that he claims will put the new Carey productions in a competitive class with pictures of lavish interiors.

In speaking of "The Night Hawk," the first of the Harry Carey pictures that he will release through the Hodkinson Corporation, Mr. Stromberg said: "This picture will not only be dramatically notable in presenting the star in a distinctively new type of story but pictorially it will disclose some of the most beautiful shots ever brought to the screen. The pictorial composition and artistic balance of this subject will stand out as a striking quality and disclose a new and really exquisite treatment of Western backgrounds."

"Credit for the beauty of the picture belongs to William Thornley, our first cameraman," says Mr. Stromberg. "He has photographed some of the most successful pictures in the history of the industry, and in filming 'The Night Hawk' he performed a glorious piece of work. Even during the most thrilling action of the story one is always aware of the background against which it is developing, and this stamps Thornley's artistic touch as something decidedly unusual."

"The Night Hawk" will be released some time in February by the Hodkinson Corporation.

Players Added to Cast

Frankie Lee and Peaches Jackson, two of the most popular child players in pictures, were added this week to Gasnier's new Preferred Picture, "Poisoned Paradise." Frankie worked with the same director recently in "The Hero." Peaches Jackson has appeared in numerous productions with Thomas Meighan. Others in the cast of "Poisoned Paradise" are Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith.

Prager Resigns

Max E. Prager, for four years treasurer of United Artists Corporation, has resigned that executive post to re-enter his profession, that of a certified public accountant. He will resume this line of work under the firm name of Prager and Fenton, with offices in the Knickerbocker building, No. 152 West Forty-second street. His resignation from United Artists became effective January 19.

Critics Laud Cosmopolitan Feature "Through the Dark"

"THROUGH THE DARK," the Cosmopolitan Corporation's picturization of Jack Boyle's popular "Boston Blackie" story, "The Daughter of Mother McGinn," was hailed by reviewers of the dailies as a thrilling crook photoplay following its Broadway, New York, premiere last week at the B. S. Moss Cameo Theatre. Colleen Moore is featured in the film.

The success of the picture during its first week at the Cameo resulted in it being held over for another week, beginning Sunday. Following are brief excerpts from some of the reviews:

American—"George Hill, the director, has made it one of the liveliest melodramas we have ever seen." Evening Journal—"Adventure, romance and dramatic situations make 'Through the Dark' a compellingly interesting 'crook' photoplay."

Evening World—"Colleen Moore is seen as the Daughter and it is one of the best things she has yet done for the screen. She is ably assisted by Forrest Stanley, as 'Blackie,' Hobart Bosworth, George Cooper and Margaret Seddon."

Mail—"The story is intelligently told, the characters seem real and there is not one bit of hokum in it." Morning Telegraph—"A well written and well told crook melodrama." Sun—"We must admit that we liked it all very much. And you probably will, too." Times—"The story moves along rapidly, and the suspense is well kept up."

New York Premiere for "Hill Billy"

Jack Pickford and his wife, Marilyn Miller, noted light opera star, will head the list of celebrities who will attend the New York premiere of Jack's new photoplay feature, "The Hill Billy." Arrangements are now going forward for the Broadway showing of this second Jack Pickford release for Allied Producers & Distributors Corporation. The theatre has not yet been announced.

Final editing on "The Hill Billy" was completed at the Pickford-Fairbanks studio last week and release prints are being made for shipment to New York. Jack Pickford is now in New York to arrange for the metropolitan showing and also to seek new material for another production.

Others in the cast include: Lucille Ricksen, Frank Leigh, Ralph Yearsley, Jane Keckley, Snitz Edwards, Malcolm Waite and Maine Geary. In the list of players also is a bear—a cub in the beginning of the film, but which grows to a full-sized Bruin by the end of the picture. The story of "The Hill Billy" was adapted by Marion Jackson and suggested by a John Fox, Jr., story. The direction was by George Hill; photography by Dave Kesson and Allen Thompson; titles by Waldemar Young; settings by Harry Oliver, with the editing done by Margaret Lysaght.

Baker Finishes Script

Sends Adaptation to Vitagraph's West Coast Studios for Production

C. Graham Baker, editor-in-chief of Vitagraph, has sent the finished script of a new story which it is planned that David Smith will produce after he finishes "Borrowed Husbands," to the West Coast studios. This is a picturization of one of the most famous plays but the final title for the picture has not been decided.

Mr. Baker is beginning to outline the adaptation of "Captain Blood," by Rafael Sabatini. This production will be made under the direct supervision of President Albert E. Smith. It involves a great deal of research work so that it may be historically correct. The punch of the picture will be the sea battles between the pirate ships and their enemies on the Spanish Main.

The recent purchase of "The Clean Heart," the novel by A. S. M. Hutchinson, by President Smith, brings added activity to the scenario department of Vitagraph. It has not been announced whether this continuity will be prepared by Mr. Baker in view of his work on "Captain Blood."



IN THE VITAGRAPH PICTURE, "MY MAN," HE'S OBVIOUSLY AN ATTENTIVE CHAP

"Fashion Row" Wins High Praise from Los Angeles

MAE MURRAY'S newest Metro picture, "Fashion Row" played a very successful engagement at Loew's State in Los Angeles recently. The comments of the critics were full of praise and enthusiasm for what they characterized as Murray's best picture to date.

"'Fashion Row' is an entertainment worthy of the attention of all Mae Murray fans and principally those who are not," said the News. "It is the best thing that Miss Murray has ever done."

"'Fashion Row' is highly seasoned," said the Los Angeles Times. "You may always depend on Miss Murray for pirouettes of amusement and whirls of excitement. 'Fashion Row' affords Miss Murray real opportunities for dramatic fireworks. You will like what she does."

"Mae Murray has in 'Fashion Row' one of the best pictures in her career," said the Examiner. "In this dual role of Olga Farinova and Zita she has drawn two vivid characterizations and her dramatic success as well as her beauty are displayed with a scope rarely before afforded her in a single picture."

"Miss Murray's best picture," said Ted Taylor in the Record. "Very Good, Murray!"

"'Fashion Row' affords Miss Murray an opportunity for a wider display of ability than many of her most ardent admirers ever believed she possessed," said Charles Goos in the Express. "It is different."

"'Fashion Row' has a gripping story," said the Herald. "Miss Murray's acting speaks much for her ability and her versatility."

"Fashion Row" was written by Sada Cowan and Howard Higgin. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director general and M. H. Hoffman, general manager.

Independent Association Seeks William A. Brady's Co-operation

TWO proposed forms for a standard uniform contract were presented by John Lowell Russell at the January 17 meeting of the Independent M. P. Producers and Distributors Association. For cash or outright purchase, or, the alternative covering percentage are the two from which the association will probably make a selection at the next meeting, early in February. Mr. Russell is chairman of the contract committee.

The association will make an effort to enlist the co-operation of William A. Brady. Vice-President Oscar A. Price has been designated to interview this figure in the theatrical world.

Eighteen distributing and producing companies now make up the total membership, according to Chairman Jack Cohn's report. The latest five to file applications to join include: Anchor Film Distribution, Inc., Hollywood; Artclass Pictures Corp., N. Y.; Canyon Pictures Corp., N. Y.. Ben Wilson Pictures Corp., Los Angeles, and Fidelity Pictures Corp., N. Y.

A committee composed of Arthur N. Smallwood, chairman; John Lowell Russell and Jack Cohn was appointed by President Chadwick to devise ways and means to have negative as well as positive film stamped on the margin, so that the ownership may be determined, and in this manner promptly identify any stolen or lost prints. The committee will confer with the Eastman Kodak Co., and other raw stock manufacturers, as well as the laboratories.

It was announced by the Hoy Reporting Service that arrangements have been completed for the auditing of picture accounts throughout the country.

Truart's "Driftwood"

Elaine Hammerstein having returned to Los Angeles, has started work upon the picturization of "Driftwood," her third vehicle made under her Truart contract. This is a tory by Albert Payson Terhune.

Meriwether Praises

Wants Repeat Dates on Two Fox Specials

That the special attractions released by Fox Film Corporation for the season of 1923-24 are exceptional box-office pictures is shown in the unsolicited letters praising these pictures which have been received by the various Fox branches. The following letter has been received from Manager M. Meriwether, of the Ideal Theatre, Winston-Salem, N. C.:

"Just wanted to congratulate your organization on the two specials I ran recently, which were 'The Eleventh Hour' and 'St. Elmo.' These two are all that an exhibitor can ask in the way of a special, and I want to say that I had a wonderful business the entire run on each production and my patrons were most cordial in complimenting me on securing such pictures for them.

"On 'The Eleventh Hour' my business was wonderful and I could not complain, but when I ran your 'St. Elmo' last week they simply taxed my house at all performances. Truly 'St. Elmo' is a splendid production and I want to arrange for a return showing on each of the above pictures at an early date. I wish to say that I had more favorable comments on 'St. Elmo' than on any other special attraction I have run this season."

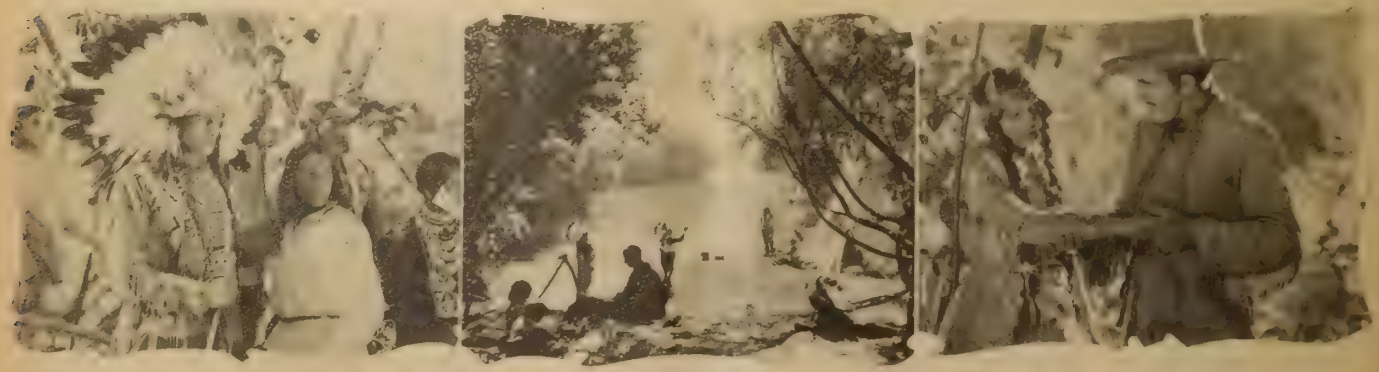
"My Man" Almost Ready

Vitagraph's Film From George Randolph Chester's Novel Out Soon

"My Man," the new David Smith production based on George Randolph Chester's novel, with Patsy Ruth Miller and Dustin Farnum in the leading roles, is being printed at the Vitagraph laboratories in Brooklyn and will go forward to branch offices this week.

This story is a strong, gripping picture of American life in a typical American city. The love interest in it runs high and it is replete with splendid comedy. Ben Sledge, played by Dustin Farnum, is the boss of Ring City. He falls in love with Molly Marley, daughter of the traction king, played by Patsy Ruth Miller, and tries to force a quick acceptance of his suit by political machine methods.

David Smith has given reality to his characters and spontaneity to the comedy. Magnificent sets have been provided and the production is said to assure the exhibitor real box office value. The cast includes Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.



"The Man Who Would Not Die" the first of an Indian Frontier series of two-reelers, depicting real stories of and by the Indians. Produced by the National Film Corporation of America and Released by Pathe.

Has Box Office Stars

Many of the Most Popular Players Appearing in Vitagraph Films

Box offices stars now appearang in pictures released by Vitagraph or now in course of production are among the most popular of all players on the screen. Florence Vidor was added to the group when she was engaged for the lead in "Borrowed Husbands," which David Smith is directing at Hollywood. Also in "Borrowed Husbands" are Rockcliffe Fellowes, Earle Williams, Robert Gordon and Kathryn Adams.

Pauline Frederick and Lou Tellegen have the leading roles in "Let Not Man Put Asunder," J. Stuart Blackton's production, and in the supporting cast are Leslie Austen and Helena d'Algy. In Mr. Blackton's coming production, "Between Friends," picturized from the novel by Robert W. Chambers, Mr. Tellegen and Alice Calhoun will be seen.

"My Man," the David Smith production now ready for branch offices, has Patsy Ruth Miller and Dustin Farnum in the leading roles, with Niles Welch and William Norris in the supporting cast.

J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Kathleen Key and Pat O'Malley are featured players in "The Man from Brodney's," the stirring romance adapted from George Barr McCutcheon's novel.

Mary Carr, Jimmy Morrison, Burr McIntosh, Mary MacLaren and Madge Evans are playing in "On the Banks of the Wabash," while Cullen Landis, Alice Calhoun and Otis Harlan have important parts in "Pioneer Trails."

Charles E. Blaney's first feature, "The Love Bandit," brings to the Vitagraph banner Doris Kenyon and Victor Sutherland. He has engaged Mildred Harris and Cullen Landis for his second feature, "One Law for the Woman."

Rex Ingram in Tunis

Noted Metro Director Making "The Arab" in Colorful Locales

The frequent and uncertain reports of Rex Ingram's doings in Africa have crystallized in the announcement from the Metro offices this week that its noted director is at work there on his next Metro picture, "The Arab." It will be one of the late Metro releases this season.

In a cable received by Metro officials from Mr. Ingram, now in Tunis, Algiers, where part of this interesting picture is being made, Mr. Ingram declared that his new production is well set and that it bids fair to be one of the great pictures of the season. Following "Scaramouche" such news is interesting.

"The Arab" will be a picturization of Edgar Selwyn's great stage success which took Broadway by storm several seasons' ago. A cast of celebrated players and a fully equipped technical staff are in Tunis with Mr. Ingram. They are expected to return to this country shortly but not before several important steps in the production of "The Arab" have been completed.

The technical staff with Mr. Ingram consits of John F. Seitz, who photographed "Scaramouche;" Roy Musgrove as second cameraman; Ray Moyer as master of properties; Captain C. F. Koch as technical expert-in-general and as interpreter, and Monroe Bennett, prominent Hollywood laboratory man, who was engaged to assume personal charge of this phase of the expedition.



Kenneth Harlan, Carmel Myers in "Poisoned Paradise," a Preferred Picture.

"Shenandoah" Mishap Scoop for Pathe News Cameramen

"IT'S an ill wind that blows nobody good." The seventy-two mile gale that recently tore the giant Navy dirigable from its mooring at Lakehurst, N. J., and sent it in a wild runaway flight over the state of New Jersey for nine hours, is an instance in point. The good accomplished here was that the incident served to bring out strikingly the efficiency and enterprise of Pathe News and resulted in adding one more scoop to the long list of achievements already scored by that news.

The Shenandoah was returned safely to its hangar by dawn of Thursday morning, January 17. By five o'clock Thursday afternoon special prints of the accident were on their way to all parts of the country. The Pathe News pictures were the first to be shown in the Broadway houses on Thursday, appearing on the late afternoon programs. The late afternoon programs of the Newark, N. J., theatre also contained the Pathe News pictures of the accident.

The incident also served to bring out in striking fashion the enterprise with which the Pathe organization covers events of unusual interest. With the receipt of the first news at the Pathe News office, telling of the accident, Emanuel Cohen, editor of Pathe News, sent out a series of dispatches that brought every staff cameraman between Washington and Boston into instantaneous action. Every salient point was manned by a Pathe News cameraman.

Then followed a long vigil through the night with each cameraman all set to hop at a moment's notice to any point within his territory. With the first dawning of light the Pathe News cameraman at Lakehurst secured shots of the damaged airship from every angle and sent them in record time to the Pathe News laboratory at Bound Brook, New Jersey, whence they were speeded to screens in every section of the country.

Say "Girl Shy" Is Lloyd's Best

The screens of the country will shortly present what is declared in dispatches from the Coast to be easily Harold Lloyd's greatest comedy effort up to the present "Girl Shy" has been definitely selected as the release title of Lloyd's latest comedy for Pathe, which was made under the working title of "The Girl Expert."

A preview of the comedy held on the evening of January 16th before a regular theatre audience at Hoyt's Long Beach was the occasion of the following dispatch from Los Angeles:

"The new comedy is along the lines of 'Grandma's Boy,' but contains far more laughs."

Does Big Business

Having played to a big week's business at the Rivoli Theatre, New York, Gloria Swanson in her latest Paramount picture, "The Humming Bird," a Sidney Olcott production, is being held over a second week. The house gross for the first week of "The Humming Bird" was nearly $30,000. The receipts for Sunday exceeded those for any previous Sunday this season by nearly $1,000, and the figures held to a high level throughout the week, Saturday showing only $400 less than the preceding Sunday.

Complete Reorganization Takes Place in Hepworth, Inc.

FOLLOWING the return to this country of R. T. Cranfield from England, Hepworth Distributing Corporation announced this week a complete reorganization whereby this company, which handles the American distributing rights of Hepworth Picture Plays of England will be known under its new personnel hereafter as Hepworth, Inc., with R. T. Cranfield as president, and Joseph di Lorenzo as vice-president and general manager.

Mr. Cranfield spent six weeks in England conferring on production and distribution plans with Cecil M. Hepworth, England's foremost producer, whose complete product will be sold on the franchise plan to independent exchanges in America by Hepworth Incorporated. With the reorganization comes the announcement that up to and including August, 1924, Hepworth, Inc. will release seven big productions, titled, "Lily of the Alley," "Speak No Evil," "Pipes of Pan," "John Forrest Finds Himself" "The Amazing Quest," by E. Phillips Oppenheim, "Mist in the Valley," and "Justice Raffles," by E. Hornug, author of the celebrated Raffles stories.

Of this series of seven productions, "Lily of the Alley," "Speak No Evil" and "Pipes of Pan" are now ready for immediate release. Pending negotiations with the foremost state right exchanges in the country indicate that a ready market awaits the release of the Hepworth schedule.

Joseph di Lorenzo, in charge of distribution, is highly enthusiastic about the outlook for his product and is making elaborate edvertising and publicity plans to help the various exchanges put over the Hepworth product in good shape.

Germany Reduces Tax

But—Only on William Fox's "Over the Hill" Production

William Fox announces that "Over the Hill" has been duplicating its American success to such an extent in Germany that the German government has caused a reduction, and in some cases full repeal, of the war amusement tax on the picture.

When the stimulating moral tone of the picture became apparent to the Berlin authorities the Committee of the Central Institute of Education and Public Instruction recommended the reduction. One after another of the various other cities and states have been ordering off the tax on this particular picture.

According to the reports coming into the foreign department of Fox, "Over the Hill," achieved the record of making the longest run of any picture ever shown in Dusseldorf. At Munster 3,000 persons saw it in one day.

Hughes Completes "Steel"

Goldwyn Pictures has just received a wire from the studio that Rupert Hughes has finished photography on "True As Steel," which went into production in December. The picture was made in its entirety at the Goldwyn Studios. Aileen Pringle has the leading feminine role. Huntley Gordon, Eleanor Boardman, William Haines, Cleo Madison, Norman Kerry, Louise Fazenda, Jean Haskell, Louis Paine, William H. Crane, Lucien Littlefield and William Orlamond, are also casted.

Yoder Joins Hodkinson

The announcement has just come from the W. W. Hodkinson Corporation that Col. Bill Yoder, former southern division manager for Pathe, has joined the Hodkinson forces as their Atlanta branch manager.

The Colonel will take charge of the Atlanta office on January 21.

Goldwyn Forming Rental Depot

Organization of a "rental department" of the Goldwyn studios, to care for independent producers who are requesting space at the big plant, has been announced by Abraham Lehr, vice-president.

The new department will be in charge of J. J. Cohn, of the executive staff of the studios, and will include a complete business unit.

Wires First Boost

Fox Film Makes Exhibitor Break Silence of 18 Years

When the William Fox special production, "The Temple of Venus," played an engagement at the Monarch Theatre, Georgetown, Texas, the business so pleased Sebe Goodlett, manager of the house, that he sent the following telegram to the Dallas office of Fox Film Corporation:

"I guess when you say 10 per cent. that means the best, but if there is anything over 100 per cent. it is 'Temple of Venus.' Biggest matinee in months and night show starting off same way. Looks mighty 'fittin' since business has been off so long. This is first wire I have ever sent in on a picture in all my eighteen years as an exhibitor, but I'll swear you are due it on this one."







LILLIAN GISH IN "THE WHITE SISTER," HENRY KING'S METRO PICTURE

Schulberg in New York

Announces Acquisition of the Hollywood Studios

B. P. Schulberg, president of Preferred Pictures, arived from Los Angeles Saturday for a conference with J. G. Bachmann, treasurer of that company, and Henry Ginsberg, general sales manager.

Distribution plans for the coming season will be discussed and Mr. Schulberg will, while in New York, complete his production arrangements for the next twelve months.

Through his new lease on the Hollywood Studios, Mr. Schulberg acquires unusually fine facilities for his new product, so that he will be able to handle adequately the production units that are to be added.

Gasnier is just finishing an elaborate production of Robert W. Service's novel, "Poisoned Paradise," with Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith. Upon Mr. Schulberg's return to the coast work will begin on a production made from Edwin Balmer's novel, "The Breath of Scandal," which will be the first Preferred Picture made in the Hollywood Studios.

Mr. Schulberg and Mr. Bachmann promise an interesting distribution and production announcement upon the completion of Mr. Schulberg's conferences here.

His First Fox Screen

Ibanez Conceives "Circe" Especially for Mae Murray

Vincente Blasco Ibanez, Spanish writer of "The Four Horsemen of the Apocalypse" and other famous novels, has written his first story directly for the screen. It is called "Circe" and is dedicated to Mae Murray, noted Metro star, who, it is reported, considers this great honor the highest point in her career.

In "Circe" Senor Ibanez is said to have written a story of great originality and power. The story is laid in Monte Carlo, Paris and Spain and has a wide variety of color and exoticism. He now is on the West Coast discussing plans for the future production of "Circe" with Mae Murray and Robert Z. Leonard, her husband-director.

Re-Sign Mae Busch

Goldwyn Pictures Corporation announces that it has renewed its contract with Mae Busch for an extended period of time, as a reward for the excellence of her characterization of Bessie Collister in Victor Seastrom's "Name the Man!"

"The Fighting Tylers" New Hal Roach Feature

HAL ROACH, the prominent Pathe producer, has completed camera work on the first of a group of feature productions which are to be filmed on the West Coast under his auspices. The feature just completed is a comedy-drama, made under the working title of "Somewhere in Missouri." The release title will be "The Fighting Tylers." The production is now being cut and titled and will be shortly ready for shipment East.

"The Fighting Tylers" is described by Pathe as a human-interest drama built around a political intrigue of a country town, in the Middle West and embodying a number of surprise comedy twists. Blanche Mehaffey, the former Follies beauty, and Glenn Tryon appear in the leading roles. The supporting cast includes Dick Gilbert, John Gavin, Emma Tanzey, Leo Willis, Bob Kortman, and Richard Daniels. Roy Clements co-directed with Hal Roach.

"The Fighting Tylers" is the first step in Hal Roach's expansion of feature production activities, as provided for in the recent organization of the Hal Roach Studios. The subject just completed heads a possible series of two feature-length comedy-dramas a year, it is stated. Under the plan of reorganization recently effected, active management of the Hal Roach Studios was placed in the hands of General Manager Warren Doane, so as to afford Mr. Roach the opportunity of engaging personally in the writing and directing of these comedy-dramas.

Another important phase of Hal Roach's feature production plans is the contemplated filming of two novelty features a year to be made along the lines of his recent adaptation of the famous Jack London novel, "The Call of the Wild."

1st National Selling Plan Waxing Strong at Exchanges

COINCIDENT with the announcement of the new selling plan adopted by First National Pictures E. A. Eschmann, general manager of distribution is conducting rousing sales meetings at First National exchanges. He reports enthusiasm for "The 1924 Twenty," the open market sales plan on which twenty pictures will be released between February 4 and June 17.

This is the first time that Mr. Eschmann has met his field forces on their home ground and he is elated by the spirit manifested at the exchanges thus far visited. They include Indianapolis, Detroit, Chicago, Milwaukee, Minneapolis, and Des Moines. Twenty key cities will be visited by the manager of distribution on his way to the Coast studios, where he will confer with the production heads.



The home office of First National reports a quick response from exhibitors following the announcement of the sales plan. Nate Robins of Utica and Watertown and Cohen's Theatre of Poughkeepsie were the first to accept the new contract, which is beneficial to franchise holders and non-franchise holders alike.

It is believed that the 1924 Sales Plan is broad enough in scope to permit of its adaptation to any and all market conditions. One essential point is the protection afforded to all franchise holders. In every instance, franchise holders have the first call on the twenty pictures included in the group. They are not offered elsewhere until the franchise holder has decided whether he wants them.







ONE-QUARTER OF "THE UNINVITED GUEST" IS IN TECHNICOLOR

This J. E. Williamson-Ralph Ince production was filmed in New York, the Bahamas and Florida and is colorful in the extreme. In the cast are Jean Tolley, Maurice Flynn, William Bailey, Louis Wolheim, Mary MacLaren.



Corinne Griffith in First National's "Lilies of the Field"

Great Advance Demand for Harold Bell Wright Film

SOL LESSER, president of Principal Pictures Corporation, which produced Harold Bell Wright's story, "When a Man's a Man," a First National attraction, reports a big advance demand for the picture. The National release date is early in February. Up to date, according to Mr. Lesser, thousands of inquiries about booking the picture have been received from exhibitors in all parts of the United States. He reports this is an unusual situation and attributes it to the tremendous popularity of Harold Bell Wright.

In novel form "When a Man's a Man" has had an actual sale of 1,400,000 copies, Mr. Lesser points out. If 100,000 copies of a "best seller" are disposed of, the publisher and author congratulate one another, while if the sales reach 300,000 they are considered "phenomenal."

"It would be difficult," says Mr. Lesser, "to find an adjective to describe the tremendous sales of Harold Bell Wright's 'When a Man's a Man.' Literary critics have marveled at it. Some authors say the sale is undeserved because Harold Bell Wright is only 'one of the plain people.' In that phrase lies the whole secret of his success. Mr. Wright fought his own way in the world from the time he was a child. He saw much of life and he writes of what he saw. The result is that his works are thoroughly American and are filled with dramatic strength. Also, he is the idol of the so-called 'plain people' of the United States."

Edward F. Cline directed "When a Man's a Man." In the cast are John Bowers, Marguerite de la Motte, Robert W. Frazer and George Hackathorne.

Paramount Managers Meet in Quarterly Convention

THE quarterly convention of Paramount district and branch managers opened at the company's home office in New York last Thursday morning and continued two days. Seventy-five men, including representatives of the company throughout the United States and Canada and home office executives, were in attendance.

The business sessions, which occupied the mornings and afternoons, were presided over by S. R. Kent, general manager of distribution. On Thursday evening the entire body attended a performance of "The Ten Commandments" at the George M. Cohan Theatre, and the convention was brought to a close with a banquet on Friday evening at the Commodore.

Those who attended are: Adolph Zukor, S. R. Kent, G. J. Schaefer, Boston; John D. Powers, New Haven; J. H. MacIntyre, Portland, Me.; John Hammell, M. Kusell, M. W. Kempner, Albany; W. E. Smith, Philadelphia; P. A. Bloch, Philadelphia; Harry Hunter, Washington; E. W. Sweigert, Wilkes-Barre; F. F. Creswell, Atlanta; David Prince, Atlanta; H. F. Wilkes, New Orleans; C. E. Peppiatt, Charlotte; S. Chestnutt, Jacksonville; H. A. Ross, Detroit; Otto Bolle, Detroit; M. C. Hughes, Pittsburgh; J. E. Fontaine, Cleveland; C. C. Wallace, Chicago; N. F. Agnew, Chicago; O. J. Wooden, Milwaukee; M. M. Hirsch, Peoria; M. A. Milligan, Cincinnati; C. M. Reagan, Indianapolis; H. W. Dodge, Columbus; R. C. LiBeau, Kansas City; B. Blotcky, Kansas City; H. I. Krause, St. Louis; Louis Marcus, Salt Lake City; H. W. Braly, Salt Lake City; M. S. Wilson, Denver.

Herman Webber, San Francisco; O. V. Traggardh, San Francisco; C. N. Peacock, Los Angeles; G. P. Endert, Seattle; C. M. Hill, Portland, Ore.; A. W. Nicolls, Minneapolis; Frederick Strief, Minneapolis; R. F. Crawford, Des Moines; R. D. Thomson, Omaha; A. B. Leak, Sioux Falls; H. G. Rosebaum, Dallas; J. B. Dugger, Dallas; R. E. Heffner, Oklahoma City; W. H. Erbb, Memphis; P. H. Reisman, Toronto; E. English, Montreal; W. A. Bach, Toronto; D. Clark, Toronto; P. J. Hogan, St. John, N. B.; H. G. Ballance, J. D. Clark, G. W. Weeks, Claud Saunders, A. M. Botsford, C. E. McCarthy, Mel Shauer, M. H. Lewis, C. M. Spidell, G. B. J. Frawley, A. O. Dillenbeck, E. E. Shauer, E. J. Zukor, Robert T. Kane, Joseph Seidelman, Henry Salsbury, O. R. Geyer, G. Weltner, D. Souhami, M. H. Greenwald, Cincinnati; J. Davis, Boston; John C. Graham, London; Leon Bamberger.

Boston Responds

MacLean's "Yankee Consul" World's Premiere Is Gala Event

Douglas MacLean in "The Yankee Consul," his adaptation of the Henry Blossom-Alfred G. Robyn musical comedy hit, had a Saturday attendance record of note at the Fenway Theatre, Boston, at the opening of its world premiere last week. The event marked the 20th anniversary of the musical comedy of the same name and was made a gala occasion.

On Monday J. S. Woody, General Manager of Associated Exhibitors, received the following telegram from Charles Raymond, Managing Director of the Fenway: "The world's premiere of Douglas MacLean in 'The Yankee Consul' packed the Fenway Theatre all day. The audience started laughing in the first foot of the picture, gradually increasing the wild ride down hill in an auto brought forth roars that shook the building. Accept congratulations on another MacLean comedy knockout. It stacks up with the best Mr. MacLean has ever done and the seasick scenes in which MacLean holds the screen alone proves him to be a consummate master of pantomime. It should pack the theatres."

Trowbridge Resigns

C. S. Trowbridge, who has been associated with the United Artists since its organization, resigned this week. He was at first supervisor of the American Exchanges and then went to England as general manager of the Allied Artists, the English branch of the United Artists. During the War he was assistant director of the Division of Films for the Government.

Another Convert for Charlie

Admitting that he always had thought Charlie Chaplin a great comedian and "terribly funny" as such, but asserting that he never had considered Charles Chaplin "a genius" until he had viewed his first photodramatic production, "A Woman of Paris," H. E. Ellison, manager and director of the Paramount theatres, Denver, Colo., has sent the following letter to Mr. Chaplin voicing praise for Chaplin's first United Artists release. The letter follows:

"They say that a confession is sometimes good for the soul. Well, I have always liked your comedies very much, but I could not see that which some critics called 'genius' in you. I thought you were terribly funny, but largely because God made you that way.

"But since I have seen 'A Woman of Paris' I now see you on a pinnacle with none of the others anywhere near you. I am perfectly willing that they should call you a genius now.

"I cannot say enough to express my appreciation of this picture. This is not attempt to gush or impose myself on you, but when a man does accomplish a great work I think those interested in the business should be courteous enough to express their opinions. For Heaven's sake give us more."

Receiver Appointed

Canadian Exhibitors Exchange Winds Up Its Affairs

The Canadian Exhibitors Exchange, Ltd., Toronto, is to be wound up, an interim receiving order having been granted in the Toronto Courts on January 17, with Humphrey Colquhoun appointed as interim receiver. The injunction to place the company in the hands of a receiver marks the termination of the existence of a film distributing organization of unique character in Canada. The Canadian Exhibitors Exchange was the outgrowth of the Motion Picture Exhibitors Protective Association of Ontario, and the first president was J. C. Brady, proprietor of the Madison Theatre, Toronto, who has became Canadian vice-president of the Canadian Motion Picture Theatre Owners' Association. The first manager was Tom Scott, who had been secretary of the old association and who now is inspector of theatres for the Ontario government, having been appointed to this post last fall.

The Canadian Exhibitors Exchange was made up of over 100 independent exhibitors of Ontario and was established six years ago with headquarters at Toronto. The company distributed various makes of pictures, one of the first being the Hodkinson releases. A number of British pictures also were secured for Canada. Branch offices were opened in Montreal and Winnipeg.

The Exhibitors Exchange has been practically succeeded by the United Exhibitors of Canada, Ltd., which was organized last September at Toronto and which has offices across Canada. United Exhibitors of Canada is closely identified with F. B. O. and others, and has, it is said, a working agreement with Canadian Educational.

Hodkinson to Distribute Hamilton's "His Darker Self"

IT is officially reported from Albert L. Grey's office that the Hodkinson Corporation will distribute "His Darker Self," the five-reel comedy produced at the D. W. Griffith studio starring Lloyd Hamilton.

When seen at his office in the Long Acre Building Mr. Grey said: "'His Darker Self' is the comedy originally scheduled as the vehicle for Al Jolson's debut as a screen star, but after an exhaustive survey of available stage and screen artists Mr. Griffith finally selected Lloyd Hamilton for the stellar role."

In speaking of Hamilton, D. W. Griffith said: "Hamilton has built up a remarkably strong following by the consistent excellence of his work in two-reel subjects and in point of artistic ability and box office value he ranks with any comedy star in the motion picture field. 'His Darker Self,' his first five-reel picture, was directed by Jack Noble and through the courtesy of Mr. E. W. Hammons it marks the logical graduation of Hamilton into the ranks of feature length comedy stars."

"I agree with Mr. Griffith that Lloyd Hamilton is one of the greatest comedians the screen has ever seen," said Mr. Grey, "and I consider 'His Darker Self' one of the best 'laughing' pictures I ever saw. It gave Mr. Hamilton the greatest leeway for a fuller display of his talent and he made the most of the opportunity by giving a really brilliant display of artistry. And the subtitles written by Ralph Spence are uproariously funny."

The cast in full includes:

Claude Sappington ..... Lloyd Hamilton
Bill Jackson .....Tom Wilson
Uncle Eph .....Tom O'Malley
Aunt Lucy .....Lucille La Verne
Darktown's "Cleopatra"..Irma Harrison
Bill Jackson's Sweetheart,
Edna May Sperl
Claude Sappington's Sweetheart,
Sally Long
Claude Sappington's Mother.Kate Bruce

The story is a travestry on amateur detectives in which Claude Sappington played by Lloyd Hamilton seeks sleuthing honors by attempting to round up a band of dusky bootleggers. In order to get evidence he disguises himself as a negro and visits Bill Jackson's colored dance hall. While the comedy situations up to this point are fast and furious after donning the burnt cork the story becomes a riot that runs at breakneck speed to the end.

The date of release will be announced later by the Hodkinson Corporation.

"Eternal City" Satisfies New York City Reviewers

THE screen version of Hall Caine's "The Eternal City" opened at the Strand Theatre, New York, on Jan. 20.

"The 'Eternal City,'" says the World, "is a cinema of haunting beauty and rich design. It is vast in its scope, and still it tells a lovely and exciting story quite sanely."

The Times observes: "Mr. Fitzmaurice and his company went to Rome for the remarkable outdoor scenes; the journey seems to us to have been worth all the trouble and cost."

"If there is a flaw in 'The Eternal City,'" says the Tribune, "it was not apparent to us yesterday as we sat in the Strand. Barbara La Marr is gorgeous as the young sculptress and Bert Lytell is corking as David Rossi." The American calls it "a rarely beautiful picture and one everyone should see."

The Telegram says of it: "Even the bourbons of motion picture appraisement took cognizance of the fact that Samuel Goldwyn, the producer, has scored a second time as one of the independents, and that George Fitzmaurice, the director, profited by his own genius and because of his ideas to do all the filming in the exact Roman locales.

Betty Compson in New York

Betty Compson arrived in New York on January 22 on her way to Miami, Florida, where she will start work on the first of the Alan Crosland productions that will be released through the Hodkinson Corporation.

Miss Compson said she loved New York, but the present zero weather didn't suit a native of southern California and she was glad that the first scenes of the new picture would be shot in the alluring climate of Florida.

Start "It Is the Law"

The screen version of "It Is The Law," which, according to the announcement, will be one of the biggest special productions on the William Fox program for the 1924-1925 season, was started this week at the New York studios. Preliminary work of selecting the cast and building the sets is being conducted under the direction of J. Gordon Edwards.

"It Is the Law" was written by Elmer Rice. And the adaptation of the play to the screen was made by Curtis Benton. Mimi Palmeri, is in the leading feminine role. Herbert Hayes and Arthur Hohl have the chief male parts.

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"YOU CAN LEAD A HORSE TO WATER——"
But the boys soon find that Harry Carey, star of "The Night Hawk," the Hunt Stromberg Production, Released Through Hodkinson, is not a horse even though he is "stalling" them

San Francisco Critics Find "White Sister" True to Life

LILLIAN GISH'S latest feature, "The White Sister," which Metro is to release under the terms of the contract recently closed with Inspiration Pictures, Inc., came in for praise by San Francisco newspaper critics, following its opening at the Capitol Theatre in that city.

"Words are futile things with which to describe the charm of the tragic romance. Lillian Gish is the star of The White Sister and as always, this supreme tragic actress of the American films holds the eye by her wistful beauty, frail intensity, her restrained pathos," said the San Francisco Journal. "The sincerity of Miss Gish's acting is the greatest tribute to her genius. The balance of the cast have been expertly chosen," is the opinion of the San Francisco Examiner critic.

"Beauty, reverence, the swirl of wild passion, the power of purity, a man's sacrifice for his fellows—these are some of the impressions brought away from looking at The White Sister," stated the San Francisco Chronicle.

"There are two outstanding features of The White Sister. One, and that which is called first to the attention of the viewer, is the beauty of the production. The second is the acting of Lillian Gish in the title role," said the San Francisco Call and Post.

"The White Sister scored an artistic success upon the speaking stage, but no greater success than accorded The White Sister of the screen," wrote the San Francisco Bulletin. "In every respect it is infintely worth while, a screen classic. A critic would have to scatter superlatives to do justice to the production and the star," stated the San Francisco Herald.

"Filmed entirely in Italy, the background is romatic to a high degree, and the photography, to say nothing of the acting of Miss Gish and the Italian principals, directed by Henry King, noted for his work in Tol'able David, make the picture one of the most important of the year," is a portion of the review in the San Francisco News.

Engaged to Direct Marion Davies

The Cosmopolitan Corporation announced January 17 that it had engaged Max Reinhardt, German director, to direct Marion Davies in a series of motion pictures for a period of five years.

Mr. Reinhardt, under the contract, will receive one of the largest salaries ever paid to a director of motion pictures, and he will devote twelve weeks in each year to the supervision of the production, according to the statement.

Hopper to Direct

E. Mason Hopper has been engaged to direct Marion Davies, the Cosmopolitan star, in her next big super feature for the Cosmopolitan corporation, "Janice Meredith," a picturization of Paul Leicester Ford's great romance woven around the American Revolution.

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ASCAP

Worked Many Stunts for Peggy's Feature

Universal's exploiteers foregathered with managers all over the country to put over Baby Peggy's first big picture, The Darling of New York. Most of the stunts were planned by Florence Wallach, of the Century Film Corporation, which made the picture in conjunction with Universal.

The campaign opened in Chicago where The Fair wrapped a herald good for the admission of one adult when accompanied by a child at any matinee. This was put into all purchases just before Christmas, and the store took newspaper space to give wide publicity to the offer. At the same time another herald was broadcasted. This was good for the entire family at any matinee for a flat price of fifty cents. Some of the "families" suggested that they had triplets about every three months, but it all went. A store making a drive on the Baby Peggy doll gave up a large window and put an open case of dolls in the lobby in the hope of breaking into the newspapers with a police story, but no one obligingly stole one.

In Milwaukee the resemblance contest was repeated with good effect and there was a special matinee when admissions were given in return for cast off toys to be given poor children at Christmas. This was worked with one of the daily papers and won a lot of publicity.

In Omaha a dairy used a special milk bottle cap and an ice cream concern got out a special Baby Peggy brick which was advertised on all its delivery wagons and in the stores of its customers. One paper gave a newsboys' matinee and another sponsored the resemblance contest.

In Des Moines the effort was centered upon the resemblance contest, but in Kansas City a new stunt was worked. Through the classified ads a dozen children who resembled Peggy were hired. At a given hour they were put on the floors of as many stores, which had co-operated in a double trick. Merchandise prizes were given those who identified the greatest number of Peggies. Each child was given tickets which were handed all identifiers, and the idea was to get one from each. This was not as simple as it sounds. There was a big flash on the Baby Peggy dolls and a case of these was on display in the lobby of the theatre.

The identification stunt was also worked in Pittsburgh, along with a Baby Peggy sundae and a newsboy party, and Baltimore used the resemblance contest.

In Seattle, Robert Bender, of the Columbia Theatre, formed a Baby Peggy Christmas Club, the object of which was to pledge the members each to give a Merry Christmas to some poor child. There was also a pre-showing of the picture to the children in the Orthopedic hospital, a pet charity, and a child pianist was one of the program features along with the film.

All of the stunts went over well.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THREE outstanding events of the program the week of January 13, besides the two motion pictures making up the cinema piece de resistance, were the "Les Preludes" overture, the Mark Strand Jazz Orchestra on the stage, and the Criterion Male Quartette. The photoplays were "Her Temporary Husband," a First National production, and "Arabia's Last Alarm," a short comedy from the Fox office. As these were both fun films, the overture contributed the heavy portion of the show. The running time of the whole was two hours and ten minutes.

"Les Preludes," composed by Franz Liszt, was played by the symphony orchestra, and the lighting harmonies followed the tempo of the music. The opening, which was very soft, had a light blue 150 ampere Mestrum flood from the dome on the musicians, and one of like color on the entire stage from the booth. Gradually, as the music progressed, the transparent columns at either side of the proscenium dimmed up with a combination of rose pink and color blend. The stage gradually became red, and the two dome spots dissolved into orange on the orchestra. At about three-quarters of the way through the stage became amber, and at the last minute of the number the whole stage and musicians were flooded with white for a strong finish. The overture ran ten minutes.

Estelle Carey, soprano, appeared on the apron in the song number, "Giannina Mia" from Frimi's "The Firefly," using four minutes. Two booth Mestrums of 150 amperes were deep blue covering the entire stage, including the side drapes. Two dome Mestrum floods on the silver draw curtains of the presentation stage were color blend and magenta, one focused on each side from the center. Purple border lights on the large stage, lighting the llama-cloth mask dividing the apron from the orchestra. Transparent columns were light green from the top and orange from the bottom. Two entrance spots of light green were on the pineapple cloth drapes covering the transparent windows at either side of the orchestra. Light blue x-rays and two light green arch spots blending with the lights already mentioned for the draw curtains. Light pink spot on the soloist from the booth.

The Criterion Male Quartette opened singing on the apron with "Old Uncle Moon," the curtains of the small stage parting to show a stage picture of a plantation set at night, with the big yellow moon centered. The drop being a transparency, stars also shone forth, and in the distance were the lights of a river steamer and a lamp gleaming from a cabin window. The singers were under a steel blue spot from the dome. Their second song was "A Little Close Harmony," the blue spot changing to orange. The antique draw curtains closed on the small stage and were lighted by magenta arch spots from the sides, augmented by green. Green and magenta spots crossed on the ceiling drapes above the orchestra. The quartette took seven minutes.

The Mark Strand Dance Orchestra of twelve pieces offered a group of five popular selections in fourteen minutes, being assisted in two of them by two girls of the ballet corps in eccentric dances. The selections were "Take Those Lips Away," "Old Fashioned Love," "Sure As You're Born," "Arcady" and "Dancing Dan," specially orchestrated by M. L. Lake. The plush cyclorama served as background, strung with silver streamers. This setting under the blue, orange and white floods which were used made a strong flash.



A Metro Release

A DOUBLE TABLEAU ON A SINGLE TRUCK FOR THE WHITE SISTER IN CHICAGO

This was worked by the Great Northern Theatre, Chicago, which got the truck in return for the strip banner at the sides of the car. The two pictures show how the car was planned, while the centre gives a flash of the back. There was also a painted sign on the roof of the car to catch those looking out from upper windows, but they did not paint a sign on the bottom.



A First National Release

THE ENGLISH IDEA OF A CIRCUS DAYS STREET PARADE

It was mostly made up of sandwich men and clowns, but R. E. Eady, of the Palladium, Plymouth, had advertised for lions and things, and got credit for having tried, even though he may not have tried very hard. Pretty clever stunt, what!

Sample of Ashes Cleverly Handled

Adapting the sand stunt to Ashes of Vengeance, M. W. Larmour, of the National Theatre, Graham, Texas, worked it to get the full effect. He obtained coin envelopes which were merely rubber stamped "Sample." Into these he tucked an explanatory card of a size to fit easily and added about a spoonful of fine ash mixed with a little dry color and some incense.

Naturally persons who received the envelopes—and practically every family got one—slit the envelope and dumped out the powder, then fished out the card to find what it was all about, which insured a thoroughly careful reading of the brief statement. It was this angle which gave the real punch to the stunt. Just the envelope and a card would not have interested greatly, but the ashes won curiosity that was transferred to the play. Mr. Larmour makes a common stunt work twice as hard.

If you copy, be sure to use finely sifted ash and at least use the incense or sachet powder to make it seem more interesting.

Many Prizes

Selling Circus Days to some 6,000 children in one week was the stunt of George Kruppa of the Hamilton and Aldine theatres, Lancaster, Pa. He had Jackie at the Hamilton and he offered prizes for the best clown, fat woman, living skeleton, snake charmer and float in a parade the day the picture opened.

The line of march was from in front of the Hamilton to the Aldine, in front of which the prize winners were decided. This gave the sister house some publicity, too. From there the prize winners marched to the sporting goods stores where the prizes were given them, most of the other youngsters trailing the lucky ones, after which a lot of them went home to beg for an air rifle or football "like they gave for a prize," which was where the store took its profit.

A brass band and ten white ponies formed the backbone of the parade and the ponies, ridden and in shafts, were on the streets every day of the engagement.

Although there were 1,400 children at a special Saturday morning performance, there were 900 at the regular matinee, which demonstrates that the special shows do not kill off the regular trade. Mr. Kruppa had the Jackie impersonation beaten to a pulp.

A Murray Plugger

Discovering that there is a song, Fashion Row, which has already gained cabaret popularity in the west, Metro has arranged to make this the plugger song for the Mae Murray Tiffany production of the same name. Copies have been rushed east and will be made available for exploitation use.

Asked for Animals He Could Not Get

Knowing pretty well that no one had any elephants or tigers hanging around their homes in Plymouth, England, the manager of the Palladium Theatre, R. E. Eady, advertised for these and wild beasts "to be used in advertising Jackie Coogan in Circus Days."

He did not get a single reply, but he was happier without them, for he had all of the talk that his display ad could get without the cost of hiring the beasts, and when the populace saw a parade composed chiefly of sandwich men they remembered that Mr. Eady had tried his best to hire a couple of giraffes and gave him credit for his enterprise.

The little home-made parade, properly advertised, did just as well as a real circus affair and cost only the newspaper space. Funny no one thought of that over here. Don't let them tell you that they are all slow over in England.

Did It Twice

When Boy of Mine played the Mark Strand theatres in New York and Brooklyn, the New York Evening World was tied to a special showing for children, working one at each house, and playing it up strongly in the news columns, sending a staff photographer to obtain pictures for the layout story. Just goes to show that it can be done, even in New York.

Dressed It Up

Because the Missouri Theatre, St. Louis, is still under construction in respect to the office building which will complete the edifice, Herschel S. Stuart made the best of a handicap by dressing it with Christmas greens until it was a bower of beauty instead of an eyesore. A few dollars for firs turned an eyesore into an asset, but that's the way Hersch does things.



A First National Release

MADE A NEW BUILDING THE EXCUSE FOR A BANNER

When a construction awning on a building next door shut off the Strand Theatre, Des Moines, from one side of the street, the management made that an excuse for obtaining a banner permit that the world might be enabled to find where Ponjola played

Ten Cent Matinee Is Now Regular Feature

The one-cent ticket was developed on the Southern Enterprises to get in matinee crowds to verbally advertise extra good attractions, and it worked very well all through the territory.

Theodore D. Mousson, of the Knickerbocker Theatre, Nashville, has adopted the scheme for his house by making a ten-cent Monday matinee a permanent institutions.

The opening matinee business was negligible and few paid the thirty-cent admission. By cutting the price to ten cents for that performance only, Mr. Mousson not only swells the receipts, but he takes in more money and sends out a larger number of personal press agents.

The stunt was first tried on The Girl of the Golden West and is credited with not a little assistance in swelling the receipts on this First National release. The reduced price applies only to the women patrons. Men still pay the regular admission, for it is figured that the women are the best advertisers.

First National Ones to Help Booksellers

Appreciating the sales value of bookstore cooperation, Principal Pictures has prepared a four-color sheet for distribution to book stores handling When a Man's a Man, anticipating a popular priced reprint of this Wright story.

Generally the publishers have supplied whatever aids the book stores did not obtain direct from the local theatre, but this sheet will be distributed by First National, which will handle the release of the picture.



A Vitagraph Release

A PERAMBULATOR STRANDED ON THE BANKS OF THE WABASH

The Morgan Theatre, Henryetta, Okla., used the river boat on a truck for his street work and got something that was not only true to the film but which brought in the business in chunks. This was devised by the manager, Charles Blaine.

Gave Them a Look

For his marquise display on Potash and Perlmutter, George J. Schade took the large heads of the two men and cut them out. You may recall that this paper shows them staring out of the sheet. To give them something to look at, Schade used two cut-outs of the models, which gave the combination a much stronger effect.

Nutty

Adopting the name of Jackie Coogan for a brand of salted peanuts, a concern in Cleveland will aid exhibitors in that territory to put over the Coogan release. It inaugurated the idea with a heabt play on Long Live the King when that story was shown at the Allen theatre. It all helps.

More Boy Week

Getting a little novelty into his campaign for Circus Days, Cliff Denham, of the Royal Theatre, Victoria, B. C., adapted the Boys' Week idea to his stunt.

He let all school children write essays on How to Run a Theatre, and awarded one-day contracts to the six boys whose stories were regarded as the most practical.

Here's a stunt you can work without waiting for the next national "week" to come around, and it does particularly well on a kid picture. Try it for Penrod and Sam or for Big Brother.

Shirt Boards Tied to Pioneer Trails

Shirt boards in two styles were used on Pioneer Trails by the Garrick Theatre, Winnipeg, which tied up the North West Laundry to the idea that laundry work was a hardship for the pioneers but made easy in these days by the North West service.

Four-column cuts were cropped to give the attractor, one showing the Indians watching the emigrant train and the other the stage coach. Both of the cuts came up very nicely on the rough cardboard used to stiffen the bosoms of hard-boiled shirts and the reading matter got interest through the connection with the laundry idea.

One board read: "In the days of Pioneer Trails when the covered caravans fought their way over the hot, dusty plains, laundry work was a drudgery to the women folks—crude methods—hardships—danger, but today, etc." The other told that "On the westward journey over hot, dusty plains, in wagons, the hardy old pioneers did their own laundry work as best they could, in river, creek, pool and stream. Soap rendered from an ox or horse carcass coupled with elbow grease, a rock for a washboard. The days of hardship. Today your laundry work is done in a scientific, sanitary manner by——."

There is nothing in the picture about laundry work, but this sort of talk will interest the housewife and if it does she'll go and take the family with her. It is an angle most have overlooked, but the shirt board is always a good bet and the North West sends out several thousand shirts a week, which ensures good circulation.



A First National Release

MAKING A BIG FLASH WITH LITTLE MATERIAL

The Auditorium Theatre, Winston-Salem, N. C., used four foot banners on the marquise for "Flaming Youth" and got a big effect at little cost. Giving the nude silhouette a color backing detracted little from the display but did tone down the shock



A Goldwyn Release

RED LIGHTS CHIEF ASSET IN PUTTING OVER RED LIGHTS

It is pretty easy to exploit a title such as Red Lights when all you have to do is to use red lighting. All of the lamp trim on this display from the Astor Theatre, St. Paul, was red, and the title was done in the same color. There was a drop banner

To the Ladies Is Handed a Warning

Ever since his luck with the "Manslaughter" cards, Leslie F. Whelan, Paramounteer, has been working the traffic laws for all the publicity in sight and it is rumored that he has already had cards printed with "The Ten Commandments and the eleventh—drive carefully."

At any rate Whelan got out a cheerful little Christmas card for To the Ladies which runs:

A HINT -
"TO THE LADIES"
Jay Walking
MAY INVITE A SAD CHRISTMAS

A Paramount Release

CHEERFUL STUFF

He has had these printed up in quantities for the use of his exhibitor clients and it is done in red and green on white to give a Christmasy suggestion. Wonder what Whelan would do if they got out an airplane picture. Probably he would post the skies with captive balloons. Anyhow this is good, though if you copy it you will have to change the Christmas and remark that jay walking makes undertakers happy.

Had Ponjolas

Ponjola is the Zulu word for the stuff Volstead does not like, but Charles Morrison, of the Imperial Theatre, Jacksonville, made it serve as the name for a fountain drink and sold three soda bars on the idea of a drive with "Yes, we have some Ponjolas" as the slogan. Explanatory cards, illustrated with stills told what it was all about, and helped the sale of the soft stuff.

Book stores and libraries hammered on the fiction version and for three days Morrison's cashier in her odd moments called up a selected list of women. She told them how Anna Nilsson cropped her hair to avoid the unconvincing boy's wig and asked them to come down and decide whether the sacrifice was worth while in the greater realism of her appearance.

Tied to a Drama to Promote Red Lights

Hooking to The Bat, a strong mystery drama which had recently been shown in spoken form at a local house, the Astor Theatre, St. Paul, a Finkelstein & Ruben house, used "It out bats The Bat" for its slogan, and made an effective hitch-up to the success of that play.

The lobby was elaborately done with red lighting, and with the soft lettering used on the six sheets. Several cutouts from the paper were worked in on top of the marquise and on a leg drop banner below, and there was a triangular sign on the sidewalk lighted from below by a red lantern with the light trained upward. It all helped to augment the usual box office features.

With Sound Effects

Using the 24-sheet as a stage display for advance exploitation is not new, but when they used a 24-sheet on The Drivin' Fool at the Majestic Theatre, Providence, they added sound effects.

The poster was shown the previous week four times daily, four minutes each showing. While the spots were turned on the paper there was a motorcycle off stage with his cutout wide open and working as hard as it could. Then came a couple of pistol shots and the cry of "Stop! In the name of the law." It gave them the idea of a thriller, and they all came the following week.

In addition a smash was staged on a street corner between two wrecks from a garage, thirty taxis carried spare tire cards, and one day twenty of them were formed into a parade through the business streets. One thousand windshield stickers were used and there was an ample supply of posted paper.

Had a Barrel

One of the ways the Crown Theatre, Mobile, took to put over Buster Keaton in Three Ages was to give a man a barrel to walk around in. The staves carried the statement that he was on his way to see Three Ages at the Crown. In addition to his street work he did the football game.

Keaton hats were given with purchases of face powder and hats were given all the newsboys, who were not required to purchase face powder.



A Paramount Release

STEPPING OUT FOR STEPHEN AT THE OLYMPIC, PITTSBURGH

The cutout letters stand in front of the panel and are not a part of that background. Each of the numerous stars contains a head of the young player. The letters forming the title are angled up to and from the cutout head on the backing

Little Old New York Had Cloakey in Court

According to the court records, Oral D. Cloakey, of the Regent Theatre, Ottawa, "did ring a bell upon Sparks street, in said city, and did thereby make a noise calculated to disturb the inhabitants." Cloakey cheerfully admits that he "did make a noise," but he denies that he disturbed the inhabitants, so a kindly judge, who had been talked to beforehand, sprung him out of clink, and Cloakey will have to pay for his own haircuts.

It was all a part of his campaign on Little Old New York, in which, it will be recalled, a fire engine company figures more or less prominently. Cloakey dug out the first hand engine used in Ottawa and paraded it around for all it was worth, and it was the bell rung for the first time in a great many years, that brought him into court.

Daily Parade

Every day four men of the uniformed force would drag the old timer to the theatre, where a present inspector of the department, one of the men who used to run with the old machine, told all and sundry about the good old days. There was another old timer, but not still in the department, who helped pull the old pump on her first run, and he and the inspector were photographed with the tub as another stunt, while on Saturday, the opening day, one of the local companies was turned out to escort the veteran.

On the Front Page

There were a number of other angles on this phase, and finally the pinch for disturbing the peace, which brought a little more front page mention.

There was a drive on toy fire engines in the toy shops and a street parade of twelve miniature fire wagons loaned by a store, (which sold all twelve as a result of this publicity), in connection with the old time hand machine.

These are only the high lights, but it's a pretty poor town that does not boast an old engine. Dig it out.



A Metro Release

HERE'S A CASTLE THAT KNOCKS THE RECORD GAFLOOEY

Designed by Francisco Guttierez for J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas. This is a papier mache model and not a series of flats and it forms the most attractive castle yet shown. It stood them out for Long Live the King—in the Cold December rain

Painted Books to Sell Book Titles

Leo G. Garner, of the Columbia Theatre, Bristol, Tenn., split a recent week between St. Elmo and The Virginian, and knowing that each was good for unusual business because the books were so widely read, he set up a large painted sign split between the two titles.

Each side showed a book with the title on the cover and the cast below with the house name and date. The slogan for St. Elmo was: Loved and read by three generations," while The Virginian got: "The characters step out of the book."

Placed on top of a two story store on the main street, the sign helped to get the best week's business the Columbia has on its records. The sign was painted on muslin stretched over a light framework about 25 by 10 feet.

Stage Weddings to Help State Rights

Putting over Deserted at the Altar in the big houses is the way the Super Film Attractions, of Washington, D. C., is selling the picture to the smaller houses, and it has been using the stage wedding for the big house ballyhoo.

In several cities the stunt has been staged with the local merchants showing presents on the bride and then bragging about it in a one or two page-hook-up. In each instance they all had to get back of the idea with their windows and newspaper work, and none of the brides was deserted at the altar, though that would have made a good fake.

The Super also drew big results with samples of Colgate's face powder with a special label to the effect that "You will never be Deserted at the Altar if you use the contents," and it did not seem to make much difference that Altar was spelled "alter." Another novelty was a tagged wedding ring with the legend "This is no good to me because I was deserted at the altar" and the advice to see it at the house putting out the rings.

Intensive work on the big houses through an organized set of stunts sold off the production to the smaller places. As Super puts it: "If you have the goods and go out and put it over, the exhibitor will do business with you and price will be no object."



A Cosmopolitan-Goldwyn Release

CLOAKEY'S BIG STUNT FOR LITTLE OLD NEW YORK

This old hand pump was the big works when Grandpa was a kid, and it was dug out to tell Ottawa that Little Old New York would be shown at the Regent Theatre with a similar old-time engine. It made a daily street parade and ballyhoo

Backed Up

When the Baby Peggy picture, The Darling of New York, was booked in at the Columbia Theatre, Far Rockaway, there was not time to stage a Baby Peggy Contest. The semi-weekly papers had gone to press and there was no chance for mailing list work.

The management decided to work the contest after the picture had been played. A "kiddie shop" was hooked in to display the announcement of the contest and gave their entire window. The suggestion was made that the readers of the signs see the picture before they entered to decide what chance they stood with their youngster, and it brought about as much business as the contest before showing.



A Vitagraph Release

AN EFFECTIVELY FRAMED CUTOUT ON PIONEER DAYS

This was built by the New Aster Theatre, St. Paul, from the Vitagraph 24-sheet, which was set back of a stone frame which permitted colored lights to be thrown on the picture. On this subject a frame of log slabs or evergreen might be even better.

Added a Background to His Castle Front

Since he already had a castle front which had been used on several period plays, Frank H. Burns, of the Beacham Theatre, Orlando, Fla., persuaded Manager H. B. Vincent to let him add a back piece to the display when he dug it out for Ashes of Vengeance.

This was painted up to show the tops of the buildings within the walls and supplemented the huge Ashes of Vengeance on the wall itself with a repeat of the title and the addition of Miss Talmadge's name.

To give it a further twist, he added compo board fleur des lys at either side to emphasize the fact that this was a play of France and the display looked entirely new.

No live manager can keep house these days without a castle front, but it needs to be given a little dressing up at each repeat engagement if it is not too stale.

This Is It

A few weeks ago an item told of the use of the old "closed" cards for Safety Last, but through an error the illustration was that of a card used for Going Up.

CLOSED

GONE TO THE

MILDA THEATRE

32nd and HALSTED STREET

TO SEE **Harold Lloyd** IN

"SAFETY LAST"

PLAYING ALL WEEK. STARTING

Monday, October 22

A Pathe Release

THIS IS RIGHT

Just as a suggestion to others we reproduce the card here which was used by the Milda Theatre, Chicago, on the Harold Lloyd play. Put this on a reasonably large card and fasten it to all store doors late Saturday night or on the eve of a holiday and see the people laugh the next day. It's old, but it's always good where not recently used.

Spots the Signs

Baby spots are growing more and more popular for lobby work, and the Liberty Theatre, Seattle, employed one very effectively on What a Wife Learned. The title was worked into a circular seal above the still frames on the corners and the spot was adjusted to throw this circle into bright relief. It is peculiarly a night device when employed near the sidewalk line, but that is the time when the emphasis is most needed, and this got over the First National title very nicely.





A Goldwyn-Cosmopolitan Release

TWO UNUSUALLY GOOD WINDOWS ON UNDER THE RED ROBE

These were planted by the Imperial Theatre, San Francisco, and show one of the prettiest windows put across in some time. A sign on the bench tells that this is furniture of the period shown in the play. The single figure emphasizes the costuming.

Pleased the Newsies

Figuring for something new in a Coogan contest, C. D. Haug, of the Crown Theatre, Mobile, offered the suit of Coogan clothes to the most popular newsboy and got the News Item to run a voting coupon. Of course the carriers did a lot of talking to the persons they served on their routes and anyone else they could get hold of and the idea brought verbal as well as newspaper publicity all out of measure with the value of the prizes. Ten dollars in cash and a set of ticket books were for the second and third choices. To make it look better when put into figures, each coupon was worth ten votes instead of just one.

Cuts with a Purpose in Chicago Campaign

Mostly the illustrative matter in a newspaper advertisement is just a cut, but J. L. McCurdy, of the Randolph Theatre, Chicago, is keen for a more intelligent use of cut material, and expands his idea in this series of three cuts on Tiger Rose. The series seems to have been made from original wash



A Warner Brothers Release

THE LOCALE CUT

drawings, reproduced in half tone. This gives a novel effect that is vastly superior to the usual half tone from a photograph. Keeping the blacks fairly light gives something that the newspapers cannot mess up as badly. Mr. McCurdy writes that lately he has tried to keep away from small illustrations since he believes that in a large town where space is costly, all type displays are better than type with a cut too small to be effective. He holds that the small cut has a deadening sameness that loses value, and for this reason he has taken larger spaces for the Warner feature and has sought to plan a campaign in picture. His first example is 110 lines by three and in this he seeks to sell the locale of Tiger Rose through a sketch of the Canadian wilds. For this reason the figures are kept small that a suggestion of the vastness of the wilderness may be given. There is no attempt at fine detail, but rather a sketchy suggestion of the river valley with only the tree in the foreground well defined. Even the figures are little more than blurrs of color. He is not selling the figures—yet—but is seeking to get interest for the purely pictorial side of the presentation. Selling the character is done by means of the second announcement, a narrower and deeper cut which shows the figure of the star in her boy's clothes against a background that very faintly suggests the tree-clad mountains. There is little more detail in the foreground. It is all intended to sell the character played by the star and nothing is permitted to detract from this intent. The hand lettering



A Warner Brothers Release

SELLING THE CHARACTER



A Warner Brothers Release

THEN THE LOVE INTEREST

is done because it stays in character. Straight type would hurt the effect of the cut, and so it is held away from the space. The third and last of the series is designed to sell the love interest and is a more detailed drawing than the others, with a stipple black background that is better than a solid surface. Here the lettering is in white, but so clearly cut that the lines will not close in. This drops only 60 lines, for most of the sale has been made on the previous cuts and this is merely the clincher. Mr. McCurdy is the first to call attention to a planned campaign of cuts. Generally the advertising agent merely picks the best still or cut of suitable size for his first display, and follows with the next most available material. He does not set out to sell through illustration, but trusts to the cut merely to get attention for the space, or at best to sell because it looks interesting. Here the three selling angles were planned and worked in the order of their importance. We think he has the right idea and he has certainly carried it out with intelligent effectiveness.

Quartered Cut Is Hard on the Title

Probably someone thought that this was a very effective drawing for The Dangerous Maid. It's a good drawing, but as an advertisement it is a terrible waste of money. It drops twelve inches down three columns and takes all that space to irritate the average reader, who will not stop to see what it is all about. It is about as poor an example of this style of design as we have seen in a



A First National Release

A PUZZLE TITLE

long time. Of course the fans will get the title, but advertising is not primarily directed at the fans. If intelligently done it gets in the man who does not intend to come. It sells him on the idea of coming, and unless he is attracted by the figure to the point where he is willing to puzzle out the title, he probably remains unsold. Probably everyone in Dallas, Texas, knows the Melba Theatre, and probably most of them can get the signature from the three letters which show, but even at that we think it an error ever to sink the signature into a design. Put it out in full to impress it on the memory of the patron even if you have the only house in a 1,500 town. It is bad enough to have the star and title split between white and reverse, as is sometimes done, but to have half of each on the reverse is plainly criminal. The outline letter is not as bad as it would be in all white, but it is not good. Just the figure of Miss Talmadge against a white ground and with a type star and title name would have been vastly more attractive and a more powerful seller. Probably the picture sold well without the aid of this advertisement, but it might have sold even a little better had this

thirty-six inch space told what it was all about.

Cross Page Display from a Smaller Cut

Using a four-column cut for an eight-column space gets a nice cross page display for the Strand Theatre, Seattle, on Potash and Perlmutter. The space is six inches high. It makes a better flash than it does when built into a four-column space, for there is nothing within the border to detract from it where a heavy title line too close to the cut might reduce the attraction value very materially. Possibly the cut would have worked better over to the left, since the eye reads from left to right and progress from the cut to the title would be easier with this placement, since the cut will be seen before the type, and it will be easier to slip over after an inspection of the cut to see what the title is, but it is unlikely that anyone left the space without the title even with the cut placed as it is, for it makes an appeal that will carry the eye back to the type. It is a good advertisement with the cut in either position, and it can beat anything else on the page without half trying. The cut serves so well that it does not need to be backed by much selling copy, which is fortunate, for there is little or no argument to the jazz lines. The selling will all be done on the title, the cut and the stars. There is not much argument to unsupported jazz lines such as are used here. They may serve to augment the selling lines, but they are not, in themselves, selling appeal. This space might better have been used to tell that the film had made even more of a hit than the play because it was possible to get more local color through the ability to move quickly from one locale to another. There was also a chance to sell through the wholesale clothing angle, which should appeal to men and women alike, but the advertisement sold just as it stands, so it is a good advertisement even though it might have been made a trifle better.



A First National Release

MAKING AN EIGHT-COLUMN DISPLAY FROM A FOUR-COLUMN CUT

This Stock Cut Can Be Trimmed

Although this stock cut on The Dangerous Maid works very well in this three tens from the Rialto Theatre, Macon, Ga., we think that the single figure alone would be even better. This would then have given more space to the well-written sales talk and the figure of the star would appear more commanding. The smaller figures to the right, though smaller, have the effect of dwarfing the cut in that they detract from the impression it makes. The single figure would be much more striking, and more apt to get attention. There is enough suggestion of the locale of the story in the castle background, and the two factors of the cut detract from each other just as do star and title when placed too closely together. It often happens that a portion of a cut will work better than the entire picture. It may be a little more trouble to split it up, but if it gives a better effect, the trouble is worth while even though the cut as it stands may seem to work as well. It should be remembered that the general style of house advertising has some moral value. This is a point too often overlooked. Readers unconsciously respond to suggestion, and the house which invariably offers attractive advertising will gradually build up an unrealized suggestion of class that can be gained from no single display or attraction. For this reason it is well to edit even comparatively good cuts with the hacksaw if thereby they can be made better. And as a rule nothing is less imposing than small cut figures in a large space unless they are the components of a mob, and it is seldom that the mob picture works well. One commanding figure is better than half a dozen figures. Generally one is enough.



A First National Release

CAN BE CONDENSED

Bold Illustration Has Unusual Vigor

One of the strongest display cuts that First National has turned out in some time is supplied for Black Oxen, and the Rivoli Theatre, Baltimore, has made it the basis of a display that matches the cut. Three things get the attention in connection with this title, the cut, the stars and the "A Sensation" just above the cut. This last might easily have been a bust had the line just above been set in type to match, sharing the display, but holding "The most fascinating picture of the year" to a Roman—even if in all caps—gives a smash to the "sensation" line that means a great deal more than two of equal display. But it is the strength of the cut which carries the idea of bigness beyond the power of words. The device is very simple; a strong figure strongly framed with nothing in the background to distract the attention, but in this simplicity is found the secret of its power. The lower cut is just a tag in explanation of the quotation from which the book and play take title. It neither hurts nor helps much. As strong a display would be given were these eliminated, but since the house was celebrating an anniversary, extra space was taken and this fills it nicely. If you use this cut, do not use too heavy a border. Take a linear or some light design. Even this holiday border is a little too strong. The less opposition this cut faces, the better it becomes.



A First National Release

A SMASHING CUT

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

American Theatres Lead All, Milwaukee Exhibitor Learns

American theatres lead them all. That's the opinion brought back by Joseph Schwartz, veteran Milwaukee exhibitor, following a nine months' tour abroad in which he studied the picture situation in England, Holland, Germany, France, Italy, Austria and Switzerland.

"Nowhere, with the exceptions of England and Holland, do picture theatres compare at all with those in America, and even in those two countries they do not reach the heights we have attained here," he declared at a banquet of the Motion Picture Theatre Owners of Milwaukee, at which he was a guest of honor.

"However, when it comes to buying films cheaply, leave it to the foreign movie men. In Amsterdam, where one of the finest houses in all Europe is located, film rents for $100 a week as the usual thing. When I was there they were showing "The Merry Go Round" at prices ranging from 50 cents to $2 in a house holding 2,500 seats."

Mr. Schwartz, who formerly controlled the Liberty, Kosciousko, and Riviera theatres here, disposed of his holdings before making the European trip with his wife. After staying in Milwaukee for a few weeks he will go to Los Angeles. Although he insists he has not made up his mind as to what he will do, he does admit that it is hard to break away from the movies and for that reason it is expected that he will enter the theatrical field there.

Working for a common end—the repeal of amusement taxes—Fred Seegert, president of the M. P. T. O. of Wisconsin, is conferring with national officials in New York, while the Theatre Managers' Association of Milwaukee is circulating petitions urging Congress to take immediate action to abolish the evil. The Theatre Managers' Association represents the large downtown houses of the city and already has gathered thousands of signatures. The petitions are being passed through each house at the close of performances.

Charles Trampe, owner of the Rainbow Theatre in Milwaukee and manager of the Midwest Film Co. office there, has taken over the Climax Theatre, a 900-seat house on the west side. Louis Plate, from whom he obtained the theatre, is to retire from the show business. Mr. Trampe intends to do some redecorating in the spring.

George Fischer is a big man in Milwaukee picture business, but he is not too big to take a suggestion, even if it comes from the office boy. Many a good idea has been born in the brain of a small salaried employe, he contends, and for that reason he is conducting a suggestion box at the Milwaukee, his north side house. The suggestion box is open to all employes. At the end of the week the suggestions are gone over carefully by Mr. Fischer and his assistant and the best one of the week is put into practice, with a handsome reward for the employe who gave birth to the idea.

Already several worth-while suggestions have been made, Mr. Fischer declared. One of these has facilitated the movement of patrons in the theatre. It consists of designating one-half of the aisle for patrons going into the theatre and the other half for those going out, thus avoiding a delay which was necessary heretofore when patrons were not allowed to enter the theatre while others were leaving.

An addition which will provide seats for 450 patrons is being built on the rear of the State Theatre, Twenty-seventh and State streets, Milwaukee. According to N. Cohen, who with M. Rice controls the house, the addition will give the theatre a total seating capacity of 1,200, making it one of the largest outskirt houses in the city. A new organ also is to be added and the house is to be redecorated.

"The way to a man's heart is through his stomach." This famous line, changed to read "the way to a movie man's organization is through his stomach," is being followed by leaders of the M. P. T. O. of Milwaukee. In an effort to bring about greater attendance at meetings, the organization has decided to hold a banquet meeting every last Friday in the month. The first one brought an attendance of thirty-five, a record for the organization.

"The Hunchback of Notre Dame," which has just completed a three week's run in Leo A. Landau's houses, has broken all attendance records for Milwaukee, according to George Levine, head of Universal's office in Milwaukee and directly in charge of the picture in the entire territory. Although refusing to reveal the figures, Mr. Levine declared that the picture in its first four days at the Alhambra drew as much as "Over the Hill," previous record holder at the theatre, drew for an entire week.

After showing the film at the Alhambra for two weeks, Mr. Landau transferred it to his other downtown house, the Garden, for the third week and the photoplay continued to draw crowds unsurpassed in the film business in Milwaukee.

Mr. Landau has followed up with "The White Sister," which is running second to "The Hunchback" only because patrons are staying for two and three shows.



EDWARD HOCHSTEIN

Perhaps the youngest theatre owner in New York State. Owner of the Star in Hudson, he has run that house since September 1 last and made money. He was in the selling end for Hodkinson, Pathe and Associated Exhibitors. He is 23 years of age and a comer in the fullest sense of the word.

St. Louis

On the night of January 13 Steve Kaiman, owner-manager of the Baden and O'Fallon Park theatres, St. Louis, was held up by two highwaymen near his home, 2037 Adelaide avenue, and robbed of $170, the receipts for the Baden Theatre. The men apparently followed Kaiman from the theatre in an automobile, as shortly after he got off a street car and started toward his home they drove alongside and compelled him to turn over his money.

Two St. Louis theatres were entered by burglars during the past week. On the night of January 14 safe-blowers cracked the safe of the Shaw Theatre, 3900 Shaw avenue, owned by the St. Louis Amusement Company, and secured $400. On January 17 robbers forced open a door of the New Ashland Theatre, 3530 North Newstead avenue, and took a violin, saxophone, electric flash light and projection machine tools from the projection room. The loot was valued at $200 by the management.

For the first time in the history of St. Louis criminology a grand jury has returned an indictment charging burglary and larceny solely on finger print evidence. Thomas Skinner, ex-convict and member of the Egan Rats, was arrested and charged with cracking the safe of the local Paramount exchange on the night of November 13. The police alleged that Skinner's finger prints were found on the safe door after the robbery.

Suit has been filed in the St. Clair County Circuit Court by the Belleville Bank and Trust Company to foreclose on a $1,982.72 second mortgage on the Rex Theatre, Belleville. The suit alleges that the mortgage was executed on October 28, 1922, and that the interest has not been paid when due. The defendants named in the suit were Mary F. and Charles W. Gieselman, Noah and Frank Bloomer and Michael J. Dillenseger.

Joe's Playhouse, Swifton, Ark., now is being operated by Charles Jones.

Among houses reported closed are: Palace, Cypress, Ill.; Grand and Landale, Carlinville, Ill.; Kozy, Dresden, Tenn.; Santens Hall, Robertsville, Mo.; Moonshine, Wayne City, Ill.; American, Frankfort Heights, Ill.; Princess, Parkin, Ark.; F. E. Edwards' house at Donellson, Ill.

Harry Greenman has returned to manage the William Fox Liberty Theatre here. Harry managed the house for several years but at the close of last season was transferred to New York. He is very well acquainted with the film tastes of St. Louisians and in the past has proven very popular and successful.

The Rialto Theatre, Moberly, Mo., is to be re-opened by H. M. Fort, formerly of Oklahoma City, Okla.

The Pendleton, Pendleton and Finney avenue, St. Louis, which has been taken over by J. A. Sanowsky, will re-open about February 1.

Mr. and Mrs. I. W. Rodgers of Poplar Bluff, Mo., will spend the remainder of the winter in Florida.

Out-of-town exhibitors in during the week were: John Polkuster, Eagle Theatre, Livingstone, Ill.; C. E. Brady, Broadway, Cape Girardeau, Mo.; John Pratt, Fulton, Mo.; Jim Reilly, Princess, Alton, Ill.; Charles Barber, Tilden, Ill.; Oscar Wesley, Gillespie, Ill.; and Bob Cluster of Johnston City, Ill.

Maine

Strong influences are being brought to bear upon William P. Gray, president of Maine and New Hampshire Theatres, and directing genius of other theatres throughout New England, to remove from Lewiston, Maine, to Boston for the purpose of having him align himself with even larger theatrical interests.

Mr. Gray did not care to go into details concerning the matter and be merely stated that nothing definite had been done about it.

Mr. Gray has been urged on numerous occasions to change his headquarters or to leave Lewiston, but each time he has objected, finally building up in Lewiston an organization which is in charge of the details for a large number of theatres in the five New England states.

Cornelius J. Russell of Lewiston, Maine, has assumed charge of four theatres in Bangor. The houses are under control of the Gray circuit and are the Park, Bangor Opera House, Graphic and Bijou. The Olympic is now the only independently operated theatre in Bangor. Mr. Russell succeeds James W. Greeley, who had been in charge of the four theatres for three years. He has returned to his home in Portland.

Rhode Island

Benjamin Dick, former assistant treasurer of the Providence Opera House and now connected with the Emery Majestic Theatre in Providence, was married on January 14 to Blanche Bates, fashionable modiste and the "best dressed woman in Providence." The ceremony was performed at Mount Vernon, N. Y., where the bridegroom's parents reside.

Miss Bates, who has a 17-year-old son by a previous marriage, gave her age as 39. Mr. Dick is 25.

Canada

Important promotions and appointments in the Famous Players Canadian Corporation, Ltd., Toronto, operating 64 picture theatres from Montreal to Vancouver, B. C., have been announced by N. L. Nathanson, managing director of the big Canadian company. Following the departure of Charles Branham, general director of Famous Players theatres in the Dominion, to Boston to become identified with the Gordon circuit, Clarence Robson, supervisor of the Famous theatres in Toronto, has been promoted to the post of director of theatres for Eastern Canada. Mr. Robson has been with Mr. Nathanson since January, 1917, when he was made manager of the Strand Theatre, Toronto.

The annual convention of the Manitoba Motion Picture Exhibitors Association was held in the Marlborough Hotel, Winnipeg, on January 17, when Walter P. Wilson, manager of the Lyceum Theatre, was elected president for 1924. George Law was elected vice-president as representing the exchanges. R. Kershaw, an officer of the association for a number of years, was elected secretary. The Manitoba association is the oldest exhibitor organization in the Dominion, having been in active existence for the past eight years.

H. M. Thomas, formerly general director of F.-P. theatres in Canada, has been appointed general manager of theatres in Western Canada. The dividing line for the Eastern and Western divisions of the corporation is at Port Arthur, Ontario. Mr. Thomas making his headquarters at Winnipeg, Manitoba. Over a year ago, Mr. Thomas resigned from the Canadian Famous Players to return to the A. H. Blank theatres in the States of the Middle West, but he once more is back with the Canadian oragnization.

Western Missouri Convention Is Announced for January

Charles T. Sears, president of the M. P. T. O. of Western Missouri, has announced that the convention of the organization will be held in Kansas City on Tuesday, January 29. Further details of the convention have not yet been announced.

The executive board of the M. P. T. O. of Kansas sent the following wire to Senator Charles Curtis, after reading his proposed amendment to the Mellon tax plan in news dispatches: "The Motion Picture Theatre Owners of Kansas, representing over 500 theatres, feel you would not have offered amendment to the proposed Mellon tax bill regarding admission taxes as indicated by press dispatches, had you investigated conditions prevailing in your state. Letter follows."

Ray Ekder, one of the best known of outdoor showmen, is interested in the management of the Isis Theatre, Kansas City suburban house. Mr. Ekder's home is in Ottawa, Kas., and for the past few years he has been endeavoring to find a winter location in Kansas City. He was formerly connected with a Saenger Circuit of the South.

Out-of-town visitors the past week have been S. E. Wilhoit of the Princess and Jefferson theatres at Springfield, Mo.; Stanley Chambers, Wichita; Harry McClure, Emporia; Roy Burford, Arkansas City, and G. L. Hooper of Topeka.

"Black Oxen" did a better opening day business at Frank L. Newman's Newman Theatre, Kansas City, than "Flaming Youth," which did an immense business.

The City of Wichita has been temporarily restrained from interfering with the exhibition of "The Birth of a Nation." Robert C. Foulston, Wichita counselor, said the picture could continue its run without prosecution by the city.

Capitol Enterprises are installing a $20,000 pipe organ in the Crane Theatre at Carthage, Mo.

The Princess Theatre of Kansas City, Kansas, will be closed in May for remodeling and redecorating. The stage of the theatre will be enlarged in order to accommodate vaudeville acts.

Jack Roth, manager of the Apollo Theatre, was forced to give $5,000 to Joseph H. Jester, Wichita, following a recent court action which allowed Jester the full amount of his suit, which charged Roth with alleged negligence in a motor car accident March 11 in which the plaintiff's father, John T. Jester, was killed.

E. E. Lucy and W. S. Wilkinson have purchased the Crystal Theatre at Hoisington, Kas., and have started dismantling it to be used for other purpose. The passing of the Crystal leaves only the Royal Theatre at Hoisington.

What Nebraska Men Are Doing

Gene Solin of Spencer, Ia., spent a few days in Omaha recently. He is proprietor of the Solin and the Fraser at that place.

The Sun Theatre at Gotherburg, Neb., has been bought by L. G. Burson.

Steve O'Brien has returned from Ida Grove, where his mother died recently.

The Friend Theatre at Decatur, Neb., has been taken over by Mr. Madney.

W. E. Powers of the Rex Theatre, Glenwood, Ia., was in Omaha for a few days recently.

The Royal Theatre at Wisner has been sold to H. F. Schroeder.

The Orpheum Theatre at Centerville, Ia., has been bought by W. G. Greenlagh and E. G. Burdock. George Bartle was the former owner.

The Winthroub, Ia., Opera House is opening Saturday nights.

E. A. Glover is the new owner of the Moon Theatre at Spencer, Neb.

The Star Theatre at Dickens, Ia., has been closed.

Albert Reeves of Des Moines, Ia., and T. L. Benton, California, Ia., have jointly bought the Crystal Theatre at Baxter, Ia.

The Gala Theatre at Kennard, Neb., has been permanently closed by the proprietor, Louis Manke.

Nate Chapman of Iowa City, Ia., has spent some weeks at St. Petersburg, Fla., for his health.

Mr. and Mrs. J. E. Hostettler took a belated honeymoon in Colorado recently. Mr. Hostettler is in charge of the Hostettler Amusement Co. in Omaha.

O. W. Persons of Minden has a new theatre front at Minden, with electric fans and French doors.

A new set of chairs has been ordered for the Electric Theatre at Falls City, Neb.

Greenwood, Neb., is to have a new theatre. Charles L. Munson is opening a new place there.

C. L. Bishop has closed his Star Theatre at Bartlett, Neb.

The Grand Theatre at Eldora, Ia., has been bought by L. F. Walcott. The former owner was M. W. Moir.

Liggett to Resign

The Motion Picture Theatre Owners of Kansas will hold their sixth annual convention in Emporia, Kas., Tuesday and Wednesday, April 1 and 2. These dates were decided upon by the board of directors at the last meeting January 15. This is the first time that a convention has been held in Emporia. Heretofore they had been held in either Wichita or Topeka.

Work has been started upon plans for the convention, according to C. E. Cook, business manager of the organization. Among the most important matters which will come up will be the election of officers. R. G. Liggett, who has served as president for two terms, declares that he will not run again.

All of the directors, with the exception of M. B. Shanberg, who is in New York, attended the meeting. They were: R. G. Liggett, Kansas City; R. R. Biechele, Kansas City; H. A. McClure, Emporia; C. M. Smith, Kansas City; Stanley Chambers, Wichita; A. F. Baker, Kansas City; G. L. Hooper, Topeka, and J. H. Burford, Arkansas City.

E. T. Clarke Named Manager of Eastman, Rochester, N. Y.

Eric Thacher Clarke has been appointed manager of the Eastman Theatre, succeeding William Fait, Jr., who has gone to New York to become associated with a theatre there. Mr. Clarke came to Rochester from Detroit recently to aid in the development of the musical end of the Eastman programs and has been acting as assistant manager. He was born in England.

"Mr. Fait leaves us with the best wishes of all of us," said George Eastman. "He has done very good work during the year he has been in charge of the theatre. He has built up a capable and smooth working organization. He organized and developed the Eastman Theatre ballet. He created many attractive stage and lighting effects. During his incumbency the business of the theatre has steadily increased. He leaves because he feels he can find a wider personal opportunity in other fields of motion picture presentation. Mr. Clarke, besides a wide business experience, brings to the position a thorough musical training which should be particularly helpful in carrying out the musical aims of the theatre."

J. Harry Mitchell, of Chicago, has arrived in Rochester to manage the Temple Theatre while J. H. ("Mickey") Finn goes South to recover from an attack of bronchitis. Mr. Finn is going to Saint Petersburg, Fla., for the winter, on the advice of his physician. He expects to return May 1, when Mr. Mitchell will go back to Chicago. The Rochester Theatrical Managers' Association gave Mr. Finn a farewell dinner in the Hotel Seneca on Wednesday evening, January 16.

A new Keith theatre seating 3,000 is to be erected in Rochester as soon as a site can be obtained, it is announced by John J. Murdock, general manager of the circuit.

A drive by Rochester church and other organization representatives against the repeal of the state censorship law was planned at a meeting held the other day in the Hotel Seneca after the Rev. Dr. Frank M. Weston reported that the "filthiest films imaginable" were being put out in this state, some of them being stopped by the censors.

Rochester theatre men will arrange for a gala entertainment for Memorial Post, American Legion, in the Ad clubrooms of the Hotel Rochester on January 29. John J. Farren, Edward Fay and Paul A. Fennyvessy will plan an attractive bill for the veterans. Each vet will be presented with 500,000,000 German marks, which will be worth a fortune IF the mark ever rises to even 1 cent in value.

The State Tax Commission has notified George S. Taylor, chairman of the Board of Assessors, that the Eastman Theatre and School of Music should be put on the city assessment rolls pending a conference between members of the commission and board of assessors. Taylor said the properties could be restored to the rolls any time up to April 1 and that the suggested conference would take place probably this month. The Eastman properties were exempted by the assessors, who acted under an opinion by Corporation Counsel Charles L. Pierce. Mr. Pierce found they were not liable to taxation inasmuch as they are used for educational purposes. The tentative value placed on the properties by the assessors last year was $1,250,000 for the theatre and $75,000 for the boiler plant.

Werthheimer Meets Opposition in Planning Buffalo Theatre

Opposition to the construction of a picture theatre by Simon Werthheimer, in the rear of his fine new business block in Hertel avenue, between Saranac and North Park avenue, has developed. The opposition is led by the Rev. Thomas J. Timmon and the trustees of Saint Margaret's Church, which is opposite the Wertheimer block. Formal objection was entered the other day by Father Timmons and the trustees to the councilmen.

Mr. Werthheimer said: "I cannot understand why there should be objection to a theatre, so situated, which will present first-class features, possibly may be a high-class vaudeville house. I intend to go through with the project and I hope that the objectors will realize that such entertainment places are a necessity in a community which has recently so vastly increased in a high-class, home-owning population which, naturally, will want more entertainment than is now provided."

Lockport, N. Y., will have two new theatres. The operations started by Associated Theatres, Inc., at East Avenue and Elm Street and later abandoned are now to be renewed and the theatre completed by September 1. The Girard Bond and Mortgage Company is behind the new deal. Bids have been asked on the new J. Meyer Schine Theatre to be built at once on the site of the Thurston Auditorium.

Harry Abbott, former manager of the Criterion and Garden theatres in Buffalo, now is managing the Corinthian Theatre in Rochester.

Indiana

Public taste in moving pictures is changing, in the opinion of Frank J. Rembusch, president and general manager of the Capitol Amusement Company of Indianapolis, which operates the Gem, Irving, Lincoln Square, Lenwood and Manhattan theatres in the Hoosier capital. In addition to these, Mr. Rembusch has three theatres in Marion, one in Shelbyville, one in Columbus, two in Martinville, two in Noblesville and two in Greenfield.

"I believe the public is becoming more interested in the shorter 'movie' feature," said the Hoosier exhibitor. "Six reels seem to be quite sufficient as a feature to many people. The nine to twelve-reel feature is entirely too long for the average busy person who takes his amusement on the run."

The furnishing and equipment of the Orpheum Theatre, Fort Wayne, formerly the property of the Consolidated Realty and Theatres Corporation, now in the hands of a receiver, have been sold to Donald J. Hayden, of Fort Wayne for $7,500. The building, the lease on which expires May 1, has been bought by W. S. Butterfield, president of the Bijou Theatrical Enterprises, Battle Creek, Mich. Hayden will operate the theatre until the lease expires, at which time Mr. Butterfield expects to remodel the building and install entirely new equipment. The theatre then will be known as the Capitol.

Approximately 500 stockholders of the Consolidated Realty and Theatres Corporation, which operates a number of picture theatres in Indiana cities, met at the Liberty Theatre in Terre Haute a few days ago and voted to give members of a committee which they chose full power to act for them when they meet with Fred Sims, receiver for the corporation, in Indianapolis, Feb. 7. The committee chosen to act for the stockholders is composed of William Blocksom, R. J. Collier and Elmer Levering.

George A. Roberts has been named manager of the Capitol Theatre, formerly the Park, at Washington street and Capitol avenue, Indianapolis. He succeeds W. W. Woolfolk, who has been transferred to another city.

The Grand Theatre at Washington, Ind., has added two expensive new curtains to its stage equipment. The Grand recently was redecorated and the new curtains add greatly to its attractiveness.

Headquarters of the Hornbeck Amusement Company, which have been situated in Lafayette, have been transfered to Logansport, where the company operates the Luna and Colonial theatres. The sale of the company's theatre, the Lyric, at Lafayette recently, prompted the removal of headquarters.

Leonard S. Sowar, an exhibitor of Muncie, was the principal speaker at the weekly luncheon of the Muncie Lions Club last week. His subject was "The Moving Picture Industry."



JACK PICKFORD IN "THE HILL BILLY," AN ALLIED PRODUCERS AND DISTRIBUTORS PICTURE.

Albany Theatre Coal Bills Cut $5,000 by Mild Winter

Approximately $5,000 has thus far been saved in the coal bills of exhibitors in Albany, Troy and Schenectady because of the mild winter. Not only have the theatres benefited from this saving, but their receipts have been augmented to the tune of hundreds of dollars through open roads enabling farmers and those residing in nearby villages to visit the theatres far more frequently than a year ago, when many of the roads were almost impassable. What holds good for the three cities also holds good for other cities and villages of the State. In at least one theatre ordinary cord wood has been used in stoking the boilers up to the present time, the Rose, in Troy, owned by Jacob Rosenthal, having adopted wood in place of coal because of the mild winter. Mr. Rosenthal has spent about $66 so far this winter in heating his house. He finds that the wood will heat the water in about thirty-five minutes, and that with a slow fire the house will remain comfortable throughout the afternoon and evening, after which the fire is allowed to die out.

Men and boys in Oswego, N. Y., have proved so troublesome in the gallery of the Richardson, that it has now been opened only to women and girls.

There will be a get-together dinner in Albany on the night of January 25, at which exhibitors, branch managers and others will gather round the table at the James Restaurant.

The Leland in Albany, ever on the alert for improvements, is constructing a new men's room with tile floor and other modern aspects.

Exhibitors throughout New York State will be interested and many will attend a hearing at the State Capitol on proposed changes in the building code. Exhibitors claim that there are sections which would work havoc with the theatres of the state, and that the proposed amendments must be modified.

Business fell off the past week at all houses in this section. On Wednesday night a terrific wind and rain storm swept over this part of the state about 7 o'clock, with the result that some of the houses did not make operating expenses.

While evening performances at the Mark Strand with "Ashes of Vengeance" did not measure up to "Black Oxen" the week before, the matinees of the former ran ahead of the latter last week, the two pictures breaking about even from a box office standpoint.

"Cuckoo" Arnold, a well known salesman over New York State, has just been named manager of the State Theatre in Utica, owned by the Goldstein brothers of Massachusetts.

The real mother to many of the film boys in this part of the state is Mrs. Dennis Regan, owner of the Star in Greenwich. Mrs. Regan is first, last and always an exhibitor, and a shrewd buyer, but there is always a pan of doughnuts and a pitcher of milk for the film boys at her home.

"Flaming Youth" broke the house records of the Avon at Utica last week, and in Newburgh was held over for several days.

Although Saugerties is but a village, "The Hunchback of Notre Dame" has been booked there for four days at a top of $1.65.

Callers along Film Row last week included Samuel Goldstein of Springfield, Mass., and R. V. Erk, of the Big Ben in Ilion.

There is a possibility that the Strand in Troy may change hands in the near future. Morris Silverman and Abe Stone, of Schenectady, were looking at the house the other day, with an idea of purchase.

Jacob Rosenthal, owner of the Rose in Troy, is still giving away a dozen blankets each Monday to patrons, and, incidentally, doing a fine business.

Max Weintrant, of Valatie, will erect a new 1,200-seat house in Hudson, N. Y., in the spring.

Ben Apple, who has more steam to his bowling than any exhibitor in Troy, was forced to close his house, the American, for a day or so the past week when a direct line leading from the street to the theatre burned out.

Things appear to be going extremely well at the Griswold in Troy these days under the management of Jacob Golden. Mr. Golden promised to put pep into the theatre and he has certainly done so. The house can be seen a mile away because of a chain of incandescents leaping from corner to corner. Mr. Golden conceived the idea of putting on a saxophone week, something new to the Collar City, and started off with several selections by the soloist at the Schenectady radio broadcasting station. On the night that followed, Mr. Golden used local saxophone soloists and the house was jammed to its rafters.

According to reports which are reaching his former home in Albany, Harry Lazarus, now running a theatre in Kingston, N. Y., is doing a splendid business. But they do say that one must have the wind of a marathon runner to mount the long flight of steps leading to the theatre entrance. Be that as it may, however, Mr. Lazarus as usual is delivering the goods and his new found friends in Kingston are showing their appreciation by packing the house every night of the week.

Talk about your jack-of-all-trades! Few have anything on Al Bothner, who manages the Strand, Colonial and Capitol theatres, does his own sign painting, can play the piano if his musician fails to show up, and is a first class projectionist as well.

Samuel Suckno, owner of four theatres in Albany, is ill at his home with a bad attack of pleurisy.

Would You?

How would you like to be an exhibitor and likewise a deputy sheriff and have some bootlegger drive up to your door at midnight and remark that the "load" was outside? This happened last week to Frank Sands, of Pyrites, N. Y., who runs a picture theatre in that village anl also wears the badge of a deputy sheriff.

Mr. Sands had retired for the night, but was awakened about midnight, when a stranger knocked at his front door and introduced himself by saying:

"Well, I've got your load."

Mr. Sands sensed the situation, ordered him to put it in the cellar and then placed him under arrest, while Mrs. Sands hurried out for two other deputies nearby. Half an hour later the three officers, the bootlegger and a load of ale were on their way to Canton, N. Y. Just as they were turning the bootlegger over to the county authorities, he made a break for liberty, running down the street and escaping, with Sands and his fellow officers blazing away. According to Mr. Sands, the evening gave him more thrills than any picture he ever showed at his theatre.

Arvie Eldred, superintendent of schools in Troy, at the request of Ben Apple of the American, has endorsed "The Chronicles of America" which Mr. Apple is showing this week in connection with "The Mail Man." The Parent Teachers Association of the city acted as chaperons Saturday morning for a big children's matinee.

There is talk that the Astor in Troy will shortly be opened by an Albany exhibitor and that Sam Suckno is the man.

Walter Roberts, of the Troy, was in New York the past week.

Sure Sign

"Hey, Jimmie, where ya goin'? The picture's just startin'."

"Huh, the show's over. Don't ya see 'em kissin'?"—American Legion Weekly.



William Fox Presents Tom Mix in "Ladies to Board." The Picture was directed by Jack Blystone from a story by William Dudley Pelly

W. T. Heenan Honored at Testimonial in Philadelphia

Exhibitors and film representatives joined in the testimonial given to William J. Heenan, one of the most popular men in the group of local distributors, when over 200 associates and friends in the industry gave a banquet in his honor at the Hotel Majestic on Friday evening, commemorating his birthday. Exhibitors attended from Atlantic City, Scranton, Wilkes-Barre, Pottsville, Shenandoah, Hazleton, Reading, Pottstown, Shamokin, Vineland and other cities and towns in the territory. Heenan was lauded by the guests representing the judicial, religious and civic bodies of the city and by friends in the industry. Among those who told of "Bill's" goodfellowship and loyalty were Lewis Sablosky, Henry Starr Richardson, Fred G. Nixon-Nirlinger, the Rev. Joseph Kelly, Alexander Boyd, John J. McGuirk, A. Sablosky, Frank W. Buhler, Irving D. Rossheim and Abe L. Einstein.

One of the finest of the Stanley Company's new theatres will be opened on Thursday of this week when the newly erected Logan Theatre will throw open its doors to the public of the Logan section of Philadelphia.

There is now in operation in the Capitol Theatre, Atlantic City, of which P. Mortimer Lewis is manager and part owner, one of the largest organs on the coast, with all the accompaniments of a 40-piece orchestra. Other improvements were the resetting of the stage surroundings and draperies, at a cost of $3,000.

Changes in the management of the Bennethum theatres were effected through the assignment of Kline Henderson to the management of the Broad Theatre in Souderton, having been transferred from the Hippodrome in York, and of John Barrett, formerly supervising the Allentown Theatre, to the Karlton Theatre in Quakertown. Mr. Barrett also is manager of the Lake Amusement Company conducting the Harveys Lake summer resort.

The controversy between the building owner and proprietor of the Rittenhouse Theatre has been settled out of court through amicable arrangements between Harry Rosenchensky and Samuel Hyman, the latter conducting the picture shows at the establishment. Rosenchensky a few weeks ago instituted proceedings to prohibit the conduct of the shows by Hyman, who released the house six months ago and who was doing a satisfactory business, claiming that he had broken his lease. Through the intercession of the Film Board of Trade legal proceedings were dropped, the doors thrown open to the public again and Mr. Hyman remained in possession of the business. During the time that the doors were locked Hyman paid for all films that should have been shown during the time under contract with the film houses.

Sydney Sugars opened his new theatre in Pottsville, Pa., during the week. The newly remodeled Hollywood Theatre books through the Stanley Company.

South Carolina Public Paying New Tax Instead of Exhibitors

From reports in hand to date, theatres throughout South Carolina to the extent of at least 95 per cent. have tacked on an additional penny for each dime of admission charge, to cover the new state-wide admission tax law which went into effect throughout the state on January 1. With the additional 10 per cent. federal admission tax, theatres throughout this state are now contributing directly an average of 23 per cent. of their gross receipts in admission taxes to country and state, it being claimed that no such confiscatory tax was ever before levied on any industry in America.

It is not believed the tax will stand for long, since it is alleged by the theatre owners that at least 30 per cent. of the theatres will be forced out of business by the enforcement of this additional levy on the part of the state.

Atlanta soon will have a big time vaudeville theatre, to be controlled jointly by the Keiths and Famous Players interest, if negotiations, which now seem near consummation, go through as planned. The projected theatre will occupy a site next to the Henry Grady Hotel already planned, on the old Governor's Mansion on Peachtree street, one of the very best locations in Atlanta's downtown business section. It is understood that the project, however, will be financed locally through Division Manager Allen, of the Woolworth interests, to have no connection however with the vast Woolworth 10-cent store enterprises.

Tom Varner, of the legal department of Southern Enterprises, has been in South Carolina during the past week to render every possible assistance in the fight for the repeal of the state 10 per cent. admission tax which went into effect on January 1. The Legislature is now in session, and under the diligent leadership of Max W. Bryant, of Rock Hill, S. C., the theatre owners are making an effort to have the burden lifted.

Bowing to the inevitable in line with the steady march of progress in theatrical circles of Atlanta, Ga., the far-famed and historical Vaudette Theatre on Whitehall street closed its doors for all time on January 12 and will be converted into a mercantile establishment at an early date. Its location was formerly on the main artery of Atlanta's downtown section and it was built away back in the days of the nickelodeon, later raising its prices to 10 and 20 cents when Triangle came along with a super-production program. The public thereupon raised up on its hind legs and howled for mercy.

With the opening, as the years came, first of the Criterion and later the gorgeous Howard and Metropolitan theatres, its popularity waned and it was impossible for it to compete with the fine temples of art of later years. The theatre changed hands three times during its career. The Evins, who built it, sold it to John Burkhart who in turn sold it to Jake Wells. When S. A. Lynch acquired the Wells theatrical interests in Atlanta, this property went with the deal to Southern Enterprises.

N. C. Hines, of Norfolk, Va., who recently opened his new State Theatre in Raleigh under the management of Ralph DeBruler, assisted by Ralph DeBruler, Jr., and who also now operates the Superba there, will soon erect an elaborate picture and vaudeville house in Charlotte. R. D. Craver, First National franchise holder in this territory, has plans for the erection of a new theatre in Charlotte to cost about $600,000, on a lot which alone is valued at $200,000, to be devoted exclusively to pictures.

F. A. Abbott, who for many years has conducted the Exhibitors Supply Company, of Charlotte, now is active manager in charge of Craver's Broadway Theatre, Charlotte.

Pittsburgh

The Rowland and Clark Theatres, Pittsburgh, have acquired the beautiful new Capitol Theatre, Braddock, Pa., having purchased the interest of Ben Burke, pioneer local exhibitor, who leaves shortly for the West Coast to regain his health. The Capitol, one of the most imposing houses in the local territory, resembling in many details the Rivoli in New York City, became a link in the R. & C. chain the first of the year. J. P. Donovan, manager of Rowland and Clark's Regent Theatre, in East Liberty, for nine years, has been chosen to guide the destinies of the Capitol. Braddock is John's old home town, and many years ago he managed the Family and Crystal Theatres there, which at that time were owned by his present employers.

Joseph Angus, Sr., owner of the Palace Theatre at Leechburg, is dead at the age of 51 years, demise having been caused by pneumonia. He leaves his widow, four sons and four daughters. At present the sons are conducting the theatre.

Beckley, W. Va., was recently visited by two disastrous theatre fires, the first being the worst, when the beautiful Lyric was destroyed, entailing a loss of $150,000. The Grand was also a victim of the flames several days ago, damage amounting to $25,000.

O. Scarnechia will erect the first theatre building ever constructed in Benwood, W. Va. It will be 33x100 feet, and will be operated by James Velas of the Liberty Theatre at Wheeling, W. Va.

Michael Rosenbloom, of Charleroi, came to town several days ago and brought along the information that he is considering the erection of a large, new picture house in his town.

R. L. Thomas, wealthy resident of Charlottsville, W. Va., is the new owner of the Century Theatre at Petersburg. Price is said to be $50,000. The Century was built during the war, and was especially popular during the Camp Lee days.

Ben Engleberg of the Elmore Theatre, Pittsburgh, and Max Weintraub of the Lyric Theatre, Coraopolis, are again able to be about their theatres, after having been confined to their beds suffering from the grip.

Theodore Roberts, film star, who took ill in Pittsburgh on December 10 while filling a vaudeville engagement, is still confined to his room in the William Penn Hotel. Latest reports indicate a gradual recovery.

Baltimore

The battle now being waged by Baltimore exhibitors to get the bill they are back of, to permit Sunday Movies, through the Legislature, continues unabated. The manager of every movie playhouse in the city has been supplied with large sheets of paper in the form of petitions, stating at the top that the undersigned are in favor of moving pictures being shown on Sunday and that they indorse the movement. They are being distributed in many factories and large business organizations.

Many of the employes of the theatres are joining in the fight and are taking petitions out of the theatres with them and requesting all their friends to sign them.

Thomas D. Soriero, general manager of the Combined Whitehurst Interests, is on a ten-day vacation with pay. He has completed sixteen months in the employ of Mr. Whitehurst and under his efficient management the theatres have prospered. This is his first vacation since he went with the Whitehurst interests. He is enjoying a trip south via the Merchants and Miners Transportation route and will visit Palm Beach, Miami and the Bahamas.

Lubliner and Trinz Will Give Chicago $2,000,000 Theatre

Lubliner & Trinz have taken title through Joseph Trinz to 225 by 140 feet on the north side of West Madison street and 111 feet east of Mayfield street, and plan to erect a new movie house on the site that will contain 3,000 seats and cost about $2,000,000. A three-story building is planned for the front of the lot, to contain stores, offices and the entrance to the theatre. The site was bought from Isaac Halper for $62,000 and is one of the best spots on West Madison street for picture purposes.

A new movie theatre to seat 500 has been opened by Rarmes & Lawson at Mount Olive, Ill., in the heart of the coal mining country of southwestern Illinois.

Manager Jack Miller of the newly formed Exhibitors Association of this city has moved his office to 752 South Wabash avenue in the midst of Film Row. One of the big things to come before the next meeting of the board of directors will be the affiliation with the state association of exhibitors.

The many friends of Charley Ryan, for many years manager of the Garfield Theatre on West Madison street, will be glad to hear that he is going to stay in this city. He now is manager of the Milford Theatre at Crawford and Milwaukee avenue. The house was formerly owned by Max Gumbiner and seats 1,188 people. A booking office has been opened by Ryan at 34 East 8th street.

G. L. NeNune, owner of the Majestic Theatre at DeWitt, has taken over the Lincoln at Fulton, Ill., and will improve the house. He will book for both houses in the future.

C. B. Sawyer of Kankakee has been elected a director of Midwest Theatres, Inc., and he also is vice-president of the Majestic Amusement Company, who control a string of movie houses in the Kankakee territory. He will take an active part in the management of the houses of both circuits in the future.

Projectionists scored again this year when the raises asked of the owners of the movie houses was granted them. The minimum rate for the neighborhood houses will be $59.85 and for the Loop de luxe theatres will be $94.62, making the boys here the highest paid in this part of the country. In return, they will assist the owners in their fight against the proposed 3 per cent. tax on the gross revenues that the council committee is considering.

Harry Grampp, formerly a well known exhibitor at Decatur, Ill., now is selling film in the northern Illinois territory.

Another veteran manager has received a promotion. This time it is John G. Burch, for many years manager of the McVickers Theatre, who has been named as manager of the Woods Theatre which recently passed under Jones, Linick & Schaeffer ownership. Manager Burch is one of the best known showmen in the Central West and his many friends in the business extend congratulations and wish him unlimited success.

The many friends of Clyde Elliott, managing director of the New Evanston Theatre, will be glad to hear he is recovering from his recent illness.

Mrs. M. Bennett is building a movie theatre in Whiting, and expects to get into the new house in the near future. She has given up her management of the Princess Theatre.

The Rose Theatre at 2860 Milwaukee avenue has passed to the management of Sam Halper and Abe Faber, who formerly managed the Pershing and the Irving theatres on the South Side. The house will be fixed up.

The Prairie Theatre at Prairie and Fifty-eighth has been sold by Isadore Cohen and Abraham M. Liebling to Isaac Gittler for a reported $80,000, subject to $29,000, and transferred to Harry M. Ortenstein for $85,000. There are about 1,000 seats.

A picture theatre is to be erected in back of the twelve stores, hotel and garage at the north-east corner of Fiftieth and State, on a site 200 by 65 feet by Jacob Ginsburg, who has purchased the property from the Howard estate for $55,000, subject to $37,500.

The 300-seat theatre building, stores and apartments at the northwest corner of Clybourn and Dayton have been sold by Frederick and Louis Rixman to Louis Klatt for $35,000. Improvements will be made.

Samuel G. Grodson, attorney, has bought the southeast corner of State and 51st street —161 by 99—from the Farrell estate for a reported $50,000 and contemplates erecting a two-story building to contain a 2,000-seat movie theatre, stores and offices. Mr. Grodson expects to start work in the Spring when leases expire.

R. H. Healey, who owns the Monagram, Casino and Marion theatres, has added the Home Theatre on South Halsted street to his chain and will improve the house.

The Bluebird Theatre at East Peoria, Ill., has been taken over by H. L. Abbey, who will fix the house up for Spring business.

The many friends of Charles Nathan will be pleased to hear of his selection as managing director of the houses controlled by the Theatres Operating Company of Peoria, of which the late Dee Robinson was the head for many years. Mr. Nathan has been associated with Mr. Robinson for some years past and is well known to the exhibitors of this part of the country. The Madison, Palace and other well known movie houses are operated by this circuit.

Andy Cuser and Edward Friedman have sold their interests in the Madison Circle Theatre in Forest Park to I. R. Leserman, formerly manager of Universal here, who will add other theatres to his chain as the opportunity offers itself.

Manager W. W. Watts of the Gayety Theatre at Springfield, Ill., pulled off a dandy



"LILIES OF THE FIELD"
A Corinne Griffith production for First National

tie-up with the personal appearance of Walter Hiers in connection with the showing of "Flaming Youth," at his house in that city. Heirs made the jump from the West Coast to put on the personal appearance for Manager Watts and capacity business was the rule during the week.

The city license bureau has been holding up the licenses of the various theatres for 1924, as the city council has a plan under consideration, a new ordinance which calls for 3 per cent of the gross receipts of all the houses, both Loop and neighborhood theatres, instead of the graduated license fees. Of course the owners and managers are fighting the proposed ordinance tooth and nail and have employed legal talent to assist them. A meeting will be held in a few days when further action will be taken.

Manager Sam Atkinson came near having a bad fire in the Calo Theatre recently when a ready-to-wear shop next to the theatre building caught fire and was destroyed. Assistant Manager Lawrence Hess was the hero of the occasion and kept the audience from getting excited. The show went on as usual.

S. E. Pirtle of Jerseyville, Ill., has added the American Theatre at Charlestown to his chain of houses.



JUST THINK OF ALL THE 'PHONE CALLS THEY GET
A peppy scene from F. B. O.'s new serial, "The Telephone Girl."

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. The expressions on MacLean's face alone are enough to make the audience yell, although the whole theme is a breezy little comedy replete with fun. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw general class. Admission 10-30. Majestic Theatre, Dallas, Oregon.

F. B. O.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. A good picture, boost it. Big it will satisfy. Advertising angle, title. Had good attendance. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. Very good program picture which should please the better class of patrons. Print good very seldom a bad print from F. B. O. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. Took a flop with this. Advertised it heavy too. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

GAY AND DEVILISH. (4,800 feet). Star, cast. Doris May is always good ever since her first picture and our patrons always come to see her. Had good attendance. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

HUMAN WRECKAGE. (7,215 feet). Star cast. They all want to see it so why not play it? Made me money. You cannot like it. It's too near the darn truth. Used window, news, stickers only. Had good attendance. Draw general class. J. A. Harvey, Jr., Palace Theatre, Vacaville, California.

MAILMAN. (7,160 feet). Star, Ralph Lewis. A crackerjack. Will please any audience anywhere. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. We could not tell anything about this picture the print was awful. Had good attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. Very exciting and the best railroad picture we have played. Had good attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

First National

ANNA CHRISTIE. (7,031 feet). Star, Blanche Sweet. George Marion is a hit, Blanche Sweet never did better, Bill Russell, and Eugenie Besserer very good. Direction, photography and characterization excellent. Story will hold you. It pleased all but one woman and she wanted a more shallow story. Moral tone good and is suitable for Sunday. Had light attendance but it was not the fault of the picture. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Considering "The Hottentot" and now comes "Going Up" which is a scream, this is very poor for MacLean but at that pleased seventy-five percent and did good business. Moral tone fair and is a better middle week picture. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

DANGEROUS MAID. (7,337). Star, Constance Talmadge. It twinkles. It's delicious. It's got that "something different" taste all through. See Connie in boots and breeches as madcap maid in days of old when knights were bold and a damsel's woe was a sign for a fight. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Fair picture, rather below what my patrons expected of it. Used usual advertisement. Moral tone good and is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,750. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. A nice clean cut picture in every way. It could stand running at a pretty good speed without affecting the acting. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. Fine picture that will appeal to all. Don't be afraid to book this one. Moral tone fine and is suitable for Sunday. Had good attendance. Draw town and county class in town of 1,750. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

PONJOLA. (7,000 feet). Star, Anna Q. Nillson. Patrons liked this. Anna Q. Nillson's impersonation of a man something new, and gives one something to work upon for publicity. It is well done too. Personally would call this one of the best outdoor pictures of current release. Attendance poor on account of week before Christmas. Moral tone good. Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. Rather disappointing for this star. Picture too tedious. Moral tone fair but is not suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,750. Admission 10-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

THUNDERGATE. (6,565 feet). Star cast. Would say this pleased about seventy-five percent of our Friday and Saturday patrons. Don't think our people as a rule fall for these Chinese pictures. Think it about an average program picture and should be bought on that basis. Average moral tone. Had fair attendance. Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

TWENTY ONE. (6,560 feet). Star, Richard Barthelmess. A picture replete with human touches and comedy and presents a powerful climax revolving about one of the great problems of the present day the habits of the young generation. Dorothy Mackaill the versatile young maid who was superb in "Mighty Lak A Rose," perfectly suited her role of the wistful working girl. Miss Mackaill is a star of the first magnitude and endowed with great dramatic ability, which is only to be seen, to be appreciated. William Noble, Express Theatre, Oklahoma City, Oklahoma.

WHITE SHOULDERS. (5,966 feet). Star, Katherine McDonald. Very good picture. Pleased all my patrons. Usual advertising. Moral tone good and is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,750. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. As usual I lost on Norma Talmadge pictures valuation three times the real value. Moral tone mediocre and only suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

Fox

ELEVENTH HOUR. (6,819 feet). Star, Buck Jones. Plenty of excitement and thrills. Good Saturday night show. Saturday night crowd on a stormy night. Draw mixed class. Admission 10-25. Elmer D. Keys, Strand Theatre, Randolph, Vermont.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. Business just fair on this one. Too many thrills. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

FAST MAIL. (6 reels). Star, "Buck" Jones. A real thriller with Buck Jones starring. Very few complaints on any Fox picture. Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette, Theatre, New Orleans, Louisiana.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Will Spring be Far Behind. That's an error, if you are a small towner and run it, "will the sheriff be far behind," will be your opinion. Spent three-fifths of what I paid for in advertising. Started the show with sixty paid admissions, wound up with the theatre personnel and few stragglers, they all looked 'groggy.' Sorry I can't say more for it. Rest of Fox's program is one hundred percent. L. W. McCuan, Kozy Theatre, Dresden, Tennessee.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A magnificent thing. A credit to the industry, but a lot of folks won't get it. If you have an intelligent clientele you can promise them a lot in this, if not let it alone. Personally consider it a great picture. Moral tone fine and is especially suitable for Sunday. Attendance, not big. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Broke all house records with this one for a solid week's run. A real cleanup. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

NORTH OF HUDSON BAY. Star, Tom Mix. Was out of town when this was shown in our theatre but after arriving home everybody in town said "When are you going to get another picture as good as 'North of Hudson Bay?'" It must have satisfied. Business was very good. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ST. ELMO. (6 reels). Star cast. Big business. Everybody has heard of St. Elmo. This year's Fox specials the best box office bets we ever had here. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

STEPPING FAST. (4,608 feet). Star, Tom Mix. My best bet and nearly every exhibitor states this one a knockout. Kept audience in an uproar all the way through. Print good. Moral tone O. K. but is hardly suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. About the same as other Mix pictures. Print in bad condition. Had fair attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. Ran this on Saturday to a very good business. Fox sure does make good program pictures. Photography good, print good. Moral tone O. K. and is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet.) Star, Helene Chadwick. Very good comedy on young married couples. Our audience liked this. The first print that was in good condition out of six pictures received from Goldwyn in two months. Moral tone good. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

RED LIGHTS. (6,841 feet). Star cast. This is an extra special and will more than satisfy. Had good attendance. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

THREE WISE FOOLS. (6,946 feet). Star cast. Good and then some. Used title and cast. Had good attendance. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

Hodkinson

CAMERON OF THE ROYAL MOUNTED. (5,600 feet). Star, Gaston Glass. While this picture is a bit old print was in fair condition and seemed to please. A good story well followed, some fine out of door shots of mountains, and streams. Plenty of action. Had good attendance in three towns. Used Semon in "Home Sweet Home" with this feature. Larry don't give 'em a chance to smile in this one just roars and more roars for fast and furious action he holds the banner. The monkeys in this one done some fine work. All Larry's are good for my towns. Draw general class. Prescott Circuit Theatres, Union, Maine.

HODKINSONS. Don't fail to try the Bray Romances, Bray Comedies, one part cartoon with the great personality of "Colonel Heeza Liar." Great one reel subjects released by Hodkinson. E. N. Prescott, Prescott Theatres, Union, Maine.

MARK OF THE BEAST. (6,000 feet). Star cast. If your patrons like deep drama with unexpected twists and plot get this one. Could hear a pin drop at most anytime they were so interested. Also used Bray Romance "The Gulf Stream," Heeza Liar, "Treasure Island." Moral tone great and is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

Metro

ALL BROTHERS WERE VALIANT. (6,265 feet). Star cast. Should go over with a bang in any house. Plenty of action. Lon Chaney very good. Print in fair condition. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DESIRE. (6,500 feet). Star cast. This picture comes as a big surprise to the audience. Much favorable comment. Second day better than first. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Dixon, California.

HER FATAL MILLIONS. (6 reels). Star, Viola Dana. Charming program picture that will please the great majority. Well done and an effective story. Moral tone O. K. Suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Nix for this one in our theatre. If Coogan appears in another one like this, good night for the kid. Give the boy a chance. Leave him in the type of stories in which he made his reputation. It is to laugh at his latest. In fact all exhibitors that I have talked with in Oregon regard it as a joke in place of a picture. Get next Metro. Draw laboring class in town of 4,500. Admission 10-30. Robert Mardsen, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. This is by far the biggest and finest thing Coogan has appeared in. A big picture. Step on it hard it pleased all. Moral tone good and is suitable for Sunday. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, Calif.

PLEASURE MAD. (7,547 feet). Star cast. Not so good with us from a box office standpoint, but those who saw it, liked it very much. We have had too much and too many pictures of this sort. The picture is entirely too long. Would have made a splendid five reeler. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. A good Dana picture but Viola Dana does not have a very strong following here. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SOUL OF THE BEAST. (5,300 feet). Star, Cullen Landis. A remarkable picture very interesting and entertaining. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star, Barbara La Marr. A very good picture which played to pleased, good business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. A very good picture, well made and directed. In my opinion if Harry Meyers had taken the part of Matt Moore the picture would have been twenty-five percent better. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SUCCESS. (7,000 feet). Star cast. A fine picture. I did not know anything of it and played it without comment. It more than pleased. I could get a better turnout had I looked it up or previewed it. Moral tone good and is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,100.

Between Ourselves

A get-together place where we can talk things over

You all know H. H. Hedberg because of his constant tip-sending. He sends a letter this week. Read it in a box on another page.

Friend Hedberg's idea (as expressed in this letter) is a good one. As he says, he is not in the game for his own amusement, and what the patron says is the thing to go by.

Don't any of you forget for a minute that this is YOUR department—dedicated to your interests, maintained by your good will toward the other fellow.

Send tips whenever you can, and keep the dependable tip department going strong and growing stronger.

VAN.



"OH GIRLS," A ROLLICKING EDUCATIONAL-CAMEO COMEDY

Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. A very good comedy, but not suitable where they like slapstick. My patrons were very much disappointed. Would have been much better if not so much mixed up. City of 20,000. Admission 25 cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

YOUR FRIEND AND MINE. (5,750 feet). Star, Enid Bennett. A very good program picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. A good drama for its kind might go in small houses. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Paramount

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. Fine picture, one of the best program pictures I have ever shown. Pleased one hundred per cent. Usued usual advertising. Moral tone good and is not suitable for Sunday. Had fine attendance. Draw town ad country class in town of 1,750. Admission 10-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

BIG BROTHER. Star, Edith Roberts. A gang leader falls heir to a little boy and wages an amazing fight to bring him up decent, but he did and with great credit to all concerned. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Good, but only fair business. Had fair attendance. H. V. Smoots, Mt. Vernon, Ohio.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Gloria's best here, many good comments. Some comedy relief and should please anywhere, while good nothing seems to pull them in. Moral tone good and is suitable for Sunday. Had very light attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

CHEAT. (6,223 feet). Star, Pola Negri. This picture did excellent for us. Star appears at her best and the entire picture is one that appeals to the movie crowd all the way. Mountings most elaborate and would call it first class in every respect. Moral tone good and is suitable for Sunday. Had big attendance. Draw general class in city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

COWBOY AND THE LADY. (4,918 feet). Star case. Just a fair programme picture. Pleased about seventy per cent. and did fair business. Don't promise too much. Moral tone fair and is a better week-day picture. Had fair attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. A fine picture, and should please all seeing it. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

Hedberg's Letter

"DEAR VAN: Am attaching a sheaf of reports for OUR department.

"These are all bona-fide reports based on what PATRONS said about the pictures and are not my personal opinions. I considered some of the pictures rotten, but I am not in the game for my own amusement. The fans are the real backers of the moving picture business and we should give their reports on pictures and not our opinions.

"Hope the boys will be benefited by these."—H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Looked big on the screen but was not liked by more than fifty per cent. of our audience. Did not draw as well as we expected. Print was in excellent condition. Not suitable for Sunday. Had fair attendance. Draw better class in town of of 4,500. Admission 10-15. C. A. Anglemire, Theatre (403 seats), Nazareth, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. Pleased most of our patrons. Moral tone good and is suitable for Sunday. Had good attendance. H. V. Smoots, Mt. Vernon, Ohio.

HOLLYWOOD. (8,100 feet). Star cast. Had this for two days' run. Consensus of opinion very good. Little known of active stars, but they are all good and other stars introduced during the picture makes it very interesting. Moral tone good and is suitable for Sunday. Had good attendance. Draw saw millers and miners. Admission 15-25. R. G. Hanlen, Barraca Theatre, Rainelle, West Virginia.

KICK IN. (7:074 feet). Star, Betty Compson. Drew better than I expected. Held the interest of our audience until the end of the last reel and pleased them. Above the ordinary for us. Not suitable for Sunday. Had good attendance. Draw better class in town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LAWFUL LARCENY. (6,237 feet). Star cast. This is a pretty good story all the way. Has a kick at the finish that is worth while. A dance by Gilda Gray and a bunch of hulu hulu girls is a knockout. Lew Cody puts over a good part. Moral tone excellent and is not suitable for Sunday. Had poor attendance. Draw general class in city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LAWFUL LARCENY. (6,237 feet). Star, Hope Hampton. Extra good program picture but one cabaret dance scene should be clipped to comply with feeling against suggestiveness. The censors missed about four hundred feet of Hootchie Kootchie or else they are hard boiled enough to pass anything. Not suitable for Sunday. Attendance about fifty people present. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MIRACLE MAN. Star, Thomas Meighan. A splendid picture, full of absorbing interest. Should please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A very good picture. Should please all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

YOUNG RAJAH. (7,705 feet). Star, Rudolph Valentino. Played to exceptionally fine business. Picture pleased all Valentino fans and made me money all four days of showing. Moral tone good and is suitable for Sunday. Had fine attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr, Strand Theatre (500 seats), Dixon, California

Pathe

CALL OF THE WILD. (7,000 feet). Star cast. If Jack London could see this he would also be pleased. They all liked it and will tell you so. Had good attendance. Draw farmers. J. A. Harvey, Jr., Strand Theatre, Vacaville, California.

WHY WORRY. (6 seels). Star, Harold Lloyd. Did not make anything on this one in the two days I ran it, but do not blame the picture for it. This is not as good as "Grandma's Boy," but they will enjoy the giant. My patrons spoke more about the giant than of Lloyd. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Preferred

MOTHERS IN LAW. (6,725 feet). Star cast. Excellent attraction that drew better each day of its four day engagement. Story off the beaten path and very interesting. Would have stood greater exploitation and a week's run. Moral tone good and is suitable for Sunday. Had fair attendance. Draw all types in city of 88,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

POOR MEN'S WIVES. (6,963 feet). Star cast. Pretty weak. Not in a class with "Rich Men's Wives." One swell ball scene about the whole show. Possibly suitable for Sunday. Had fair attendance. Draw family and students class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

POOR MEN'S WIVES. (6,963 feet). Star cast. Although picture is now a little old, we did good business. Title seemed to be a good draw. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.



BASIL KING'S "LET NOT MAN PUT ASUNDER" FOR VITAGRAPH
Directed by J. Stuart Blackton, this picture presents Pauline Frederick and Lou Tellegen



"PICKING PEACHES"

Two-reel Mack Sennett comedy, starring Harry Langdon for Pathe release.

VIRGINIAN. (8,010 feet). Star cast. Opinions vary some, but most patrons raved. All were pleased, even the would-be book critics. Don't miss it yourself. Draw general class. Had good attendance. J. A. Harvey, Jr., Palace Theatre, Vacaville, California.

VIRGINIAN. (8,010 feet). Star cast. This super attraction holds the seasons house record by large margin. Seven days to turnaway business. Audiences were very liberal in their praise of this picture. Moral tone excellent and is suitable for Sunday. Had capacity attendance. Draw all types in city of 88,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

Selznick

BOHEMIAN GIRL. (6,462 feet). Star cast. This is a very good program picture and will please ninety per cent. of your patrons. The print is in good condition and you don't have to pay all you take in to the Exchange, so that if you put this picture over right you can make some money. Why do exhibitors ask if it is suitable for Sunday? Why should we draw the line between Sunday or any other day? Preachers don't interfere with my business as I don't know any of them. They attend to their business and I run my theatre. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

FOOLS OF FORTUNE. (5,609 feet). Star cast. A dandy good picture. One that will please ninety-five per cent. This picture deals with every day western life. Getting a western cowpuncher into society. You will have your patrons on the edge of their seats and go out with a smile asking you to get more pictures of that kind. Suitable for any day. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

MODERN MATRIMONY. (4,960 feet). Stars, Owen Moore, Alice Lake. A very funny comedy in spots and a pretty good picture generally speaking. Admirers of Owen Moore will find him doing a splendid piece of work and this is a safe bet for an audience that likes to laugh. Played this on a Saturday night and the results at the box office were Okay. It's not big enough to warrant a high rental, but as a comedy program offering it will get by. Good Saturday attendance, with usual advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre, Beautiful, Saranac Lake, New York.

ONE WEEK OF LOVE. (7,000 feet). Star, Elaine Hammerstein. A real special has that everything stuff in that goes to make a real picture. Can't go too strong on this one as it will stand everything good you can say of it. It is just a whale of a picture. Moral tone good and is suitable for Sunday. Had big attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SHATTERED IDOLS. (5,850 feet). Star, James Morrison. This is a very ordinary picture, and I did a very ordinary business with it and that was the business this ordinary picture deserved. Had an open date and filled in with it and got what I expected, a deficit. Used usual advertising. Attendance was better than the picture. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

BIRTH OF A NATION. Star, Mae Marsh. The first time it ever played in our town as old as it is. There is on doubt about its entertainment value, and we also received a good print on this one. Attendance, S.R.O. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Play this one if you lose money on it and invite your preachers and teachers. It has a real message and delivers it with a kick. A very good picture that satisfies everyone. Neither big nor spectacular. Just a fine, clean, entertaining picture. Moral tone excellent and is decidedly suitable for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Packed and jammed with action and entertainment. A hundred per cent. picture full of exploitation possibilities and living up to all advance promises. A showman's opportunity. Moral tone splendid. Suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

ROSITA. (8,800 feet). Star, Mary Pickford. Is Mary going to grow up? Can Mary Pickford grow up? Will the public allow Mary Pickford to grow up? These are the questions answered by countless thousands. The answer seems to be voluntarily embodied in her new photoplay production "Rosita," a United Artists release, which is her latest and best picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Universal

BLINKY. (5,740 feet). Star, Hoot Gibson. This is supposed to be big, but it isn't. I paid extra for it, as I foolishly believed what the press sheet said instead of looking up "Straight From The Shoulder." Five reels are the bunk and the last has a little kick to it. Very disappointing to my audience. Moral tone okay. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Did not cause a panic at the box office, but is a good melodrama. The star means little to us, but you are safe in promising good entertainment in this. Moral tone all right. A little too rough for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

FLIRT. (8 reels). Star cast. Everyone liked the "Flirt" and it will please. Business was off on account of Christmas, but it pleased and that's a lot. Moral tone good and is suitable for Sunday. Had poor attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

GALLOPIN' THRU. Star, Jack Hoxie. A peach that pleased all my patrons here. Moral tone okay and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. A good comedy drama. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-30. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MERRY GO ROUND. (9:178 feet). Star cast. Much over-rated. Have played dozens of bigger productions costing me one-fourth of the money. If it has taken a year to make this one someone loafed on their job, and if it cost a million, someone forgot to wait for their change. Just an average picture, nothing more. Publicity did it, but picture not worth the advertising. No comments at all. Moral tone is none too good. Possibly suitable for Sunday. Had good attendance. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SAWDUST. (4,800 feet.) Star, Gladys Walton. Very good program picture. Pleased almost one hundred per cent. Played with Universal comedy, "Corn Fed Sleuth," which was also very good. Universal has given us very good programs with prices right. Moral tone good and is suitable for Sunday. Admission 10-30. Sedlak & Dolezal, Bee Theatre, Bee, Nebraska.

TRIFLING WITH HONOR. (7:785 feet). Star cast. Very good. Buddy Messenger is great, as well as the rest of the cast. Picture was greatly enjoyed by all. The paper is good and the baseball scenes put the kick



"OWN A LOT"

With the Century Follies Girls, a Universal release featuring Harry Sweet.

into it. Moral tone very good. Suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. Quite different from the usual Waltons but was enjoyed by my patrons. Miss Walton shows some good acting in this and lost none of her popularity during a two days' run. I would say it is a good program picture. Moral tone alright. Suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

WILD PARTY. (5,034 feet). Star, Gladys Walton. A dandy little picture which went over fine first run here, and which seemed to please our patrons. Plenty of comedy. Story none too strong. Has fair moral tone and is not suitable for Sunday. Attendance good. Nat L. Royster, Capital Theatre, Birmingham, Alabama.

Vitagraph

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. Corrine Griffith never fails to please our audience and this is up to her standard. Had fair attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

FLOWER OF THE NORTH. (7,130 feet). Star cast. Sure we knew it was old, but a poor print pleased a good crowd. Suppose all the other fellows have run it. Nuf sed. Has fair moral tone and is not suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (126 seats), Cushing, Iowa.

FORTUNE'S MASK. (4,975 feet). Star, Earle Williams. Good comedydrama of the Latin-American type, with the right amount of action. People well pleased. Usual advertising brought good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

MY WILD IRISH ROSE (7,650 feet). Star cast. This show surprised me by getting them in on a bad week, week before Christmas, and furthermore by the laudatory comments from satisfied patrons. Moral tone good and is suitable for Sunday. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. A photoplay depicing home folks from way back home. It also gives a touch of the city, providing for elaborate gowns and jazz, etc. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.



Scene from "The Cowboy Sheik," a two-reel comedy starring Will Rogers and Released by Pathe.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. Just a little program picture, but it brought them in and it pleased. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Warner Bros.

BRASS. (8,000 feet) Star cast. A fine picture with a good cast, including Monte Blue, Marie Prevost, Irene Rich, Harry Myers and Baby Bruce Guerin. Irene Rich and Bruce Guerin especially good. Had good attendance. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

YOUR BEST FRIEND. (5 reels). Star, Vera Gordon. Good Jewish picture. Film in poor condition. Had poor attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

Comedies

BACKFIRE. (Mermaid). This was certainly no "Backfire" for us. They laughed and laughed. Some new gags in this Mermaid certainly means a good comedy. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BARNYARD. (Vitagraph). Star, Larry Semon. This started off with a chuckle which soon turned to roars. Larry's experience in the "Barnyard" would make a bronze statue laugh. What I and my patrons call a humdinger. All Larry's are good. We use them all. Moral tone clean. Suitable for Sunday. Attendance bang up. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

ALARM. (Fox). This was sure a scream. You can't go wrong on an Al St. John comedy. Have played five of them, have still three more to play. Wish I had eight more to play. Jack Schneider, Casino Theatre, Richmond, Iowa.

ARE WAITRESSES SAFE. (Paramount). Sennett reissue that is not as good as the other reissues I have run. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BARNYARD. (Vitagraph). Star, Larry Semon. This kept them guessing and laughing. A good Semon comedy that drew and pleased well. Class "A." Moral tone O. K. and is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town fo 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

BARNYARD. (Vitagraph). Our patrons like Semon's. This comedy will please anyone who likes his work. Had good attendance Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

BOAT. (First National). Star, Buster Keaton. Good clean comedy that calls out the laughs. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CHAMPION. (Pathe). A good comedy. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

DAY BY DAY. (C. B. C.). Good two-reel comedy. Had good attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

DETECTIVE. (Hodkinson). A mixed comedy cartoon. Have used all of them to date very cleverly done and seemed to amuse my patrons. They are entirely different from anything in this line and make a good change from the two reel slapstick. Moral tone fine and is suitable for Sunday. Attendance stormy. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250 seats), Union, Maine.

DERBY DAY. (Pathe). Our Gang. This is a good comedy and will stand advertising like a big feature. Draw all classes in town of 2,500. Admission 10-15-20-30. W B Aspley, Glasgow, Kentucky

F. O. B. (Educational). A good Lloyd Hamilton offering. The youngsters liked this one. The adults also let out some hearty chuckles. Admission 10-15. Draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HIGH POWER. (Educational). One of the best comedies I have ever run. If you have a weak feature this one will put it over. Moral tone okay and is suitable for Sunday. Had good attendance. Draw general class in



"THE FOOL'S AWAKENING," A METRO PICTURE
Adapted from William J. Locke's Story, "The Tale of Triona."

Don't Forget

Remember to shoot in tips on the serials and the other shorter subjects as well as on features.

A good comedy may save a poor feature. A serial might build up a brother exhibitor's bad night.

An exceptional short subject such as a particularly strong News Weekly may pull for the other fellow as it has pulled for you.

Shoot 'em in, fellows.

USE THE BLANK BELOW!

town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ONE TERRIBLE DAY. (Pathe). These are first class comedies. They sure please the kiddies; if you haven't run any of them be sure to book some and see if your kids don't eat them up. Also the old folks like them. Jack Schneider, Casino Theatre, Richmond, Iowa.

PAIR OF KINGS. (Vitagraph). This was sure a fine comedy. Have played about ten Larry Semon comedies and each one is getting better. Larry does some fine double acting in this one. Book all of Larry's comedies; you can't go wrong on them. Jack Schneider, Casino Theatre, Richmond, Iowa.

PILL POUNDER. (Hodkinson). I am an enthusiastic rooter for the Murray comedies, as I call them all good. They are always to be depended upon for laughs. Draw small class in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Short Subjects

BORDER LAW. (Pathe). As good as the rest of this series. Draw transient class. M. Oppenheimer, Lafayette, New Orleans, Louisiana.

FIGHTING BLOOD. (F. B. O.). The best of all short subjects. Everybody likes them. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

MYSTERY BOX. (Hodkinson). A fine single reel subject which sets forth the radio, its construction and operation clearly and instructively photographed. Don't fail to give this special mention as it will pull like a plaster with radio fans. Moral tone good and is suitable for Sunday. Attendance stormy. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250 seats), Union, Maine.

State Rights

EAST SIDE, WEST SIDE. (Principal). Star cast. (6,000 feet). A good story with a good cast made into the very poorest kind of a picture. Nothing to it and uninteresting. Stay off it. Attendance poor. Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

FALL OF BABYLON. (Enterprise). A D W. Griffith production, and it is a very good picture. A picture your audience will like. It is very beautiful and you can't advertise it too much. Moral tone good and is very good for Sunday. Had extra good attendance. Draw all classes in town of 1,200. Admission 20-30. C. P. Alford, Princee Theatre (250 seats), Spring Hope, North Carolina.

FIGHTIN' DEVIL. ((State Right). Star cast. A fair western comedy drama. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FLESH AND BLOOD. (Western Pictures). Star, Lon Chaney. (5,300 feet). A good picture, well played. Drew well and pleased. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

GOLD MADNESS. (Principal). Star cast. (5,860 feet). Good outdoors picture. Fine piece of action. Played this on Sunday and pleased a mighty fine audience. Guy Bates Post did remarkable work and the support was good. You will do well to play it. Moral tone good and is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

JUDGMENT. (World Film). (6,000 feet). All right where foreign pictures are liked and no good where it is not. Had fair attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

LUXURY. (Arrow). Star, Ruby De Remas. (6 reels). Picture good. Drew an S. R. O. house on a cold Sunday. Plenty of action in this subject. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SILVER SPURS. (Independent). Star, Lester Cuneo. A very good outdoors western picture with all the earmarks that go with this class of pictures. Story is clean and interesting and the star looks the part. It pleases all classes of people and we had numerous favorable comments. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.



Carmel Myers and Kenneth Harlan in "Poisoned Paradise," a Preferred Picture.

SINNER OR SAINT. (State Rights). Star, Betty Blythe. A good drama with plenty of good acting. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SOUL OF A MAN. (Producers Security). Star cast. (6 reels). Our audience liked this picture ninety-five per cent, as they told us so on the way out. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

SPIDER AND THE ROSE. (Renown). Star cast. Very good picture, but a little high class for average audience. Average business. Temple Theatre, Ilion, New York.

TEN NIGHTS IN A BARROOM. (Arrow). Star cast. (8 reels). The same old story, well presented the few who saw it. Would have been good for others, but the drawing power was limited. Moral tone good and is suitable for Sunday. Had poor attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star** .....**Producer** .....

Your own report.....

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Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre** .....**City** .....**State** .....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Loving Lies"

Tense Melodrama of the Sea Is Associated Authors' Production of Story by Peter B. Kyne

Reviewed by C. S. Sewell

Based on Peter B. Kyne's story, "The Harbor Bar," the Associated Authors production, "Loving Lies," distributed by Allied Producers and Distributors Corporation, is a picture that should be an attractive offering in houses which like tense melodrama. Like most of this author's works, it is a story of the sea and is marked with ruggedness and virility.

The story deals with a tugboat captain who lets his kindness of heart get the best of him in helping an unfortunate girl, thus furnishing food for scandal mongers which threatens to wreck his own romance. There is an abundance of action, a number of thrilling situations including an excellent storm at sea and a lot of human interest. In fact there is something doing all the time.

The picture has been directed by W. S. Van Dyke with the melodramatic angle always foremost, and there are several situations which would furnish a climactic thrill for the average picture of this type. The actions of the hero do not seem at times to be guided by good judgment of human nature, but they give rise to situations that will appeal to lovers of thrills and action.

The title refers to the lies regarding his work which the hero tells his wife to keep her from worrying. It has good exploitation possibilities, especially in a teaser campaign. The sea atmosphere is well handled.

Monte Blue heads the cast and gives a good characterization of the red-blooded but too kind-hearted tugboat captain. Evelyn Brent is satisfactory as the leading woman and in the pathetic role of the other woman, Joan Lowell, who seems to be a newcomer, gives a very creditable performance. The remainder of the cast is capable.

"Loving Lies" is a picture that should do well in the average theatre, for it has many elements of proven popular appeal.

Cast

Ellen Craig.....Evelyn Brent
Dan Stover.....Monte Blue
Madge Barlow.....Joan Lowell
Tom Hayden.....Charles Gerrard
Jack Ellis.....Ralph Faulkner
Penny Wise.....Ethel Wales
Bill Keenan.....Andrew Waldron
Lindstrom.....Tom Kennedy

Based on Peter B. Kyne's story, "The Harbor Bar."

Directed by W. S. Van Dyke.
Supervised by Thomas Buchanan.
Length, 6,526 feet.

Story

Just after the marriage of Dan Stover, captain of a harbor tug, Hayden, a former sweetheart of his wife, appears as Dan's new boss. Dan's mate is to be married the next day to his sweetheart Madge, but loses his life in an accident. Dan goes to Madge and finds a greater tragedy is expected and sends her away. Dan's work takes him over a dangerous bar in the harbor and to placate his wife he tells her loving lies, saying he remains in the harbor. In a terrific storm, just as Dan's wife is very ill, Hayden comes and finally convinces Dan he should go to the rescue of a stricken ship. Madge with her baby is on the ship. Dan befriends her and in a fight is landed in jail. Dan's wife gives birth to a baby that dies immediately. Gossips continue to link Dan's name with Madge and finally his wife, believing he does not love her, goes away just after Madge dies and Dan is bringing her baby home. Dan goes to the rescue of the ship and succeeds in saving his wife. He confesses to the loving lies and they find happiness together with the adopted baby.

FEATURES REVIEWED IN THIS ISSUE

Alimony (F. B. O.)
Abraham Lincoln (Rockett-Lincoln)
Heritage of the Desert (Paramount)
Just Off Broadway (Fox)
Loving Lies (Allied Producers)
No More Women (Allied Producers)
Sporting Youth (Universal)

"Abraham Lincoln"

Rockett-Lincoln's Intensely Dramatic Historical Production Takes Rank as One of Screen's Best

Reviewed by C. S. Sewell

A worthy tribute to the memory of a man who in many respects is the most outstanding figure in American history is the Rockett-Lincoln production, "Abraham Lincoln." Vouched for as being historically accurate and bearing evidence throughout of painstaking striving for authenticity, this picture at the same time ranks unusually high in entertainment value. Intense drama, pathos, human interest in abundance characterizes it, nor are touches of real well handled comedy absent.

Lincoln's life was one which exceeded the imagination of the fiction writer in the elements which go to make up a good picture story, from his birth during a severe blizzard attended by other unusual circumstances, through his rise from poverty and obscurity to the highest gift of the American people at the most trying time in its history, the civil war, and on to his assassination at the hands of a fanatic.

So filled with excellent screen material was his life that to portray it all was impossible, but an excellent selection of the high lights of his career has been made and in the main they have been presented with fine regard for their relative values. Naturally with such a wealth of material, there was much that had to be left out or shortened and the hyper-critical may call it sketchy. To the great majority, however, it will appeal as a remarkable character study of a great man, great in his simplicity and rigid observance of the elementary principles of honor and justice, of a man whose life furnishes an inspiration for succeeding generations.

Enhancing its appeal from the purely dramatic side is the knowledge that back of it all is fact, not fiction, that it deals with a great personage of history and not the creature of an author's imagination. This also gives to the picture an added value from the showman's standpoint, for there are countless thousands that will be attracted by its historical and instructional angle. They will be thoroughly satisfied and at the same time thrilled by it as entertainment.

But no matter how superior this production might be in other respects much depended on the portrayal of Lincoln, and this role is in the hands of a man new to the screen but who measures up to every requirement, George A. Billings. So perfect is his physical likeness that he seems the actual personification of Abraham Lincoln and added to this is his handling of the part which is thoroughly in keeping with the character. His is one of the finest performances which the screen has witnessed. In capable hands, too, are all the other roles in an extremely large cast.

Here is a picture that is a credit to the screen and takes rank among the best, furnishing excellent entertainment, a superb picturization of a great historic character, a fine inspirational note, with tense drama, deep pathos, strong human interest, idylistic romance, excellent comedy, and back of it all the driving force of truth and reality. While there are minor points at which critics may cavil they are overshadowed by the greatness of the production. What more could a picture patron ask for?

Cast

Nancy Hanks Lincoln.....Irene Hunt
Isom Enlow.....Charles French
Thomas Lincoln.....W. B. Clark
Lincoln as a Boy.....Danny Hoy
Lincoln as a Man.....George A. Billings
Anne Rutledge.....Ruth Clifford
Jack Armstrong.....Pat Hartigan
Stephen A. Douglas.....Wm. Humphreys
Mrs. Lincoln.....Nell Craig
Willie Lincoln.....Mickey Moore
Tad Lincoln.....Newton Hall
John Wilkes Booth.....Wm. Moran
General Grant.....Walter Rogers
General Lee.....James Welch

Together with about one hundred other characters.

Scenario by Frances Marion.
Directed by Phil E. Rosen.
Length, 12,000 feet.

Story

Starting with the dramatic circumstances surrounding the birth of Abraham Lincoln during a blizzard when his father was away from home, the story deals with episodes in his life, the moving to Illinois, his employment on a barge, his romance with Anne Rutledge, who died. His celebrated debates with Stephen A. Douglas which won him recognition as leader of the antislave party. His marriage with Mary Todd. His campaign and election as president. The secession of the Southern states and the progress of the civil war, some of the decisive battles being pictured. The fact that he was largely alone in his course and was not always backed up by his adviser is shown. Then

comes the surrender of Lee and finally Lincoln's dramatic assassination in Ford's Theatre by Booth and his death in a house near by. All through is stressed his being guided by the principles of honor, justice and mercy.

"Just Off Broadway"

John Gilbert Gives Attractive Performance in Fox Program Feature

Reviewed by Mary Kelly

John Gilbert's next Fox picture, "Just off Broadway," is an attraction that will meet with a welcome from the average fan. It has considerable color and a cast that will appeal. The star's admirers will see him give one of his usual fascinating performances in which romance and intrigue play a great part.

The story might have been made even more interesting if it had been assembled in a style that is a little more concise. There seems to be a superfluity of incidents, not too well connected. This would have been a more glaring defect if the personalities and ability of the cast were not so pleasing. But the star, aided by Marion Nixon and others hold the attention, regardless.

It is a story of counterfeiters, tango dancers and mistaken identity. The hero comes under the last heading and while the public is aware that he is a masquerader, the interest is cleverly sustained until the complete denouement. Marian Nixon is pretty and talented. Ben Hendricks, Jr. and a number of others are good types and do excellent work. As a program offering it is above average and should appeal to almost any class. The photography is high class and production details are excellent.

Cast

Stephen Moore ..... **John Gilbert**
Jean Lawrence ..... **Marian Nixon**
Nan Norton ..... **Trilby Clark**
Florelle ..... **Pierre Gendron**
Comfort ..... **Ben Hendricks, Jr.**

Story and Scenario by Frederick and Fannie Hatton.
Direction by Edmund Mortimer
Length, 5,444 feet.

Story

Jean Lawrence, having failed as musical comedy star, is near starvation when two crooks befriend her. One of them is arrested and Jean welcomes back this girl's sweetheart, returned from Paris after making a great success at counterfeiting. The man proves to be a detective, and not the girl's sweetheart and after interesting complications, a famous band of international crooks are rounded up but the one who has befriended Jean is given another chance. Jean and the secret service man find nothing in the way of their happiness now.

"No More Women"

Matt Moore and Madge Bellamy Have Leading Roles in Associated Authors' Pleasing Comedy Drama

Reviewed by C. S. Sewell

Based on a theme which has good light comedy possibilities and into which has been injected mildly melodramatic complications, "No More Women!", an Associated Authors production handled by Allied Producers and Distributors Corporation, should furnish satisfactory entertainment for the average patron.

The plot deals with a chap who is jilted by his fickle fiancee and decides he will have nothing more to do with the fair sex. He, however, falls easy prey to the schemes of another attractive girl who makes up her mind to get him and goes right after him, using all her wit and feminine cleverness. An attack by thugs proves of material help to her and a mongrel dog also renders effective assistance. It is exceedingly light but pleasing entertainment.

The picture has been capably directed by Lloyd Ingraham and is portrayed by a well-selected cast headed by Matt Moore and Madge Bellamy, both of whom give good performances. Especially pleasing is Miss Bellamy's vivacious interpretation of the role of the heroine. Matt Moore is pleasingly cast as the would-be woman hater. Kathleen Clifford is effective in the unsympathetic role of the other girl and Clarence Burton and George Cooper are satisfactory in the "heavy roles."

"No More Women," while it does not contain any uproarious laughs, has many smiles and chuckles and the situation of the poor chap at the mercy of the clever woman should appeal especially to the feminine portion of an audience.

Cast

Peter Maddox ..... **Matt Moore**
Peggy Van Dyke ..... **Madge Bellamy**
Daisy Chenshaw ..... **Kathleen Clifford**
Beef Hogan ..... **Clarence Burton**
Tex ..... **George Cooper**
Howard Van Dyke ..... **H. Reeves-Smith**
Randolph Parker ..... **Stanhope Wheatcroft**

Story by Elmer Harris.
Directed by Lloyd Ingraham.
Length, 6,186 feet.

Story

Peter Maddox builds a bungalow, but his fiancee Daisy does not like it and breaks off the engagement. Peter gets sore and decides he will have nothing more to do with women. Peggy Van Dyke, daughter of an oil well owner, sees him and determines to marry him. Peter, not knowing this, gets a job with Peggy's father and goes on a camping trip. Peggy follows and through a convenient accident makes Peter's acquaintance and he helps her. Peter leaves her in the camp and she is attacked by two thugs. Peggy's dog goes to the rescue, brings Peter back and he trounces the thugs. Peter returns to work but finds he loves Peggy, who through the assistance of his secretary finds out this fact. She goes to see him and all ends happily with Peggy glad to share the bungalow that Daisy spurned.

"Alimony"

Exciting Phase of Modern Life Pictured in F. B. O. Attraction with Featured Cast

Reviewed by Mary Kelly

A certain type of sophisticated theatre patron will find this treatment of the fashionable practices of divorce, gold-digging and unkept marriage vows highly stimulating entertainment. The picture has plenty of life and color from this standpoint. It is not an attraction for the staid neighborhood theatre. While actually, it keeps within the limits of the fixed moral standards, it is "racey" in atmosphere and will furnish enjoyment chiefly for the ultra-modernists.

This is the general impression created, despite a faint underlying theme of steadfast love between husband and wife. In the beginning this motive seems to have some sincerity. But gradually it is thrust more and more into the background, and although there is the final reunion and establishment of order, the jazz angle predominates throughout most of the picture.

There are the usual points of appeal in this type of attraction. Attractive gowns, vivacious women, dancing and a speedy tempo of action keep one superficially entertained.

A more intense note enters toward the end when the schemes of the gold-digger and her "employer" culminate in the young hero's financial ruin. A stock market scramble and two attempts to murder the guilty man create a melodramatic furore. There is however no excuse either from the standpoint of entertainment or art for some of the scenes. The contortions of one of the women who is afraid her husband is about to commit murder are neither attractive nor expressive.

Grace Darmond is cast for the only really sympathetic role and she gives an outstanding, good performance. The other principal roles, a man-about-town and two adventuresses might have been acted with more restraint, although this seems mainly to be a case of unfortunate directing.

Cast

Marion Mason ..... **Grace Darmond**
Jimmy Mason ..... **Warner Baxter**
Gloria DuBois ..... **Ruby Miller**
Philip Coburn ..... **Wm. A. Carroll**
Betty Coburn ..... **Jackie Saunders**
Granville ..... **Clyde Fillmore**
Blake ..... **Hershal Mayall**



SHIRLEY MASON IN "LOVE LETTERS," A WILLIAM FOX PRODUCTION

Grey ..... **Alton Brown**

Story by A. T. Locke
Scenario by Wyndham Gittens and E M. Ingleton
Direction by James W. Horne
Collins
Length, 6,917 feet.

Story

Marion Mason who has helped her husband in the grade from poverty to sudden wealth when his invention succeeds, discovers that other women are entering his life. He is not serious in these pursuits but they quarrel, misunderstand and are divorced. Marion insists on alimony only when she realizes her husband will spend everything on the other woman is she doesn't. She uses the money in the end to save him after the woman who is the tool of a rascal, has wrecked Mason's fortune. He asks for her forgiveness which she says was granted long before.

"Sporting Youth"

Reginald Denny Supported by Laura La Plante in Universal-Jewel Picture of Fine Action

Reviewed by Mary Kelly

Youthful, thrilling, and fast-moving, Reginald Denny's latest Universal-Jewel belongs to a popular and not too common class of screen entertainment. It pictures an exciting and interesting story of motor-racing. It is written by Byron Morgan, author of the Wallace Reid automobile series, and compares favorably with them in appeal.

It contains one of the longest automobile races included in a feature production—comprising about one-third of the film. While this might possibly be an adverse criticism with a few, the majority of fans will find these scenes lively entertainment. They are long drawn out but well produced. Realistic from a pictorial standpoint, containing thrilling incidents and adequate suspense, that carry the spectator along swiftly and smoothly.

Reginald Denny seems particularly suited to a picture of action such as this. He is sufficiently good-looking and pleasing to sustain the romantic interest as well, but his chief talent and the main emphasis in this production lies in the sportsmanship angle. He plays with a zest that is sure to be contagious.

The picture has, to an unusual degree, the pleasant faculty of annihilating time for the spectator. This is true of the earlier part, prior to the race, as well. There is an abundance of action, amusing incident and several exceptionally clever subtitles. Laura La Plante is attractive and adaptable to the leading feminine role, the girl who has a spirit to match the hero's. The rest of the picture is well cast and all of it does credit to the directing of Harry Pollard. "Sporting Youth" should go splendidly because it is a picture of unusual zest and contains something that the average masculine patron thoroughly enjoys.

Cast

Jimmy Wood ..... **Reginald Denny**
Betty Rockford ..... **Laura La Plante**
Walter Berg ..... **Hallam Cooley**
John K. Walker ..... **Frederick Vroom**
Mrs. Rockford ..... **Lucille Ward**
"Splinters" Wood ..... **Malcolm Denny**
"The Souse" ..... **Leo White**
William Rockford ..... **Henry Barrows**
Valet ..... **Rolfe Sedan**
The Cop ..... **L. J. O'Connor**
Detective ..... **C. L. Sherwood**
Detective ..... **William A. Carroll**

Story by Byron Morgan.
Direction by Harry A. Pollard.
Length, 6,712 feet.

Story

Jimmy Wood, a chauffeur, is mistaken for "Splinters" Wood a famous racing driver and because he is so deeply in debt, enters the race to earn enough money to pay his hotel bill. His boss attends the races, threatens to fire Jimmy when he sees what he has done but is won over by Jimmy's overwhelming victory in the races. The pretty girl who has aided him throughout all the vicissitudes is also won over.

"The Heritage of the Desert"

Paramount Offers Splendid Cast in Picturization of Zane Grey Novel of Pioneer Days

Reviewed by Mary Kelly

Paramount's latest Zane Grey picture presents a popular cast in a Western of rather familiar action and color. The acting is excellent and Ernest Torrence's performance stands out as distinctive. Because of this, the excellence of the production details and the beautiful backgrounds, the picture is up to the average Paramount.

Especially beautiful out-door settings have been chosen. This is a feature that will be noticed again and again as the sheep-grazing scenes, the wide stretches of desert and rocks and one shot during the fire in the climax are remembered impressions.

Bebe Daniels, Lloyd Hughes and Noah Beery are the principals in a conventional romance of the girl who is forced into a marriage without love. The love interest, like the rest of the plot, is not notably strong. It holds the interest more because of the personality and vivid acting of the players. It is only slightly developed and some of the situations such as the girl escaping from the wedding ceremony by riding alone into the desert which she knows to be surrounded by danger, are not convincing. Ernest Torrence as the girl's father gives a splendid performance, adequately suggesting the greatness of character and the vision of the pioneer. The picture has sufficient audience appeal to promise good box-office results where Westerns are well liked.

Cast

Mescal ..... **Bebe Daniels**
August Naab ..... **Ernest Torrence**
Holderness ..... **Noah Berry**
Jack Hare ..... **Lloyd Hughes**
Mrs. Naab ..... **Anne Schaeffer**
Snap Naab ..... **James Mason**
Dene ..... **Richard R. Neill**
Dave Naab ..... **Leonard Clapham**

Based Upon Novel of Same Name by Zane Grey.
Scenario by Albert Shelby De Vino.
Direction by Irvin Willat
Length, 5,785 feet.

Story

In the days of 1876, Holderness, tyrant of the desert, tries to force August Naab into selling his place so that Holderness can secure the water rights to the desert. A conflict arises and Naab's daughter, Mescal, is seized by Holderness, as she rides out into the desert to escape an unhappy marriage. The rescue of her by an Eastern soldier of fortune and the defeat of the Holderness gang by Naab and the Indians supplies the drama.











"THREE WEEKS," GOLDWYN'S PICTURIZATION OF THE ELINOR GLYN NOVEL

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Fred Quimby Joins Universal as Manager of Short Subjects

Fred C. Quimby, formerly assistant general manager and director of exchanges for Pathe and more recently an active figure in the independent field, has been selected by Carl Laemmle and Al Lichtman as Short Subjects manager for Universal. He will direct the handling of short subjects in the various Universal exchanges and also has an important voice in the selection of product. His arrival is said to presage a reorganization of the short subject department with additions to the force and changes, including several new two-reel series of high grade.

Mr. Quimby entered the industry in the early days as an exhibitor in Montana, moved to Spokane, became branch manager for Pathe in Denver and Salt Lake City and finally assistant general manager at the home office. After leaving Pathe he handled the Dempsey-Carpentier fight pictures and was interested in the production and distribution of state right productions.

Mr. Quimby is impressed with the outlook for short subjects and the quality of Universal's new offerings. He is especially enthusiastic regarding the new William Duncan Serial, "The Fast Express," and the new "Fourth Leather Pushers" series, the first of which proved a big hit at the Rialto, New York.

With a tendency toward shorter features as indicated by Universal's plan to limit features to six or seven reels, Mr. Quimby feels that this leaves a wonderful opening for "shorts" in the big theatres and it is his intention to make the Universal offerings second to none.

"Way of Man" Marks Decided Pathe Serial Policy Change

Release during the current week of the episode of "The Way of Man" marks a turning point in the policy of Pathe. That organization, always prominent in this department of screen productions, earning the title of "The House of Serials," inaugurated this form of entertainment several years ago with "The Perils of Pauline," starring Pearl White.

In announcing the new departure, Pathe recites the fact that while serial audiences formerly demanded deeds of daring, nerve-tingling situations and unusual dexterity in the characters extricating themselves from peril, caring little for the logic of the situation, that with the improvement of technique, directing, etc., there has grown a decided demand for more logical continuity, less of the chance-taking dare-devil and more of the talented actor, fewer episodes with resultant concentration of action.

In response to this demand, Pathe offered "Her Dangerous Path," consisting of a series of logically constructed short stories, cleverly woven together, retaining the thrill, suspense and human-interest. That this experiment was successful is shown by the fact that this serial was widely booked by houses that never before presented a serial.

Pathe reports that it has also been found that there is a constantly growing demand for stories of adventure laid in the great outdoors, involving characters true to life in action, mannerisms and motives. The release of "The Way of Man" marks the answer to this demand, says Pathe. It is founded on a famous story by Emerson Hough, author of "The Covered Wagon," and with many features in common with that overwhelming success, both being laid in the eventful characters of the development of the West, thrillingly presenting the perils and hardships of the pioneers, and with the same glow and color of the wild uncharted spaces.

Presented by an excellent cast, filmed by the experienced serial director, George B. Seit, in the actual country pictured, advance bookings already are said to indicate the success of this change of policy. Recognizing this, Pathe has already in preparation another serial of the great outdoors, a picturization of J. Fennimore Cooper's "Leather-Stocking Tales." This will then be followed by the serialization of Mary Hastings Bradley's popular novel, "The Fortieth Door."

Radio Co-operation

An interesting example of co-operation between radio and pictures is evidenced in connection with the current issue of Kinograms, Educational's news reel. Included in this number are scenes showing the complete operation of radio broadcasting. These pictures were taken at WJAZ which it is announced has been broadcasting a description of the pictures, mentioning Kinograms and announcing the theatres where the pictures could be seen. WJAZ is one of the most powerful stations in the country and this publicity should prove valuable for a large number of exhibitors, especially those around Chicago.

Three for Dave Bader

Dave Bader, director of the News Service for Century Comedies, has in collaboration with Florence Wallach written two stories for Buddy Messinger, "All Hands on Deck" and "A Tin Type." This makes three for Dave and the first for Miss Wallach, though she has several short stories to her credit.

New Century Scripts

Century reports the purchase of three new scripts which will be handled by the new script-building department which Pinto has been selected to head. They are "The Stilts Man" for Jack Earle and Harry McCoy, "Pal's Clever" for Pal the dog and an unnamed story for the Century Follies girls.

Buys "Snapshots"

Rights to "Screen Snapshots" for California, Arizona and Nevada, have been sold by C. B. C. to Louis Hyman of All Star Feature Distributors of San Francisco and Los Angeles.

Showman's "Jazz Comedy Day" with Educational's Makes Hit

Educational is passing along an idea which an exhibitor has tried out and found to have worked with entire satisfaction. This exhibitor is David Snaper, owner of several amusement enterprises in New Brunswick, N. J.

Mr. Snaper inaugurated a "Jazz Comedy Day," the program consisting entirely of appropriate comedy subjects augmented by a jazz addition to his orchestra, and he reports as follows:

"I booked four Educational Comedies, 'Plumb Crazy,' 'Kick Out,' 'Roll Along' and 'Snooky's Covered Wagon,' increased my orchestra to the extent of one saxophone player and advertised 'Jazz Comedy Day.'

"The house opened at 1 o'clock and you should have seen the way we jammed them into the Strand for the rest of the day. Because the show was only eight reels we were able to crowd in four complete matinee performances, the most satisfactory business any exhibitor could hope to have. Not a theatre in town stood a chance against my bill because the diversity of my entertainment seemed to be just what the people wanted.

"There is nothing like a short subject bill for a special occasion. Not only does it mean a saving to the exhibitor from the standpoint of rentals, but it gives the audiences the variety they are looking for these days. 'Jazz Comedy Days' have proved wonderful winners for me."

Here is an idea that can be successfully adopted by Mr. Snaper's brother exhibitors. Why not try a "Jazz Comedy Day" once in a while. There is plenty of excellent material available for such programs.

"Aggravating Papa"

(Educational—Comedy—Two Reels)

There is enough originality and bright action in this to provide very good amusement anywhere. The situation of the boy giving his sweetheart's father poison instead of medicine and then trying frantically to prevent his taking it, without telling the truth, is continuously funny. Jimmy Adams, aided by Duane Thompson, George Pearce and a magnificent Belgian police dog, Peter the Great, make it thoroughly entertaining. M. K.

"Such Is Life"

(Universal—Comedy—Two Reels)

From waif to wealth, Baby Peggy wins her way with customary sweetness in her latest Century comedy. She is snubbed by the people who afterwards adopt her when she saves the small daughter from a fire. There are a few human interest touches and the number should please most patrons. M. K.

"The Rat's Revenge"

(Pathe—Cartoon—One Reel)

The fable of the lion and the mouse is pictured in Cartoonist Terry's characteristic style in the subject wherein a mouse used it to advantage in getting a cat to free him. Then comes a clever and unexpected twist in which the mouse gets his revenge on the cat. It is an amusing cartoon which ranks with the best of this series and should please the majority of patrons.—C. S. S.

"Pathe Review No. 5"

(Pathe—Magazine—One Reel)

Following a beautiful picturization of the poem, "The Dells of Wisconsin," there is an interesting section contrasting the making of bread in primitive times with modern methods in a big factory. There is also a fascinating section showing the distinctive and wonderful way in which different chemicals crystalize into beautiful patterns resembling frost under a microscope. There is also a color section of a valley in France. —C. S. S.

"The Man Who Would Not Die"

(Pathe—Drama—Two Reels)

This is the first of Pathe's new "Indian Frontier" series based on the actual experiences of living Indian chiefs. They are authenticated by the signature of the chief who plays the principal role, and this lends additional interest. In this instance the action centers around a young Indian who, when a white man tries to steal his sweetheart, unflinchingly faces revolver fire and still escapes death although each of the six shots strike him. This is a dramatic situation effectively handled, and there is much in the picture that resembles the portrayal of an Indian legend. It is an out of the ordinary offering that should appeal to the average patron because of its novelty and the background of truth.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Aggravating Papa (Educational)
Cowboy Sheik, The (Pathe)
Broncho Express, The (Educational)
Girls Will Be Girls (Universal)
Just a Minute (Pathe)
Mandarin, The (Universal)
Man Who Would Not Die, The (Pathe)
Miscarried Plans (Universal)
Pathe Review No. 5 (Pathe)
Picking Peaches (Pathe)
Rat's Revenge, The (Pathe)
Such Is Life (Universal)

"Girls Will Be Girls"

(Universal—Series—Two Reels)

Kid Robertson, the fighting hero of the new Leather-Pushers series, meets a beautiful girl on the bathing beach who arranges for him to fight at a benefit. His enemies leave money under his pillow as a bribe, but the bell-boy steals it. The Kid wins in a thrilling battle, the thief is caught and the Kid gives the money to the girl for the fund. It is good entertainment for the majority. M. K.

"Just a Minute"

(Pathe—Comedy—One Reel)

How an automobile salesman, forced by his boss to demonstrate a car while he keeps his bride-to-be waiting on the corner, and finally wrecks the car, loses the sale and the girl as well, furnishes the basis of this the third of the new Pathe single-reelers starring Charles Chase. It contains several amusing situations which should make it an attractive offering in theatres where comedies of this type are popular.—C. S. S.

"Picking Peaches"

(Pathe—Comedy—Two Reels)

Mack Sennett introduces a new screen comedian in this—Harry Langdon—who proves an expert in humorous expression. He has the art of getting a wealth of laughter out of small incidents. The scene, for instance, where he attempts to masticate a powder puff, thinking it a pancake and is trying to convince himself that it must be a pancake is a fine piece of captivating nonsense. His adventures and thrills as a shoe clerk are thoroughly amusing. The title refers to the diving contest, an angle that will be appealing to a great majority, as many attractive girls, bathing beauties, are seen. There is something new about Harry Langdon's personality and technique, that holds out a flattering promise for the series of comedies in which he is to be starred. M. K.

"The Broncho Express"

(Educational—Comedy—Two Reels)

Joseph M. Schenck presents Clyde Cook in the first of three comedies released through Educational. It is a good vehicle for the comedian, giving him a chance for one of the timid characterizations which he does so well. Involuntarily, he becomes a broncho express rider back in the days of 1860. Indians, bandits and bears interfere with his progress, which is punctuated with many laughs. M. K.

"Miscarried Plans"

(Universal—Western—Two Reels)

Bob Reeves is featured as the sheriff in a Western of average action and suspense. A pursuit of bandits supplies the thrills, in which they elude the officer and his girl by screening themselves with poisonous gas. The sheriff's car is thrown over the edge of a cliff in a realistic scene, but the girl recovers in time to bring aid in capturing the bandits. M. K.

"The Cowboy Sheik"

(Pathe—Comedy—Two Reels)

Will Rogers is the star of this two-reel Pathe comedy, which deals with a bashful cowboy swain who solves his problems by drawing straws to find out just what to do next. This gives rise to amusing situations right in the midst of exciting complications. The picture aside from this follows along more familiar lines than the average Rogers offering and there is not so much of his distinctive humor present. A good fight adds to the interest.—C. S. S.

"The Mandarin"

(Universal—Comedy—One Reel)

Neely Edwards and Bert Roach, as Orientals, offer another amusing performance. They get into difficulties because they can't talk Chinese after taking over a store, and in the excitement, the place catches fire. The laughs are plentiful and the idea new enough to be quite entertaining. M. K.

Pathe List for February 3 Inaugurates Two New Series

First releases of two new series of two-reelers distinguish the Pathe program for February 3. One, a new Mack Sennett comedy series starring Charles Langdon and reintroducing the Sennett Bathing Beauties, is titled "Picking Peaches"; the other, "The Man Who Would Not Die," inaugurates the "Indian Frontier Series" of dramatic subject based on actual incidents authenticated by the signature of the Indian chief about whom the action centers.

"Picking Peaches" is the story of a distinguished husband, who, after a series of diverting mishaps, finds that often beauty begins at home.

"The Man Who Would Not Die" is a story of a young Indian who unflinchingly faced the revolver fire of a renegade white villain who sought to abduct an Indian maiden, and who survived even though he got the full effect of the bullets.

Will Rogers appears in a two-reel comedy, "The Cowboy Sheik." He is cast as a bashful swain who solved his problems by drawing straws.

"Just a Minute" is the third of the Charlie Chase single-reel comedies. He appears as an auto salesman who leaves his fiancee on the corner while he demonstrates a car. Not only does he lose the girl but fails to sell the car.

The Emerson Hough serial, "The Way of Man," reaches its third episode. The current Aesops fable is "The Rat's Revenge." **Pathe Review No. 5** has a variety of interesting subjects.

Fox Offers Novelty Reel

Fox Film Corporation will release the week of January 20 a one reel novelty feature entitled "Frogland," produced by the Russian Art Society of Paris. "Frogland" tells the story of the frogs who wanted a king, and it is founded upon the fables of Jean La Fontaine, the French poet. It is in the form of an animated cartoon made with dummy figures and is described as a unique and amusing novelty.

PROJECTION

EDITED BY F. H. RICHARDSON

Fox Men Dine

When I was asked to act as toastmaster at a dinner to be given by the Fox Theatre Projectionists at the Hotel Astor in honor of Charles W. Johnson, who for years has been Supervisor of Projection for all Fox theatres, I was genuinely surprised.

I was surprised that the men had picked the Hotel Astor as the place, and my more or less 'umble self to act as toastmaster—a job for which I have no especial ability and no particular liking.

Years ago I recognized the fact that "Charlie" Johnson not only is a man possessed of real ability, but also one who does his work well and without blare of trumpets. It is always a pleasure to do honor to men of that caliber, therefore I promptly accepted and gave thanks to the committee on arrangements for the invitation.

One Swell Affair

The Hotel Astor is where most of the really swell affairs of motion picturedom are pulled off. At midnight, January 14, its Rose Room held an assemblage which might well have been mistaken for a meeting of the Will Hays organization, insofar as appearance went. The room itself is beautiful and spacious. The tables were decorated Hotel Astor style, and about one hundred ladies and gentlemen present formed an assemblage which caused comment from old-timers as they contrasted what they saw with assemblages of "Operators" they had seen in New York City a short ten years ago.

Shortly after I had seized the toastmaster's gavel with determined grip, chancing to glance at one of the tables I saw a charming lady seated beside a suit of clothes of ample proportions, topped with what at first glance appeared to be a harvest moon. Closer inspection disclosed the fact that it was not a moon at all, but the smiling countenance of the one and only Cudmore, formerly of Argus fame.

A Toastmaster by Force

Immediately I laid down the gavel and appointed a committee of ten, if necessary, to carry "Cuddy" to the place of honor—for be it known, friend Cudmore is the only real, honest-to-gosh toastmaster in captivity. He is good natured—if he were not I'd not dare talk about him this way—and accepted without resort to actual force, so the rest of the evening I just enjoyed myself keeping Will Smith in some sort of order and laughing at the toastmaster's jokes.

The toastmaster was called upon to do one thing I'd have enjoyed doing myself, and that was to present friend Johnson with a beautiful watch and chain and gold pencil, bought by voluntary contributions from Fox projectionists.

Toastmaster Cudmore made a neat extempore speech of presentation, to which Johnson responded by telling the men how highly he appreciated the gift and the spirit which prompted them to make it.

The pencil, I was later confidentially informed, was really meant for Mrs. Johnson, to be used in keeping track of the number of times her Chief remained out after midnight. Upon hearing this I promptly hunted up the committee and advised that several boxes of extra leads be added to the gift.

Charles W. Johnson

Charles W. Johnson began projecting motion pictures in Coney Island in the year 1903. He entered the service of the Fox Company in 1908, as repair man for motion picture projectors and slot machines, and has remained with the company ever since. He was born in 1870, which makes him 54 years old, though I'm handing him no mere bundle of roses when I say he looks years younger.



CHARLES W. JOHNSON

Among those present were the following: Charles W. Johnson, wife and daughter; Will C. Smith, whom you all know; Herbert Griffin, Lester Bowen, P. A. MacGuire, Joe Abrams and H. W. Wreade, all of the Nicholas Power Company; Sam Freedman and wife; George Edwards, vice-president American Projection Society; James LeFante, Brooklyn Business Agent Local Union 306 I. A., New York City Projectionists; A. Horowitz and wife, Secretary Local Union 306; Richard Weiss and wife, New York City Business Agent Local 306; I. Purse, of the Capitol Movie Supply House; Wm. Glick and wife, and Louis Brown, of the Howell's Cinema Company; Mr. Moore, Manager Bedford Theatre, Brooklyn; Mr. Lefkowitz, Manager Folly Theatre, Brooklyn, and wife; Mr. Green, Manager Academy of Music, New York City; Mr. Williams, Manager Comedy Theatre, Brooklyn, and wife; Mr. Simon, Manager City Theatre, New York City; George Langer, Sam Cohen (who solemnly assures me he is not Irish), Sam Fiber, Charles Secor, Lem Brown, H. Wilkenson, A. R. Shultz, M. Williams, Isadore Pearse and many others, including ladies, whose names I trusted Will Smith to get for me. He got them all right, but who am I that I should read what Smith wrote, while at least two dozen handsome women were within view! So if your name fails to appear, blame Smith. It's nice to have a goat, anyhow.

Affair a Credit

The affair was a distinct credit to the Fox projectionists, as well as to Sam Freedman, Sam Fiber, George Langer, Sam Cohen and Jimmie Daisey, who constituted the committee on arrangements; also, I understand, that Joe Abrams had quite a hand in it. Both the men and Mr. Johnson may well be proud of the affair—the men because of the class of it and Johnson because of the regard in which the men hold him, and because of the really beautiful gift they made him, toward which not one cent was contributed by any one except Fox men.

In fact, Johnson didn't look a bit ashamed of himself that night, and Mrs. Johnson whispered the comment that it was a good thing there was rubber in the straps at the back of her husband's vest, else she would have a job of sewing new buttons on next day.

Well, who can blame him for swelling up? By gum, I'd do it myself if fellers thought enough of me to pull a stunt like that! I certainly would!

Dancing followed the dinner, and when morning came the floor of the Hotel Astor Rose Room was fully 1/32 of an inch less in thickness than it was the evening before—worn down by the gliding feet of happy women projected back and forth across it by men well versed in motion picture projection.

What has motion picture projection to do with dancing, you ask? Why every one of those beautiful women were pictures! They were moving, were they not? Huh. Go chase yourself, Smarty!

By the beard of the Prophet, I nearly forgot the music! It was supplied by an orchestra composed of Sol Klein, leader Bronx Crescent Theatre orchestra; Dave Klein, formerly with the Ted Lewis Jazz Band; Mr. Katz, saxophone, from a Broadway cabaret; Charles Levits, Bronx Crescent Theatre, drums, and Harry Miller, piano. Real swell music, if you ask me.

Information Wanted

M. Rice, manager and owner of the State Theatre, Milwaukee, Wis., asks for an opinion as to certain matters. He says:

Due to an enlargement of this theatre, through elongation of the building, a question concerning our projection has arisen, with regard to which we have received many suggestions. I therefore ask you to give us the benefit of your opinion through the columns of Moving Picture World.

Our present projection equipment consists of two late model Simplex projectors, supplied with D C through an A C to D C double fifty-ampere transverter.

Auditorium Dimensions

Inside dimensions of auditorium about 52 by 109 feet. Present projection distance about 100 feet. Projection nearly horizontal. Size of new auditorium about 52 x 150 feet. New projection distance will be about 142 feet.

Would you recommend installation of a larger transverter? If so, what size? What amperage should be maintained and what condenser and projection lens would you recommend? Would appreciate carbon copy of your reply as soon as possible. Six cents, stamps, inclosed for same.

Doubtless, as you say, you have had many suggestions. It is a bit astonishing how many there are eager to give suggestions when a projection problem is involved. It also is a bit amazing how many often offer suggestions who have only an extremely vague understanding of the principles involved in the thing they "advise" about.

Added Projection Distance

Taking up matters in proper sequence, the added distance of projection makes little or no difference, insofar as the added distance the light must travel from lens to screen be concerned. It does, however, make a dif-

ference because of the greater working distance of the projection lens (distance aperture to first surface of lens); also to some extent because of the altered position of the aerial image of the condenser, and the consequent change in its size.

These things, however, can usually be taken care of by the projectionist, provided you give him what is needed, and further provided that he thoroughly understands his business, as doubtless yours does. Given a really competent projectionist, therefore, the added distance will make no material difference in results on your screen.

I could not give you accurate data as to the optical line-up of your projectors without knowing what size picture you propose to project and the exact horizontal diameter of the crater produced by the current you will use.

Your real problem seems to me to be picture size and illumination, and in this I can only advise as to what I personally would deem best for your theatre.

Diffusing Screen Advised

First and foremost, I would advise the installation of a screen with high power of diffusion. As matters now stand, I think you have a very heavy "fadeaway" at front of house—front rows of seats. To test this have white light thrown on screen and, starting from one end of front row of seats, walk along that row to the other end. I think you will find that in the center the light is VERY much brighter than at the sides. If this is true, then your screen, however excellent it might be for a condition it will fit, is unsuited to YOUR auditorium. It acts as per figure 67, page 226, of the Bluebook of Projection (copy of which I presume you have,) whereas you need a screen which acts as per figure 66, page 223, because you have an auditorium in which the front side seats will be at a heavy angle to the screen. You may ascertain just how you stand in this matter by consulting figure 76, page 262, and table 12 and Nos. 21, 22 and 23 of table 263, page 263, of your Bluebook. For your auditorium I would recommend that you carefully investigate the merits of good diffusing screens, such as, for example, the Raven.

Picture Size

Picture size is your next problem, and it is not so easily solved because it has many angles. First, there is the effect of size on distance, and since the distance is considerable in your case, it must be given very careful consideration, but only in direct connection with another equally important item, viz: illumination.

Remember this: every increase in picture size has the effect of magnifying every defect in the film itself, making it the more visible to the audience. The larger the picture the worse rainy film will be, for instance. This you may see by referring to table No. 9, page 245, of Bluebook. Every increase in picture size adds very largely to the light necessary to maintain illumination brilliancy. This latter you may see by referring to table 10, page 246, of your Bluebook, remembering that the light from your lens will be spread over a certain given area. For instance (Table 10), if your picture be 12 x 16 it will have 192 square feet of area, whereas if it be 13½ x 18 feet it will have 243 feet of area, hence the light from the lens must illuminate fifty-one (51) square feet more area with an 18-foot than with a 16-foot picture, therefore if the light in both cases be equal, the illumination per unit area will be proportionately weaker.

Immensely Important

The thing many projectionists and exhibitors seem not to understand clearly is that brilliancy of illumination has to do enormously with the matter of clearness of vision at a distance. A brilliantly illuminated relatively small picture may be seen at, say, 150 feet distance, with as much or even much greater comfort than one considerably larger having less brilliancy.

Without further argument, for this is infringing heavily on space, I would suggest a picture not to exceed 18 feet wide, projected to a screen of high diffusing power. I would suggest that you use 75 to 80 amperes of current, if you use the ordinary arc and, if necessary, oblige your projectionist to provide means for carrying his crater constantly at an angle of 55 degrees to the optical axis—see pages 405 to 412 of your Bluebook. I would not recommend a higher amperage than 80, because above that waste is very great. You can get some more light with more current, yes, but only at the expense of relatively tremendous waste, for reasons you will find set forth in detail on page 394 to 398 of your Bluebook.

Given a good, clean screen and eighty amperes, you should get a brilliant screen, PROVIDED your projectionist does his part intelligently and well, as no doubt he will.

What I Would Do

What I myself would do would be use an 18-foot picture and a 75-ampere high intensity arc. In the end it would, I am very sure, pay you to do it. You will need a larger Transverter anyhow, so why not do the job up right? True, there are those who object to the somewhat harsh light from the high intensity, but the fact remains that the Capitol Theatre, New York City, has been using them two years or more, and that hundreds of other high class theatres use them, and would not go back to the ordinary arc on a bet.

If, by any chance, you have no Bluebook I would suggest that you get one, and do it pronto. I could not possibly print the things I have referred you to. It would require several complete issues of the department. I refer you to the book because there is no other possible way I could give you the necessary information, unless you want me to put it all in typewriting and send you a bill for, say, $100.00. If you do, advise me and I'll try to find time to do it, but you can get the book for six dollars and a lens chart for one dollar, so I think you've no kick coming.

What He Uses

J. A. Herring, Strong, Ark., says:

Note, with much interest, various data in Projection Dep't with regard to projection distances, amperes, lenses, etc., also inquiries concerning electric plants for individual theatres.

I am an old-timer electrican. My theatre is 30 x 80 feet. Projection distance is 66 feet. Use Mazda and supply it with current with a "huge" Witte two-horse power engine and a forty-ampere, forty-volt generator. Get a fine picture on a silver screen. Also operate four lobby lights and two theatre lights.

Don't bother feeling sorry for my patrons. They feel sorry for a lot of big city shows, and the proof is that I "stand 'em out."

Expect to instal another plant to use for ventilation—a two h. p. engine and a "wind fan." Will send you a photo of my front, the crowd and a still on the screen soon. Will also kodak the "huge" generating plant.

"Do It Now"

Fine! Get busy and "do it now." I want those pictures. Also there is nothing to be surprised at that you get excellent results with the equipment you have. You presumably are using a 900 watt Mazda lamp, and if you use two 100 watt lamps inside and four fifty watt mazdas in the lobby, you still would have capacity to spare, since that would only to a total of 1,300 watts and your two-horse-power engine can produce 746+2=1942 watts. However, there is loss in generation, so that the engine would probably really be working at or a little over its rated capacity.

However, I regard your data as very valuable. It shows what can be done in the small theatre. You probably project a rather small picture—you ought to anyhow. If you follow the Bluebook Mazda instructions you should get a really corking good picture, and you are doing it and lighting the theatre, at least good enough for the small town house, all on TWO HORSE POWER! Some small town exhibitors, and some in towns not so small, might do well to think this over.

A Correction

Some while ago I printed an account of a film "explosion" published in a Boulder, Colo., newspaper. It seems I missed a point in the newspaper account and made it seem that the fire occurred in or near Boulder. The Boulder projectionists took exception and pretty nearly called me a bad name composed of four letters, as follows: l * *r:

A letter from O. J. Ramey, Lyons, Colorado, says, in part:

The clipping was from the Boulder Camera or Boulder News-Herald, I do not remember which. The fire was, however, in Tia Juana, or some such place in Old Mexico, and the article so stated. It (the article) was, however, unfair to the extent that it played up the film fire hazard, to the disadvantage of all picture shows in the territory served by the paper.

Apologies, Boulder! But you see it WAS in a Boulder paper, anyhow, and, except for the mis-apprehension concerning the actual place the fire occurred, the article I printed I stand by.

Is He Right?

Robert Runyon, Projectionist, San Diego, Cal., sends his approval of the term "Projection Room," as against "Projector Room." He ends his letter as follows:

I have a hunch that several thousand of the men approve of "Projection Room," but are either too (deleted) lazy, or think they haven't time to write their approval out and send it to you.

I w-o-n-d-e-r if this could p-o-s-s-i-b-l-y be true????

GET IT NOW!
The Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

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Chalmers Publishing Co.
516 Fifth Avenue New York City

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Loew's New 3,000 Seat Burnside Theatre Will Open January 31

LOEW'S Burnside Theatre, a new 3,000 seat house located at Burnside and Walton avenues in the Bronx, will be formally opened Thursday evening, January 31. For that performance only all seats will be reserved, the theatre adopting its regular policy of continuous shows of motion pictures the following day. Stars of the stage and screen will accompany Marcus Loew and actively participate in the opening ceremonies.

Marion Davies in "Little Old New York" has been selected as the stellar attraction of the initial program and will be surrounded by a wealth of shorter film subjects. What is claimed to be the largest concert organ in any theatre in that territory has been installed, and in addition to the organ recitals planned, will assist in the special settings rendered by an augmented orchestra.

Three Simplexes With High Intensity Arcs

The projection room will be equipped with three motor driven Simplexes, each with a G-E high intensity arc lamp, supplied by the Precision Machine Company, and also a G-E double one hundred twenty-five ampere motor generator installed by the Independent Movie Supply Company.

Both lobby and vestibule are provided with marble floors, marble columns and walls, mirrors set between marble, ornamental plaster and gilded ceiling and crystal chandeliers.

The auditorium of the Burnside will contain an orchestra floor, spacious mezzanine, grand staircases and promenade and a comfortable balcony.

At the rear of the orchestra, are two grand staircases of marble leading to the mezzanine and balcony. On this floor are also provided a ladies retiring room, drinking fountain and a grand promenade furnished with richly colored carpets and comfortable upholstered chairs.

On the Mezzanine Floor

On the mezzanine floor is provided an additional spacious retiring room for ladies, handsomely furnished with floor lamps, console table and beautiful mirrors. On this floor is also located a comfortable and well appointed men's smoking room. The promenade on this floor is twenty-five feet wide and runs east and west for the entire width of the building.

The main auditorium ceiling, proscenium arch, sounding board, boxes, soffit of balcony and mezzanine ceiling are designed in plain surfaces and well adapted to their respective locations.

The side walls of the auditorium above the travertine marble wainscoting are divided into panels enriched with tapestry. The decorative or color scheme is obtained by using tones of warm grey, burnished gold, and cafe-au-lait.

Dome Elaborately Decorated

The proscenium opening and adjoining arched openings in front of organ chambers are provided with richly woven valances, curtains, gold tassels and festoons. Above the proscenium opening, the sounding board springs upward and arches over to the main ceiling in the center of which there is an immense dome. The dome is elaborately decorated with plaster relief work in tones of ivory and grey with ornamentation picked out in gold.

The auditorium is illuminated by concealed lighting and a magnificent chandelier suspended from the centre having three color lighting effects.

The orchestra pit in front of the stage will provide space for an orchestra of twenty musicians besides containing the organ console.

Typhoon Fans Provide Ventilation

Particular attention has been given to the heating and ventilation of the auditorium in order that no matter what the outside temperature may be the condtions inside shall be such that patrons may enjoy the program in comfort. To this end it has been

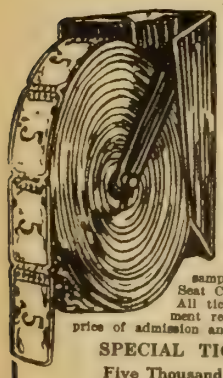


LOEW'S NEW BURNSIDE THEATRE

Situated at Burnside and Walton Avenues, Borough of the Bronx, New York City. This new, three thousand seat house will open January 31. Illustration is from a photo taken while construction was under way

arranged that in winter fresh air will be brought into the building continuously, warmed as it passes through the heating stacks and forced by blowers through ducts into the auditorium by means of hoods under the seats and registers distributed throughout the auditorium. At the same time fans located in the attic will draw the air up and discharge it out-of-doors at a rate which does not allow it to become impure. Two six-foot single and one nine-foot twin Typhoon fans are located at the front end of the theatre, directly over the screen. Each has its individual electric motor and so it is possible to meet every weather condition—from mildly warm at 70 degrees to sweltering hot at 95 degrees or more. It will therefore be possible to operate one, two, or three of the fans, as may be desired, to suit any temperature.

Some idea of the huge capacity of the fans may be gained from the fact that at a maximum delivery they bring into the theatre more than 250,000 cu. ft. of fresh air per minute. This is at the rate of 15,000,000 feet an hour, giving a complete change of air every two minutes.



SPECIAL ROLL TICKETS

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Eastman Interests Acquire the Control of Rochester Downtown Picture Houses

THIRTEEN shares of Regorson Corporation stock and the Loew's Star Theatre property in Clinton Avenue North, owned by the Gordon interests, have been acquired by a group of Rochester business men closely identified with George Eastman.

The Regorson Corporation has a capital stock divided into 50 shares, and its directors are George W. Todd, Walter L. Todd, James E. Gleason, Libanus M. Todd, Edward Bausch and J. Sawyer Fitch.

The group of business men, headed by George W. Todd, on March 7, 1922, purchased the majority stock in the Regorson Corporation, operating the Regent, Piccadilly and Loew's Star Theatres. By the deal just consummated, which has been pending for some time, the Gordon interests in the Regorson Corporation which constituted thirteen shares or twenty-six per cent. of the stock and the theatre property, are sold for a consideration of approximately $500,000, which also includes the transfer of the interests of the Wolff and Wagner estates in the East Avenue Amusement Company, which controls the Regent Theatre.

The Deal of March, 1922

In the deal that was closed on March 7, 1922, Mr. Todd and his associates acquired the Piccadilly Theatre, including the real estate and 57½ per cent. of the stock in the East Avenue Amusement Company, which erected the Regent Theatre on a land lease, negotiated by the Thomas W. Finucane Corporation. By acquiring the stock in the two theatres, the Rochester business men also obtained majority stock in the Regorson Corporation, which is an operating company for the three theatres, and owns a parcel of property in the east side of Clinton Avenue South, near Court Street, that was acquired in 1919 for a consideration of approximately $260,000. This property has increased greatly in value. It was to be used as a site for a new theatre, but pending development it was leased as a parking and gasoline station.

In the deal that was consummated in 1922, the Gordon interests in the Regorson Corporation were not acquired by the Rochester syndicate which obtained the majority stock by purchase from the Loew's interests. The Gordon Theatre, now known as Loew's Star, was erected by Nathan Gordon, of Boston and Hyman, and the late Jacob Gordon, of Rochester. The theatre has not been used for the exhibition of motion pictures for some time.

George E. Simpson, who is general manager of the Regorson Corporation, operated the Hippodrome Theatre at Main Street East and Elm Street and in 1914 sold this property and formed the East Avenue Amusement Company, which erected the Regent Theatre on a land lease. Mr. Simpson sold his interest in the company, comprising 57½ per cent. of the stock in the Loew interests, which in turn sold it to the Rochester business men.

Stock Held by Three Companies

The Piccadilly Theatre was erected by the Clinton-Mortimer Corporation, in which Thomas J. Swanton, James G. Comerford, William S. Riley and others connected with the National Bank of Commerce were interested. Later the name was changed to the Piccadilly Theatre and Mr. Todd and his associates acquired it.

Stock in the Regorson Corporation is held by three theatre companies. This holding corporation was formed by Mr. Simpson and the first units were the Regent and Gordon Theatres, and the corporation was named for the Regent, the Gordon and Mr. Simpson, parts of each name being used to coin the name, Regorson.

Before the Loew interests acquired the Piccadilly Theatre and the controlling interest in the East Avenue Amusement Company, an arrangement had been perfected by Mr. Simpson whereby all three theatres were put under the same management.

Eastman Now in Control

The Rochester business men acquired the Loew interests after the Eastman Theatre was erected. George Eastman had given several millions to the people of Rochester in the theatre and a more satisfactory distribution of pictures was had by the competing theatres being controlled by Rochester interests. The Rochester men, identified with Mr. Eastman, now control the entire situation, except a small parcel of stock in the East Avenue Amusement Company owned by A. A. Fennyvessy, about which there is an understanding.

The deal gives Mr. Eastman ownership of all the principal downtown motion picture theatres.

Fischer Wants Name for West Allis House

What's in a name. There's $100 in the one George Fischer, veteran Milwaukee movie man, selects for the theatre he acquired recently in West Allis, a suburb adjoining Milwaukee. Mr. Fischer will select the name for his house in a contest which is now open. The theatre, now nearing completion, will be ready for business within a few months.

One of its features will be what Mr. Fischer describes as a $25,000 organ. Contracts for the seats have been awarded and the house will have two Simplex projectors.

According to Mr. Fischer, who also controls the Milwaukee Theatre, his new house will be one of the finest of its size in its vicinity. It will have 850 seats, of which 600 will be on the main floor and the remainder in the balcony. An indirect lighting system will be installed.

The theatre will be in a building housing various other amusement features, including bowling alleys, billiard parlor, dance hall and hall for amateur theatricals.



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Mr. Wolfe, whose headquarters are at 804-804-A Mather Building, 916 G Street, N. W., Washington, D. C., was formerly supervisor of the Potomac Branch of the United States Army Motion Picture Service. The many years spent by Mr. Wolfe as travelling representative for one of the earlier talking motion picture companies as well as his operator activities in organization matters provided him generously with the qualifications that the successful Simplex distributors have been noted for.

Service to the Exhibitor

As a civilian instructor by appointment of the United States Army Vocational Training School, Mr. Wolfe demonstrated his familiarity with both projector construction and service needs. He announces to the many friends and well wishers who have followed his career as a supply dealer in this territory for the past four years that the one outstanding idea behind his organization will be "Service to the Exhibitor." The service stations at both the main office in Washington as well as the H. C. Haefele Company office at Baltimore, Md., will at all times be well stocked with Simplex parts and accessories, while a complete line of nationally advertised theatre supplies will be available at both establishments as well.

A well planned and intensive Simplex campaign that is to be launched within the next few weeks is one of Mr. Wolfe's plans.

The Week's Record of Albany Incorporations

In sharp contrast to a year or so ago, when each week witnessed anywhere from a dozen to twenty motion picture companies incorporating in New York State, with capitalization ranging anywhere from $25,000 to a million or more, there were but seven companies incorporated during the week ended January 19, and the highest capitalization amounted to but $25,000, the aggregate capitalization of the entire seven footing to but $57,000.

Following are the names of the firms, the capitalization as well as directors chosen for the first year:

Productive Films, Inc., $25,000, C. H. Rosenfeld, Bessie Abelowitz, Robert Carson, Brooklyn.

Bufter Amusement Corporation, $5,000, Rochester, E. F. Palmer, Benjamin Schaefer, Stephen Gaal, Buffalo.

Charlot Producing Corporation, $1,000, B. M. L. Ernst, D. J. Fox, W. H. Cone, New York City.

Beauty Pictures Corporation, $6,000, S. M. Gold, Mollis Marmer, Brooklyn; J. L. Lindner, New York.

Ben Wilson Pictures Corporation, $20,000, Ben Wilson, Hollywood, Cal.; H. G. Kosch, M. Gerst, New York City.

Eastern Productions, M. L. Lesser, C. S. Hervey, William O. Hurst, New York.

Smalley Stamford Theatre Corporation, Cooperstown, William C. Smalley, O. L. Van Horne, H. N. Smith, Cooperstown.

The last two companies did not specify the amount of capitalization.


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Management Changes

LA FONTAINE, IND.—F. M. Hill, of Arcadia, has purchased Grant Theatre.

ADAIR, IA.—Dana Brownless and Max Maxwell have purchased Palace Theatre and will conduct house with picture program.

MT. STERLING, KY.—S. Sparks and Harrison Scott have leased Liberty Theatre and Tabb Opera House. Will conduct house with picture program and occasional road attractions.

ABILENE, KANS.—Herbert Thatcher, of Salina, has leased Lyric Theatre.

STERLING, KANS.—E. E. Elland, of Bucklin, has purchased Empire Theatre and equipment.

DEVITT, MO.—Moving picture theatre, formerly operated by McKinney, Hickerson, Rea & Audsley, has been taken over by Grover Miller.

CHATHAM, N. Y.—Troy and Kaplan have taken over Allen Theatre, and will conduct it with first-class pictures.

BELTON, S. C.—Mrs. Phelps Sassenn has leased Pastime Theatre.





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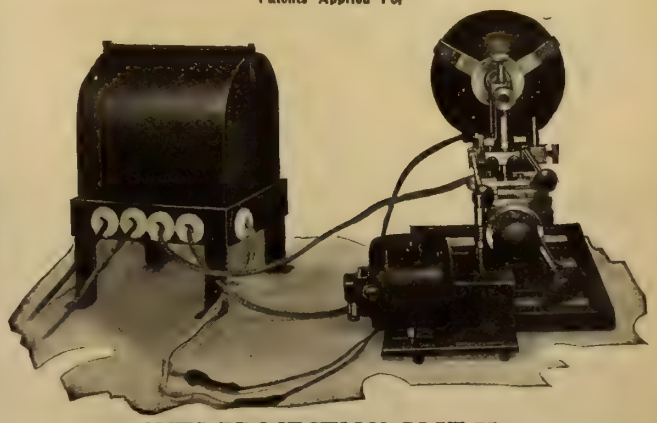
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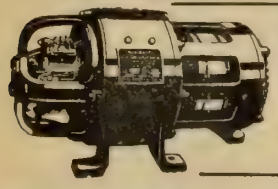
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Theatres Projected

BOONEVILLE, ARK.—Charles Wilson plans to erect moving picture theatre.

TEXARKANA, ARK.—Ground has been broken for new Saenger Theatre, to cost $200,000.

LOWELL, ARIZ.—Lyric Amusement Company plans to erect moving picture theatre, to cost $40,000.

FAIRVIEW HEIGHTS, CALIF.—New Seville Theatre is being erected at 64th street and Redondo Boulevard, with seating capacity of 1000.

STRATFORD, CONN.—Joseph Tracey has plans by A. S. Meloy, 2965 Main street, for one-story brick and stone moving picture theatre to be erected on Main street.

CHICAGO, ILL.—Louis L. and Meyer S. Marks, of Marshfield Amusement Company, 1641 West Roosevelt road, have plans by C. W. and George L. Rapp, 190 North State street, for 14-story brick and tile theatre, office and store building to be erected at Sheridan road and Devon street, to cost $2,000,000.

TERRE HAUTE, IND.—Walter A. Phillips, 612 Ohio street, will erect two-story moving picture theatre at Twelve Points, to cost $50,000.

BURLINGTON, IA.—New moving picture theatre is planned for Jefferson street, with seating capacity of 1200.

GARBER, IA.—Henry G. Schieff, Farmers Saving Bank, contemplates erecting one-story brick moving picture theatre, 28 by 80 feet, with seating capacity of 600, to cost $25,000.

LOUISVILLE, KY.—Manmoth Realty Company, 608 West Walnut street, has plans by Joseph & Joseph, Francke Building, for six-story brick fireproof theatre and apartment building to be erected at Sixth and Walnut streets.

NEW PHILADELPHIA, O.—New Philadelphia Amusement Company has plans by C. J. Marr, North Broadway, for four-story brick theatre and office building, 66 by 264 feet, to be erected on West High street, to cost $250,000.

NEW CASTLE, PA.—A. Baltimore & Sons, 115 East Long avenue, have plans by J. A. Altschuler, Pierson Building, for two-story brick theatre, 50 by 144 feet, to be erected at East Long avenue and South Mill street, to cost $100,000.

PHILADELPHIA, PA.—A. S. Shafer Construction Company, 250 South Broad street, will erect one-story brick moving picture theatre, 48 by 109 feet, at northwest corner Morris and Germantown avenues.

LUBOCK, TEXAS—Robert Robb and Edward Rowley will erect theatre, to cost $100,000.

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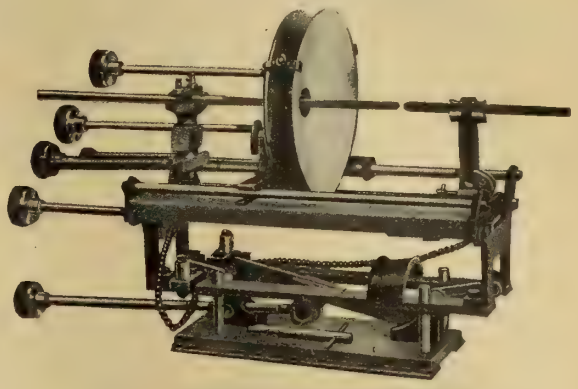
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Moving Picture WORLD

Vol. 66, No. 6 | February 9, 1924 | PRICE 25 CENTS

CALIFORNIA STATE

EXHIBIT A

"Name The Man!" gave us packed houses every show yesterday with biggest matinee of the year. Today every paper here praises Seastrom and production to the skies. One of them "Victor Seastrom makes the average director look silly as a schoolboy." Another "Greatest emotional and dramatic acting ever reached on the American screen." Still another "You will leave the Rialto this week with a wholesome respect for Victor Seastrom. 'Name The Man!' faithfully done. It is beautiful, thrilling, picturesque and intensely dramatic." Another says "Put this on the week's list. It is a great picture. Cast reads like a blue book from filmdom. There is no audience which will not feel the power of it and be thrilled from start to finish. The direction is flawless." The last one which makes it unanimous. "Out of the endless succession of pictures we pick a few and label them good. 'Name The Man!' we picked and named it best." I am sending you copies to verify above. Such praise should make you proud. Rialto has never played a picture to receive such unanimous high praise from press and public alike. Once more you justify the slogan that Goldwyn is doing big things and again you justify my confidence. It is needless to add that the high quality of your productions continues to raise the standard of our theatre and it is refreshing to find the promises verbal and written of a distributing company fulfilled. "Name The Man!" will raise your standard as it has ours. With congratulations and sincere thanks

(*Signed*) TOM MOORE

Name the Date for "NAME THE MAN!"

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.


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Story by BYRON MORGAN
Directed by HARRY POLLARD
UNIVERSAL JEWEL
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Starring in
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From Owen Kildare's Amazing Life story "MY MAMIE ROSE"
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A Box-office title! A Great cast! 100% audience appeal!
"The Law Forbids"
featuring
Baby Peggy, Robert Ellis, Elinor Faire, Joe Bowling, Hayden Stevenson, Winifred Bryson
Directed by JESSE ROBBINS
UNIVERSAL JEWEL DE LUXE
Get in on a Real Celebration
FEBRUARY is
Carl Laemmle
ANNIVERSARY MONTH

There was every reason why New York should have stayed home and hugged the radiator last Sunday. The thermometer was at 5 above. A 60-mile gale lashed Broadway. Every reason to stay home EXCEPT the fact that THOMAS MEIGHAN'S new picture, "PIED PIPER MALONE" was opening at the Rivoli. AND SO New York braved the cold and piled into the Rivoli until it was jammed solid. Those inside applauded the picture, and the couple of hundred waiting outside for tickets clapped hands too, to keep from being frozen. Monday the critics all said the picture was great. All week it has been cleaning up. And—well, why not horn in on some easy dough and book

THOMAS MEIGHAN

IN

"Pied Piper Malone"

By Booth Tarkington

A Paramount Picture

Presented by Adolph Zukor and Jesse L. Lasky

Produced by

FAMOUS PLAYERS-LASKY CORPORATION

Adapted by Tom Geraghty
Directed by Alfred E. Green

In days to come
when you discuss
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you'll add:

Then, of course there's "The Stranger"

GREAT because the story, by England's finest writer, holds audiences gripped and silent, then sends them away talking about it.

GREAT because Joseph Henabery has given the mighty story a perfect production.

GREAT because Betty Compson, as the bad-good girl *at last* equals her famous performance in "The Miracle Man," and the other members of the cast are as people inspired.

GREAT because it will get crowds and money.

Adolph Zukor and Jesse L. Lasky present

A Joseph Henabery Production

"THE STRANGER"

With Betty Compson, Richard Dix, Lewis Stone and Tully Marshall

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From "The First and the Last"
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DOROTHY DEVORE



IN

"STAY SINGLE"

"Stay Single"

Christie-Educational—Two Reels

A GOOD story well told is this comedy with Dorothy Devore in the leading role. It reeks with fast action and humorous situations. Some of the stuff may be old but it is nevertheless effective.

It is the tale of a discontented youth who is advised by a newly married young lady that the best way to get a raise in wages is to tell the boss that he has taken unto himself a wife, even though the statement is without truth.

The deed is accomplished and the boss insists upon coming out to the house that night to meet the wife. The newly married couple lives next door and in the emergency she is persuaded also to serve for the occasion as the wife of the youth.

Things go fairly smoothly until the boss of the young married man also decides to call that night. As they emerge from their respective calls each insists that the other return with him to meet the wife of his employee. There follows some exceptionally fast work on the part of Miss Devore, who is kept busy jumping fences between the houses to fulfill her dual wifely role.

It's a picture that is bound to be pleasing to almost any audience.—CHESTER J. SMITH

—M. P. News

From Amusements:

WINTER HAS CAME (Educational), (two reels). If it hadn't been for this knockout Christie comedy, our show would have been a flop. The feature was terrible, but everyone enjoyed the comedy which saved the day. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

THAT SON OF A SHEIK (Educational), (two reels). This comedy is exceptionally good, and provided our patrons with a good many laughs. Educational comedies surely are the spice of the program. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

LET 'ER RUN (Educational), (two reels). This two reel comedy got many laughs and it takes a good one these days to get even a smile. The film was in good condition.—R. A. Sugden, Caughren, Sauk Centre, Minn.

PARDON MY GLOVE (Educational), (two reels). Most all of these comedies are good.—E. J. Emery, Opera House, Dodge Center, Minn.

Directed by

SCOTT SIDNEY

Educational Pictures

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E. W. Hammons

President



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present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W. S. Van Dyke

"Excellent Drawing Card for Any Theatre"

"'Loving Lies' tells a great, interesting story of the sea.

"Director Van Dyke has built up his story, incident upon incident, until it fairly sweeps you off your feet.

"The picture is filled with dramatic situations, and with proper exploitation, should prove an excellent drawing card for any theatre."—Exhibitor's Herald.

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Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange



The supreme artistry of James Kirkwood, Lila Lee and Madge Bellamy in one of the most gripping cinema dramas ever screened makes "Love's Whirlpool" a master production that is destined to set new box-office records for your theatre.

It's a smashing first run Picture

Regal Pictures, Inc. presents

Love's Whirlpool



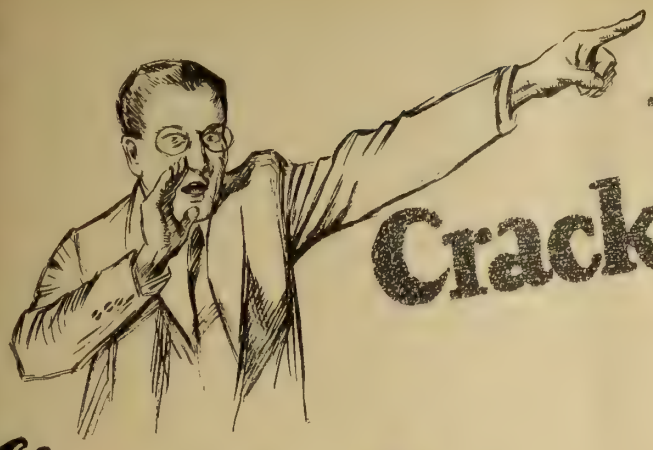
With

James Kirkwood, Lila Lee & Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by

HODKINSON



Another Crackerjack Picture from F.B.O.

"PHANTOM JUSTICE"

Presented By
William La Plante
A Richard Thomas Production

Starring Rod La Rocque and Estelle Taylor

"They'll talk about this one"

F. O. B. Picks Only the Winners!

FOR months the tip has gone 'round in the trade to "Watch F. B. O." It's the Box Office Winners that we've put out that created this tip and sent it speeding on its way from Coast to Coast.

And you can bet your last dime that this tip means something. And those Exhibitors who tie up to F. B. O. in 1924 will know and feel what it means in added profits, hard cold cash.

As another example of a picture they'll talk about we present "PHANTOM JUSTICE" with Rod La Rocque (Star of The 10 Commandments) and Estelle Taylor.

Boy—what a Crook melodrama this one is!!!

A wallop packed in every panel. Action from beginning to end. To see it is to know it. Go see "PHANTOM JUSTICE" at your nearest F. B. O. exchange. If you can't see it, book it on our recommendation. Action posters, Action ads. Strong arm exploitation and accessories. Grab it while it's hot.

Write this on Your Cuff

1924 belongs to F.B.O.

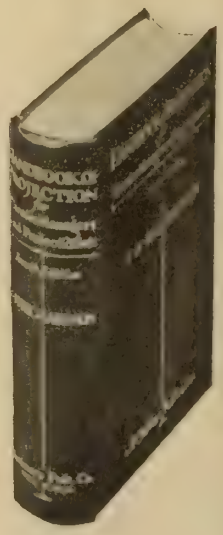
FILM BOOKING OFFICES

OF AMERICA, Inc., 723 7th Ave., New York City

Sales Offices, United Kingdom, R-C Pictures Corporation, 26-37 D'Arblay St., Wardour St., London, W. 1, England

EXHIBITORS

It's How You Show Up At The Show Down That Counts.



When something goes wrong with the projection you want help and you want it mighty quick.

$6.00 WOULD SOUND CHEAP TO YOU THEN.

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The Best Time To Get This Great Book Is NOW!

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PRESENTS
"Let Not Man Put Asunder"
By BASIL KING
WITH
PAULINE FREDERICK
AND LOU TELLEGEN
J. STUART BLACKTON PRODUCTION
VITAGRAPH

HURRAY !!! THEY'RE COMING!



F.B.O.'s BIG SIX WESTERNS

presenting the world's champion all round Athlete and Stunt Man

FRED THOMSON

SHAKE hands with yourself, Mr. Exhibitor, and be happy over the fact that F. B. O. Film Booking Offices of America is going to release SIX BIG HIGH CLASS WESTERNS for 1924.

Don't confuse these with the average Western pictures, for these are really special Westerns, high class in every detail.

Fred Thomson, world's champion athlete and stunt man, plays the lead. No Western Star on the horizon surpasses this handsome, lightning actor, who does all the original Doug. Fairbanks stunts and then some. These

A HARRY J. BROWN PRODUCTION

SIX HIGH QUALITY WESTERNS

Presented by MONOGRAM PICTURES CORP.
A. J. CALLAGHAN, President

will be released one a month and will have F. B. O.'s famous exploitation and advertising to back each release, just the same as our other big feature productions, with special accessories to enable you to get big money out of every release. The first release, "MASK OF LOPEZ," is a whizz. The second one, "NORTH OF NEVADA," is better than the first, and they get better with every one. No exhibitor can afford to miss these BIG SIX WESTERNS. Each will be a corking money maker.

Take our straight Tip—Don't Let Your Competitor Get These Six Big Features because all Six will be big money makers for you. Consult your nearest F.B.O. Branch Mgr.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 7th Avenue, New York City
Sales Offices, United Kingdom
R-C Pictures Corporation
26-37 D'Arblay St., Wardour St.
London, W. 1, England

Harold Bell Wright's "WHEN A MAN'S A MAN"

Presented by Sol Lesser

so faithfully reproduced—Mr. Wright praises picture to the skies

HAROLD BELL WRIGHT

Tucson Arizona
January 6 1924

Dear Mr Lesser

Permit me to say how grateful I am to you for the picture, "When a Man's a Man". It is so right----so true----so satisfying in every way.

I have never seen a book-picture that followed more closely the story as it was told in print. Surely no one who enjoyed the novel can fail to enjoy the picture---for the picture is the novel----not rewritten for the screen, but visualized on the screen exactly as I wrote it.

With all my heart I thank you.

Sincerely
Harold Bell Wright

HBW X

Mr Sol Lesser
Principal Pictures Corporation
7250 Santa Monica Blvd
Los Angeles California

That means 50,000,000 people are going to be pleased!

PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT

WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY.....EDWARD F. CLINE

A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc
383 Madison Avenue, New York

Your 5 months product 20

February

—4th—

"WHEN A MAN'S A MAN"

Harold Bell Wright's famous novel of which more than 1,400,000 copies have been sold. Presented by Sol Lesser. Directed by Edward Cline with John Bowers and Marguerite de la Motte.

—11th—

"THE LOVE MASTER"

with **STRONGHEART,** the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

—18th—

"FLOWING GOLD"

Richard Walton Tully's wonderful picturization of Rex Beach's virile story of the oil fields. A great successor to "The Spoilers." Directed by Joseph de Grasse. With Milton Sills and Anna Q. Nilsson.

—25th—

"GALLOPING FISH"

Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be a greater comedy than "The Hottentot." From the story, "Friend Wife," by Frank R. Adams. With Sydney Chaplin, Louise Fazenda, William Conklin. Ford Sterling and the greatest tame seal ever filmed.

March

—3rd—

NORMA TALMADGE in "SECRETS"

A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

—10th—

"TORMENT"

Maurice Tourneur's powerful dramatic picturization of William Dudley Pelly's thrilling story with Owen Moore and Bessie Love.

—17th—

RICHARD BARTHELMESS in "THE ENCHANTED COTTAGE"

From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production. May McAvoy in leading feminine role.

—24th—

"LILIES OF THE FIELD"

featuring **CORINNE GRIFFITH** and **CONWAY TEARLE.** One of the Biggest Pictures of 1924. Directed by **JOHN DILLON,** the man who made "Flaming Youth." A Corinne Griffith Production, Inc., presentation.

—31st—

"SON OF THE SAHARA"

Edwin Carewe's vivid adaptation of Louise Gerads bloodtingling story of Paris and The Great Sahara. With Bert Lytell, Claire Windsor and a great supporting cast.

April

—7th—

"AGAINST THE RULES"

Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray, the man who made "Anna Christie," with Percy Marmont, Leatrice Joy and Adolph Menjou.

—14th—

CONSTANCE TALMADGE in "THE GOLDFISH"

Adapted from the stage success by Gladys Unger. Directed by Jerome Storm.

—21st—

"THE WOMAN ON THE JURY"

As a play this was one of the sensations of Broadway. It is being picturized by Harry O. Hoyt with Sylvia Breamer, Lew Cody, Frank Mayo, Hobart Bosworth, Mary Carr and Bessie Love in the cast.

—28th—

GEORGE FITZMAURICE'S "CYTHEREA"

From the sensational novel by Joseph Hergesheimer. With Lewis Stone, Alma Rubens, presented by Samuel Goldwyn (Not now connected with Goldwyn Pictures)

Book First National

pictures 20 release dates

May

—5th—

"THOSE WHO DANCE"

Thos. H. Ince's stirring picture from George Kibbe Turner's story with Blanche Sweet and big cast.

—12th—

"SUNDOWN"

The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture in order to faithfully reproduce the atmosphere of the story, which was written by Earl J. Hudson. Directed by Laurence Trimble.

—19th—

"THE WHITE MOTH"

A Maurice Tourneur production featuring Barbara La Marr and Conway Tearle. A society drama from the story by Izola Forrester. This marks Miss La Marr's debut as a First National star.

—26th—

CORINNE GRIFFITH in "FOR SALE"

This great star of "Black Oxen" and "Lilies of the Field," her third for First National, should be a tremendous money maker. A Corinne Griffith Production, Inc., presentation.

June

—3rd—

"THE RAGGED MESSENGER"

Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

—10th—

COLLEEN MOORE

"The Flaming Youth Girl"

in "THE PERFECT FLAPPER"

Another great hit for Miss Moore.

—17th—

"FLAMING WIVES"

A First National special.

Make the backbone of your program a

FIRST NATIONAL PICTURE

20 Big Pictures for 20 Big Weeks

First National's superiority in the past has been due to the phenomenal big money consistency of their product.

First National's superiority in the future will be because of the continuance of such calibre of product, therefore, it is fitting that First National, because of proper planning and common sense business-like administration should, be able to announce for the booking convenience of exhibitors—20 pictures for future release that will permit exhibitors to plan definite, well rounded programs for the next FIVE MONTHS.

Keep open dates for these.

FIRST NATIONAL PICTURES

Solid ~ ~ ~

—hats off to Colleen again—

—The New York Sun and Globe said:

" 'Painted People' is something to see because Colleen Moore is the leading spirit. In case you don't know much about Colleen, we advise your getting acquainted with her immediately. Her acting in 'Painted People' is as much an advent in screen circles as the acting of Pola Negri in her first German films. She proves that she isn't a 'screen star,' but an actress. 'Painted People' gives her the opportunities of a life time."

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A First National Picture

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

We Grow Monotonous

THE House Ways and Means Committee is recommending the abolition of the Admission Tax on tickets costing up to fifty cents. There is even prospect that the minimum may be lifted to seventy-five cent admissions.

This is a victorious step—but only a STEP!

There is reason for optimism—but not for celebration.

This is not the time to rest on our oars.

* * *

THE Ways and Means Committee is making a sincere, intelligent, constructive effort to relieve tax burdens.

But the life of a revenue measure is one fraught with tempest and storm; its course one strewn with obstacles and pitfalls.

There is still work for the industry to do; there is still room for effort matching in intelligence and sincerity the attitude displayed by the law-makers at Washington.

And in this work Moving Picture World readers can play their part. As important a part as impartial observers at Washington tell us they have already played.

There is still opportunity for the exhibitor with FACTS AND FIGURES HONESTLY PRESENTED in a letter to his Senator and Representative.

* * *

IT doesn't require a long stretch of memory to carry back to the time when our wisest "insiders" were telling the industry "THERE ISN'T A CHANCE OF TAX REPEAL. SAVE YOUR EFFORT."

In those dark days Moving Picture World was reiterating to the point of monotony: "Write a letter to your Representative and tell him THE FACTS."

We said then, and repeat now, that political wire-pulling and back-stairs bargaining had no chance at Washington—but that intelligent presentation of FACTS from small town, village, and cross-roads hamlet would receive respectful consideration.

Then a surprising thing happened. With the "sharps" convinced that NOTHING CAN BE DONE, word began to come from Washington that SOMETHING WAS BEING DONE.

Legislators were seeking information, they were asking each other and the Treasury Department about the Admission Tax.

That was all that was needed. Sincere effort elicits sincere response. The Representative who had no patience with lobbyists gave honest response to the pencil-scrawled letter from a theater owner in Four Corners.

* * *

IN the dark days we said: "Keep writing."

In the bright hours we say: "Keep writing."

Not "round robin letters," nor inspired forms; but tell the FACTS as you know them in the community that your Representative knows.

If you haven't already written a letter you are lying down on "the other fellow" who has done his duty.

If you have already written—write again—if only to say "Thank you" to your Representative for the interest he has already shown. That interest may be taken for granted by the day-to-day developments at Washington.

That "Thank you" has been earned.

Give it.

Robert E. Welsh

What Are Exhibitors Thinking and Saying?

Prints—Again!

Editor, Moving Picture World:

Kindly permit me to express my views on the PRINT QUESTION, and accept a vote of thanks for permitting a free discussion of this vital question through the columns of your valuable paper.

Before proceeding further, I wish to state that this exhibitor considers himself a high class PROJECTIONIST and has been connected with that phase of the industry until recently, since the days that a 'gunny-sack' served in place of a lower magazine on a projector and 400 feet of film was regarded as a super-special, and the knowledge thus gained makes me feel doubly proud to now assume the responsibilities of an exhibitor. As I see it, the Exhibitor has nothing to sell except Photoplay Projection. It is therefore of most importance that the Exhibitor receive prints in good condition.

Who is Responsible?

The question arises, who is chiefly responsible for films in poor or bad condition? I hardly believe that films become sprocketed, crimped, scratched or torn lying in an exchange film vault, and these said damages rarely occur in the larger first class houses. Nor is there any occasion for an exchange to riddle the last 100 feet of a reel with punch marks, etc., scratches, presumably for change-over signals.

My experience of a very few years ago as chief projectionist of a circuit of twenty-three small town theatres convinces we that the chief fault lies with the small town exhibitor, owing to the back-number projection apparatus commonly in use, together with the fact that no regard is paid as to the competency of those in charge of said projection apparatus and films within their respective theatres. If the costs of modern projection equipment and the employing of a competent projectionist is prohibitive for the small town exhibitor, then the exhibitor owes it to himself and business to become exactly what the term "PROJECTIONIST" implies.

Exchange Negligent

It is true that exchanges are negligent in the conditioning of their prints, but on the other hand exchanges experience the largest percentage of film damages in the small town theatres. One theatre with worn out equipment and no knowledge of the proper operation of same, causes more damage than ten theatres with good equipment who know how to handle it correctly.

The following is an example to support my contention. An exhibitor friend in a neighboring town who does his own "operatun." It was on a Saturday night—packed house—one Baird projector—3,000-foot reels—using powdered rosin on motor belt to keep same from slipping—rosin got thrown into gearing, imbedding in gear teeth—projector stuck, grabbing and attaching crank—exhibitor exerts possibly 2 H. P., when snap, bang—a broken gear.

Film on Floor

I was an eyewitness to this sudden burst of ignorance and saved the unfortunate exhibitor from discontinuing the remainder of his show. Since the take-up sprocket of the projector failed to function owing to the broken gear THAT EXHIBITOR permitted film to fall and pile up on the dirty, greasy floor beneath the projector, daily for three weeks.

Another exhibitor friend in my vicinity complained to the writer that he experienced many film breaks during the course of his shows, that his picture was dim and jumpy, the titles were "shooting out streaks of white." Not having the time I sent my projectionist (who, by the way, is in class No. 1) over to straighten things out if possible. On returning he reported to adjusting rotating shutter, swabbing the scum off the unmatched optical system, ordering numerous repairs and especially a film gate tension spring to replace A HOME MADE ONE.

What exchange can serve us small town exhibitors with good prints with such conditions existing as those just mentioned? Far too many exhibitors are entrusting the photoplay for exhibition to the public to a rattletrap projector, several chunks of glass (improperly called lenses) and a mere slip of a boy, and until such conditions are rectified, in my opinion, we can expect but very little improvement in our film service.

With my very best wishes, I am,

Yours respectfully,

P. E. THOMAS, Mgr.,
The Willard Theatre,
Creston, Iowa.

From J. D. Williams To Carl Laemmle

Mr. Robert E. Welsh, Editor,
Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Bob:

Permit me to extend my heartiest congratulations to you upon your wonderful "LAEMMLE ANNIVERSARY NUMBER" of the Moving Picture World.

It is just this sort of unusual praise and recognition paid to our leaders that adds to the glory of this great industry of ours, and cannot help but have a wonderful tendency to give it the proper stabilization of which it is in need.

More power to your pen and paper!

Sincerely yours,

J. D. WILLIAMS.

JDW:LJ

Here's A Tip—

Mr. Robert E. Welsh,
Moving Picture World.

Dear Sir:

Why will directors spoil a good, clean comedy by running in the Eighteenth Amendment, such as in the case of Baby Peggy in "Miles of Smiles?" Couldn't there have been more comedy put in here instead of having the man under the influence of liquor, by having a puppy dog follow him and dragging the string on which the pocketbook was attached? We are all opposed to censorship, but I can see no good reason why scenes of this kind are used in what may be classified as clean pictures. In their proper place, all well and good, but there is no real excuse for this continuous use of the Eighteenth Amendment to put over comedy.

Very truly yours,

FAMILY THEATRE COMPANY,
Davenport, Iowa.
Chris G. Behrens, Mgr.

There's Insight and Knowledge in These Letters

Sales Cost!

Mr. Robert E. Welsh,
c/o Moving Picture World.

Dear Sir:

I have the Moving Picture World of Jan. 19th, with your article on the cost of selling and the problem of calls. You advise the use of trade papers to prepare the ground before the salesman calls. All right as far as it goes. In my opinion the main trouble with most of the producers and distributors is, where they used to fool us they are now fooling themselves and don't know it.

On the front cover of the World of Jan. 19th, Paramount has a big ad. on "West of the Water Tower," stating: "The First Real Big Success of 1924." We used to fall for that bunk, but if they will take the trouble to look over the report in the trade papers of Jan. 5th, Jan. 12th and Jan. 19th, they will find that they are wasting a lot of money for, according to these reports, it's just an ordinary picture and not worth spending money on advertising.

Keeps Ledger Account

I keep a ledger account of all reports on pictures, and I have found that in most cases I know more about the picture than not only the salesman but in many cases the exchange manager.

Conditions are bad up here. This is a farming community. Last week one of our banks with over $600,000 in deposits closed its doors, but by watching the market and keeping a report on all pictures I have managed to make good wages and a fair return on my investment.

Going back to the matter of buying pictures: I am over 300 miles from Minneapolis, my nearest exchange, and it's too expensive and takes time to run in very often. I have written in for prices on pictures but have never been able to buy by mail. I wrote to an exchange last summer for a price on a certain picture and they quoted at $100, out of my reach. Three weeks later I bought it from their salesman at $35.

Buying by Mail

I wrote to Film Booking Office for a rate on "Human Wreckage," about the middle of October. Did not receive a reply. On the 6th of November their salesman called here. I was loaded up with pictures and told him the only picture I would consider was "Human Wreckage" and told him to quote the price. He quoted $50 for two days. I accepted this and instructed him to draw up the contract and I voluntarily agreed, and had inserted in the contract, a split of 50% on all over $200.

The next day he called again and stated that the exchange would not consider the contract unless I bought some of their other pictures. I told him to tear up the contract and get out. He spent three days here trying to sell me but, as stated, I was loaded up and could not use anything. I would have been obliged to take a picture out to make room for "Human Wreckage." The railroad fare from Minneapolis to this point is $32, plus hotel and other expenses. They could have sold me by mail at any reasonable rate.

Another big item of expense which, in my opinion, is useless is the sending out of high priced press books, in some cases tied up with blue ribbons. I have received as many as fifteen on one picture with the postage amounting to five cents on each. The only thing that I am interested in is reports until after I buy the picture. I am not in the habit of sending in reports—haven't the time. But I had this on my chest and want to get it off.

Yours very truly,
THE THIEF RIVER THEATRE CO.,
Thief River Falls, Minn.
H. A. Brumund, Mgr.

Renewals Count

"Am enclosing my check for renewal. If you quit sending the World I'll come out there and knock H——l out of you."
C. A. RUNYON,
Runyon Theatre,
Bigheart, Okla.

"Here's my check for another two years of Moving Picture World. Couldn't keep house without it."
E. L. PARTRIDGE,
The Pyam Theatre,
Kinsman, Ohio.

"Please renew my subscription. I have been a steady reader of Moving Picture World for seventeen years and really do not think I could get along without it."
ALEX A. MacDONALD,
Acker's Theatre,
Halifax, N. S.

"Enclosed is check for another two years of the World. I am not renewing my subscription to any other of the trade papers, as I find that the World completely covers the field."
JOHN T. HENDRY,
The Temple Theatre,
Perry, Fla.

The Small Town View

Moving Picture World,
New York, N. Y.

Gentlemen:

We often see "What's wrong with the pictures?" Our answer is: too darn much "sex stuff." Such is all right in its place, but you can't convince the thousands of small-town exhibitors that its place is in their theatres.

Theatres are closing up daily that run "sex stuff" and "costume pictures." It takes more than the "spectacular" and the "nude" and "sex appeal" to get the box office smiling.

We do not book such rubbish and don't care how soon such distributors go broke. Let's clean up and stay clean. Some productions that are now being highly advertised are "sex and costume stuff" and are death to the small town man.

We have the confidence of our patrons and mean to keep it. It's worth dollars and cents to us. We shall not insult the intelligence of our men nor the modesty of our women with such, and our earnest and honest advice to small exhibitors is to ABSOLUTELY lay off.

Very truly,
PLAYHOUSE THEATRE,
Strong, Ark.
J. A. Herring, Prop.

Six Reels For Him

Editor, Moving Picture World:

About the length of features: I would rather pay my top price for a feature in six reels than for the same picture in eight or ten or twelve. Then I can add a good comedy and please them all. Sometimes I have a full house and those who have to come a long way have to wait around a long time for the second show, and I have had good money turn around and go back home because the long program would cause them to be so late getting home. It is a real problem to the small town and country exhibitor and I hope you will keep on hammering on it.

Yours truly,
KENNETH RICHARDSON,
Prop. and Manager,
Star Theatre, Seneca, S. C.

We Thank You

Mr. R. E. Welsh, Editor,
Moving Picture World,
New York City.
Dear Mr. Welsh:

Please accept my congratulations upon the very interesting review of the motion picture business which was carried as part of your Christmas issue, and please accept my appreciation of the credit you gave me and the nice things you said about me.

Incidentally, I offer my congratulations on the editorial progress which you have made with the World.

Sincerely,
THOS. H. INCE.

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Other publications: Cine Mundial (Spanish). Technical books.

To Confer with Censors

Governor Acts on O'Toole Suggestion to Appoint Advisory Committee

Governor Gifford Pinchot of Pennsylvania is taking the logical position that the censorship of motion pictures in that state must be so conducted as to entirely conserve the interests of the public and inflict no unnecessary hardship on the industry.

Accordingly at the suggestion of M. J. O'Toole, chairman of the Public Service Department of the Motion Picture Theatre Owners of America and a Pennsylvania theatre owner, the governor named an advisory committee of exhibitors to confer with the censor board and arrange picture conditions there so as to avoid extensive cutting of film. This will preserve the artistic elements of the pictures and also in every way conform to the law of the state.

The governor named Mr. O'Toole on the committee and the other members are Jerome Casper of Pittsburgh, general manager of the Rowland-Clark theatres in western Pennsylvania and eastern Ohio, and H. J. Schad of Reading, president of the Carr and Schad Theatre Company. Mr. Casper is also president of the Motion Picture Theatre Owners of Western Pennsylvania, and Mr. Schad, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

A meeting of the advisory committee with the Pennsylvania Board of Censors will be held within a few days. The censors are Harry Knapp, editor of the Philadelphia Inquirer; Henry Starr Richardson, of the Curtis Publications, and Mrs. Neiger, of Charleroi.

Governor Pinchot is noted for his liberal tendencies along lines affecting elements of expression like the newspapers and magazines.

Morgan on Trip

Joseph P. Morgan, manager of the Crandall theatres, has left Washington, D. C., for a tour of the principal theatre centers of the North and Middle West with a view to seeing whether theatres in other cities have any features which might be embodied in the Crandall service for its betterment. During his absence from Washington, Mr. Morgan will visit Cleveland, St. Louis, Chicago, Detroit, Buffalo, Rochester and other important centers. He will be gone about two weeks.

Producer to Wed Star

Hazel Lindsley, motion picture star, and Warren A. Newcombe, producer of "The Enchanted City" and "The Sea of Dreams," which were released through Educational Film Exchanges, Inc., have announced their engagement following a romance of a year's standing.

Exhibitor Sues Hays

S. E. Samuelson Brings Action Under Sherman Anti-Trust Law

The motion picture industry registered but slight interest when Sidney E. Samuelson, proprietor of the Park Theatre, at Newton, N. J., filed an action in the United States District Court on January 28 to recover $450,000 damages under the Sherman anti-trust law against Will H. Hays, Director General of the motion picture industry and a large number of corporate and individual defendants. The attorney representing the plaintiff is Norman H. Samuelson.

According to information circulating in the film industry the plantiff attempted to revoke a contract which he made in April, 1922, with the Arrow Exchange for the right to exhibit "Ten Nights in a Bar Room" at his theatre and refused to submit the controversy to the "Joint Arbitration Board."

In the complaint which he filed in the Sherman law action the plaintiff alludes to the above controversy and charges that the formation of the Motion Picture Producers & Distributors of America, Inc., of which Mr. Hays is the president, was for the purpose of obtaining a monopoly of the industry and that discrimination and coercion is being employed to compel exhibitors to submit to arbitrary rules and regulations of the organization.

Among the defendants named in the suit in addition to Mr. Hays are practically all exchanges in the New York territory, including the members of the F. I. L. M. Club.

David L. Podell, who attained quite a reputation as a "trust buster" during the past few years while acting as Special Assistant to the Attorney General, is said to have been retained by the plaintiff to prosecute his suit.

Doane in Town

Warren Doane, general manager of the Hal Roach Studios, Los Angeles, arrived in New York on January 30. He will combine business with pleasure during his stay.

Brooks on Tour

Edgar O. Brooks, serial sales manager of Pathe Exchange, Inc., is leaving on February 3 on a tour of the middle western states. His itinerary includes Cleveland, Chicago, Milwaukee, Indianapolis and Pittsburgh. Mr. Brooks will be away two weeks.

Moeller Prospectus

The Moeller Theatre Service, Inc., of which A. J. Moeller, former general manager of the M. P. T. O. A., is president, has issued a prospectus of its activities. According to this the organization is ready to do anything for the theatre man, from securing his meal-ticket in New York to advising him on drawing his contract and will.

Brilliant Wampus Ball

Estimated Over 20,000 Attended Movie Event at Frisco

Stars by the score attended the annual Wampus Ball and Frolic held for the first time in San Francisco on the evening of January 19. The luminaries came in two special trains to augment the crowd that had come earlier in the week and made the greatest gathering of moving picture celebrities that has ever visited this city in one group.

There was a series of parades, dinners and festivities from the time the visitors arrived until they departed for home. That the Wampus bunch themselves, that enterprising group of publicists, who removed their annual frolic five hundred miles to the northward in order that they might dance a few hours longer than Los Angeles censors would permit, are delighted with the results may be judged from the fact that a net profit of about $20,000 was made on the event, which is about $18,000 more than their annual affairs have usually cleared.

The ball and frolic was held at the Exposition Auditorium and fully twenty thousand people were there during the evening and early morning hours. Cameramen recorded the event for the news weeklies, newspapers devoted columns to it, and the festivities were broadcasted by a radio broadcasting station to thousands of fans throughout the West. It would be impossible to list all the film folks who were present.

Festival of Truth Near

Once a year the exploiters and publicists of this, our fair industry, tell the truth. The 1924 outburst of rhymed reason occurs on Saturday, March 29, in the grand ballroom of the Hotel Astor. This "Naked Truth" affair is promised to be, like its predecessors, a "wow." An innovation will be the presence of women. The A. M. P. A. explains that they either had to ask the women because they had the dance floor, or that because they had the dance floor the women couldn't be kept out. Be that as it may, the fair sex will be there. The festivities will be broadcasted. Tickets are limited to 1,000 joymakers. A. M. Botsford is committee chairman and Charles Einfeld, the well-known calculator, will figure out the ticket end.

Truart Executive Back

Aboard the S.S. "Finland," which arrived in New York January 30, was Mr. and Mrs. Hoffman, who returned from Los Angeles via the Panama Canal. Mr. Hoffman, vice-president of Truart, has been at the Coast studios of the corporation for upwards of two months, making final arrangements as to production plans for the coming year.

Death Knell of Censorship Must Be Sounded, Hearst Tells T. O. C. C.

Hays' Secretary Also Issues Warning; Publisher Applauded

By TOM WALLER

WILLIAM RANDOLPH HEARST, internationally known publisher and producer, was officially welcomed into the ranks of the Independents at a luncheon preceding the regular meeting of the Theatre Owners Chamber of Commerce held yesterday, January 29, in the Hotel Astor, New York. In a brief address the publisher attacked all phases of censorship and advocated stronger co-operation between producer and exhibitor.

Hearst was heralded as one of the big fathers of the Independents and the industry. Tribute was paid him by many prominent pioneers of the organization and filmdom.

President Charles O'Reilly, of the Greater New York exhibitor association, reversed "Hoyle ethics" by introducing the crowd to Hearst. In the name of the organization he thanked Hearst for the stand he has taken against taxes and censorship and his efforts for the better protection of children in theatres. Combating bigotry and persecution many of the men before him, O'Reilly told the publisher, now own the finest theatres in the world which had their origin in the most menial of show houses.

"I came here to listen and learn," remarked Hearst. "There isn't anything I can tell you except how good I am as a producer and you all know that already," he said mirthfully.

"There are a great many things I can learn from you. I try to make my pictures for the public and I know no one is so near the public as the exhibitors."

Exhibitors Real Critics

Hearst stated that he did not believe in "mere artistic success." "That," he said, "is the single idea of an individual with the taste of everyone else forgotten."

The publisher enthused over the criticisms of exhibitors on various productions appearing in some of the trade papers, which in the Moving Picture World are edited by A. Van Buren Powell and appear in a department entitled Straight from the Shoulder Reports.

Newspaper criticisms are well worded and enjoyable to read, but theirs is a theoretical basis, while the hard facts as to real merit are comprised in the brief report of the exhibitor. "I think these exhibitor reports are the most valuable guides the producer can have," he said.

The youngest-oldest pioneer, as Bill Brandt, president of the Motion Picture Theatre Owners of New York State, introduced himself, said that the early encouragement by Hearst was largely responsible for the industry's success today. The Hearst papers were the only papers that had a good word for the movies, and foresaw the tremendous power they would wield, when he entered the film game fifteen years ago, Brandt stated.

Movie theatres then were termed "scum holes," he recalled. Turning to Hearst he stated: "You made it possible for a lot of men now in this room to continue. The finest building in the city is not the municipal hall—it's the moving picture theatre. Largely by the encouragement you gave us at the start you made all this possible."

Similar sentiments were expressed by I. E. Chadwick, founder of the F. I. L. M. Club. Hearst's alliance restored the balance of power to the industry, he said. Independents today no longer are concerned about the distribution of a picture but of the picture itself. Dependency upon an individual for distribution is now a thing of the past, he remarked. It is creative efforts, the tearing down of artificial barriers in production, that will further expand the life and growth of the industry, he stated. In this respect he said that Hearst possesses creative genius which, in itself, is a signal help to the industry.

Censors Still Menace

In the absence of Will Hays his secretary, Courtland Smith, addressed the gathering. Censorship is the real menace facing the industry today, he said. Although its death was boomed internationally by its tremendous defeat in Massachusetts in 1922, such action resulting in its outward defeat in twenty-three other States, yet that is a year ago. Another tidal wave of censorship may roll over the country and this time may carry all before it unless censorship is repealed in the seven States where it is now existent, he warned. In anti-censorship activity Hearst is a great asset, Smith stated.

Hearst answered Smith by saying that the newspapers should be just as interested in the repeal as the industry. If it gets its tentacles on filmdom then it will inevitably spread to the press, he remarked. Hearst questioned the constitutionality of censorship regarding the industry, observing that the films in many respects are like the press.



CLEO MADISON

Featured with James Kirkwood in "Discontented Husbands," a C. B. C. production.

Going into executive session after the luncheon the T. O. C. C. discussed plans for its new home, as was announced in detail exclusively in the January 26 issue of the Moving Picture World. President O'Reilly signified that he will appoint a committee to whip these plans into a working basis. O'Reilly will be particularly careful in this selection, picking only members who are expert in their knowledge of building construction. This committee will probably be appointed in the course of the week and will immediately start the club machinery in operation.

Arbitration of Cases

Filed in the minutes of the meeting was also a report from the organization concerning arbitration of cases during the past year. The Joint Arbitration Board is composed of an equal number of arbitrators representing the T. O. C. C. and the F. I. L. M. Club of New York City.

The report of this board shows that it disposed of a total of 1,394 cases involving the total amount of $44,563.16, also: "In actual cases tried, awards made in favor of the exchanges totaled $24,407.12; actual cases tried, awards made in favor of exhibitors totaled, $14,694.37; cases heard by inquest (for non-appearance of exhibitor) verdicts awarded in favor of exchange, totaled, $92,827.34; cases heard resulting in tie vote involved $2,639.30; requests to re-open cases tried reached 39; in the latter respect denied, totaled 33; miscellaneous requests for re-opening of defaults, granted 15; denied 44." The board's statement also reveals:

"The meetings are conducted weekly on Wednesdays. The sessions open at 1 p. m. and usually last until five and at times as late as 7 p. m. Both the F. I. L. M. Club and the Theatre Owners Chamber of Commerce recognize that the Joint Arbitration Board is one of the most important parts of our industry where such great means of controversies are amicably settled between distributors and exhibitors which prevents litigation, ill feeling as the decision of a dispute is made within a comparatively short time after filing a complaint.

"Since the adoption of the Uniform Exhibition Contract which provides for arbitration before either party resorts to a court of law has been fully availed by both branches of the industry. The rules of procedure under which the board is working are just and equitable and founded on common sense without the necessity of injecting technicalities and legal loop holes.

"Comparing with the calendar year of 1922 when 3,246 cases came up before the Joint Arbitration Board for their consideration and decision and which involved $350,000, the report for 1923 is very favorable, showing that controversies and disputes have greatly decreased and the speedy disposition of the cases by the Joint Arbitration Board is haled with gratification and satisfaction by both sides."

Charles E. Whitehurst Dies

(By wire to Moving Picture World)
Baltimore, Md., Jan. 30.

CHARLES E. WHITEHURST, president of the Combined Whitehurst Interests, Baltimore, Md., controlling the Century, New Garden, and Parkway theatres, died at his home here today from pneumonia. He was suddenly stricken on Thursday, January 24, while at his office in the Century Theatre, and was rushed home in a taxi. He was the pioneer exhibitor here with the establishment of the Red Moon Theatre.

Sydney S. Cohen, president of the M. P. T. O. A., made the following announcement:

"The death of Charles E. Whitehurst, a member of the Board of Directors of the M. P. T. O. A. and one of its founders, was a distinct shock to myself and others at national headquarters. He was one of the nation's leading theatre owners and a business man of integrity and probity. He made many substantial advances in the business and was among the first of the theatre owners to make the public service work of the theatre a pronounced medium in our relations to the government and the public. He has been successful in defeating daylight saving moves in Baltimore and was a powerful factor in advancing the work of repealing the admission and seat tax in Congress.

"The death of Mr. Whitehurst is a big loss to our industry. His work was always constructive and his fine personal charm and sterling integrity made him a leader in every movement in which he was engaged. His death removes a great force in the civic affairs of Baltimore and Maryland which will be keenly felt in many circles."

Picture Breaks Record

Paramount's "The Humming Bird" Sets New House Figures

Reports received at the Paramount office from first-run theatres showing Gloria Swanson in "The Humming Bird," indicate that the sensational success of the picture at the New York Rivoli is a fair criterion of what it is going to do through the country.

Opening Sunday at Poli's Bijou in New Haven in zero weather and with the wind blowing a gale, "The Humming Bird" broke the house record for a day's receipts. From San Antonio, Tex., General Manager W. J. Lytle, of the Empire Theatre, on Monday sent the following wire to S. R. Kent:

"Gloria Swanson in 'The Humming Bird' broke all attendance records at the Empire yesterday despite rain and strongest opposition, clearly demonstrating supremacy as screendom's greatest drawing card."

Move Press Offices

Van Cleve States New Hearst Studios Ready in Five Months

George B. Van Cleve, vice-president of the International Film Service Corporation and Cosmopolitan Productions, announces he is now making his office headquarters at 119 West 40th street, main offices of the Hearst Corporation. The promotion, publicity and advertising departments will also be located at the same place.

Mr. Van Cleve says that the two new Hearst studios now being built, will have four stages and will be ready for shooting within four or five months. Meanwhile, Cosmopolitan has three studios under lease under the supervision of Daniel Carson Goodman, production manager of Cosmopolitan.

The three studios under lease are the Jackson Studio, Pathe Studio and the 44th Street Studio.

Not Employed by Hays

Mrs. Elizabeth Werlein Not With M. P. P. D. A., Says Smith

A dispatch to the Moving Picture World from Atlanta states that particularly among exhibitors in that city considerable excitement prevails due, it is said, to the activities of a Mrs. Elizabeth Werlein. In an article said to have been published in an Atlanta paper under the heading "Georgia Movies to be Purified," Mrs. Werlein is claimed to have represented herself as director of public relations and education over houses throughout the South Eastern States. Curiosity was aroused by the fact that De Salles Harrison holds that position under an appointment by Will Hays. He has functioned in that office for over a period of two months.

At the Hays headquarters, New York, Courtland Smith, secretary of the organization, in the absence of the Movie Chief, issued the following statement: "Mrs. Elizabeth Werlein is not a representative of Mr. Hays nor of the Motion Picture Producers & Distributors of America, Inc., and she will, of course, take steps to make that entirely clear to anyone who asks her about her position. Our understanding is that she is employed by Mr. Richards of the Saenger Amusement Company, of New Orleans."

It was learned today from an unquestionable source that several months ago Mrs. Werlein was in conference with Mr. Hays. In this respect it was said that she then sought the appointment but was unsuccessful. Here it was also learned that Mrs. Werlein gained much publicity, being heralded by many newspapers in the South as the "Czarina of the Movies."

Added to Cast

Zasu Pitts and George Fawcett are announced as new additions to the list of featured players for "Triumph," the new Cecil B. DeMille Paramount picture, adapted by Jeanie Macpherson from May Edginton's story.

The addition of these two players gives "Triumph" an unusually interesting list of featured players. It includes such a wide range of noted screen personalities as Leatrice Joy, Rod la Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, Raymond Hatton and George Fawcett.



SCENES FROM "GALLOPING FISH," A THOMAS H. INCE PRODUCTION FOR FIRST NATIONAL

Congress Committee for Reduction of Taxes on Admission and Seats

EXHIBITORS of the United States have won a big victory. Not only are admissions up to and including 50 cents to be made exempt from the admission tax which now applies to all above the 10-cent admissions, but they are to be relieved of the seating capacity tax. And there are still chances, slight though they may be, that the 50-cent limit will be increased to 75 cents.

It may be said that this action of the committee came as something of a surprise to those who have been watching the movement of the so-called Mellon plan before the Ways and Means Committee. There was considerable opposition against freeing admissions of over 30 cents, and when the 50-cent proposition was put before the committee, it was adopted by a vote of thirteen to eleven. It is to be remembered that when the representatives of the industry appeared before the committee, no mention was made of repeal of the seating capacity tax, and the Ways and Means Committee on their own motion planned to do away with this war relic.

Hundreds of letters and telegrams have come to the members of the committee, in particular, and to the members of Congress as a whole, however, advocating the repeal of the seating capacity tax. It was pointed out that this was a great drain upon the finances of the small-town and country exhibitor. He had to pay a tax whether he filled his house or never had anyone come inside his doors. It was almost the last straw that broke many of the men who were engaged in the industry in a very small way. According to a statement to the Washington correspondent of Moving Picture World made by several of the prominent members of the committee, it was said that it was this knowledge of the condition of affairs with respect to the small houses that caused the committee members to move the repeal of this tax. They looked upon it as a distinct burden upon the industry, not so much from the standpoint of the big man in the big city, but because of the little theatre and the exhibitor whose gross income did not warrant the assessment of any such tax as this.

When the Ways and Means Committee resumed deliberations on the revenue bill this week, it found that it had $17,000,000 leeway between the $120,000,000 which they estimated they could cut from the present tax levies, such as the movie tax, seating capacity tax, jewelry, soft drinks and candy, and the amount of reductions actually made the previous week. However, there was pending before the committee the so-called community property tax provisions, on which $8,000,000 of revenue hinged. Friends of the moving picture industry among the members of the committee had planned to utilize at least a part of the remaining $17,000,000 for extending the line between the taxable and the non-taxable admissions.

In continuing the so-called community property tax provisions, the committee cut off the $8,000,000 of revenue which it would otherwise have obtained if the recommendations for the repeal of the community provisions as made by the Treasury Department were accepted, and so it is that the likelihood of further tax cuts with respect to moving pictures will not be possible. The exhibitors who live in the so-called community property states, of which there are eight, if they happen to make anything in the way of net income, will be further benefited, because under the community property tax provisions, husband and wife are permitted to make separate returns of income, and those whose incomes are large enough to reduce the amount of money they pay Uncle Sam by getting out of the higher brackets of surtaxes.

The Ways and Means Committee figure that in repealing the seating capacity tax they have made a direct present to the moving picture industry for the forthcoming year of $1,712,568.83. It figures that in removing the admission tax on 50 cents and under, they have made a present to the American people of $33,000,000.

The exhibitors and exchanges will be interested also in the removal of the tax on telegrams and long-distance telephone messages, which it is estimated for the present year would amount to something over $30,000,000. Some of them are interested in the repeal of the 3 per cent. candy tax which it was estimated would run nearly $12,000,000 for the year. The present tax on bowling alleys and billiard tables will be cut in half, and the operators save $1,200,000 this year.

And so it is that it is believed the moving picture industry, taking it by and large, has fared very well in the so-called Mellon plan for tax reduction. The tax cuts above referred to become effective on and after the day the bill is signed by the President. Not to take the joy out of life, exactly, it may, however, be well to consider just how far off that day will be.

The bill is due to be reported by the Ways and Means Committee to the House on or before February 11. It then has a rough and rugged road to travel. It may be that it will die before it can reach the President, or be so mangled going through the legislative process that President Coolidge will find it imcumbent upon him to decline to sign it. In any event, it will be many weeks before the bill is in shape even to be sent to President Coolidge.

It will be possible in the House, under existing circumstances, and on the basis of today's news, to talk about the bill in the House for an indefinite period. Heretofore, under the old rules that prevailed up to the time of the present Congress, a revenue bill would be dispatched through the House in a few days. The rule which governed the procedure of revenue bills through the House has been repealed. When the bill gets to the Senate, it may be talked to death.

The writer understands that starting a story with glorious news and ending with a damper doesn't always please the reader. This is a straight statement of fact, made that the moving picture industry may understand the situation. With real candidates and near candidates for the presidency, and for high government offices discussing on the stump the need for tax reduction, and these men talk very knowingly, one cannot help but acquire the opinion that there is many a slip between the presentation of a revenue bill in the House and its being signed by the President. Evidently the stump speakers believe that there will be no definite action taken by Congress until after the forthcoming elections. If that be the case, the industry must look the situation in the face and prepare itself to continue to be the collection agency for Uncle Sam, and demand from their patrons 1 cent for each 10 cents of the fee charged for admission.

Books "The Virginian"

Shea's Hippodrome in Buffalo, N. Y., has signed a contract for the premiere of the Preferred Picture, "The Virginian," for that city. The feature is proving a big drawing card in all parts of the country.

Lloyd's Tummy Precedes Him East

HAROLD LLOYD has come east to reduce. The famed California climate (see pages 1, 2, 3, 4, 5, 6, 7 and 8 of the latest eight-page Chamber of Commerce report) and married life (see Aunt Jemima's pancake recipes) have been too much for the Pathe comedian. Now he is forging to the front in a manner never dreamed of in bygone days. Diminishing a too ample girth may (only time will tell) become one of his most anxious objectives.

A New York newspaper spilled the story. Before nightfall nineteen masseurs had called on Lloyd, and the following day scores of packages of reducing creams and one electric vibrator were mailed by worried admirers to his hotel. It seems that the womenfolk, themselves sensitive on such a subject, sympathized fully with the film star. One woman wrote: "Please, Harold, it made my husband love me again."

But Harold seems the least anxious of all. He's just having a good time seeing all the Broadway shows and renewing friendships of long standing. He will return to Hollywood to celebrate on February 10 the first anniversary of his marriage to pretty Mildred Davis.

As he arrived, so will he leave—preceded by his tummy.

Camera Work on "Ben-Hur" to Begin in Italy March 1

PHOTOGRAPHY will begin on Goldwyn Pictures Corporation's film version of Gen. Lew Wallace's novel, "Ben-Hur," under the direction of Charles Brabin, on March 1, according to word brought back last week by Edward Bowes, Goldwyn vice-president, who has been in Italy for three or four months aiding the director and technical staff in preparatory work.

"We will make the picture mainly at the Cines studio in Rome," said Mr. Bowes, "which we have taken over for that purpose. Preparatory work has advanced so far that Director Brabin was able to set March 1 as the date for beginning photography.

"The Cines studio is the largest in Rome, but even it was not sufficiently equipped for such a stupendous production as 'Ben-Hur.' It was found necessary to build a new dark stage, 150 by 300 feet, and to install the latest devices in electrical equipment. Generators have been installed which will give sufficient direct current to meet every requirement.

"Work was in progress on the big galleys, which play so important a part in the story, when I left Rome on my return trip. The big organization had been completed in almost every detail. Plans for the expedition to Palestine were well along. One very interesting phase of the preparatory work was a miniature model of Jerusalem as it appeared at the time of Christ—the period of the action of 'Ben-Hur.' This miniature city was constructed after prolonged archaeological research in which the services of the best archaeologists of the day were obtained. A model of the famous Joppa gate has been built. Many scenes take place before this gate.

"It is here that women who see 'Ben-Hur' screened will learn that beauty-restoration is not a profession of today. It played a prominent part in the life of the women of Jerusalem in Christ's time, but the beauty-shop was in itself quite different. It was an open-air institution. The beautifier took up his place before the Joppa gate, or elsewhere in the open, and squatted down on the ground while he rouged and powdered the face and lips, and polished the nails of the social beauty of that day, who also sat on the ground.

"The costumes will be historically accurate. One of our first steps after reaching Rome was to engage Camillo Innocente, one of the foremost painters in Italy to-day, to design and color the costumes for us. He has made a thorough search of all known sources for information about costumes of the period of the action, and has made hundreds upon hundreds of sketches of the wearing apparel of the day. Signor Innocente also makes the patterns for the costumes and supervises the coloring of the cloth and the making of the costumes."

Report Big Bookings

Group bookings are reported from Toledo and Cleveland of "On the Banks of the Wabash," the J. Stuart Blackton production which is released by Vitagraph. Fifty theatres in Cleveland will play this picture beginning January 20 and twenty-five theatres in Toledo booked it for joint runs.

In Sixteen Theatres

"Little Old New York," starring Marion Davies, which is now sweeping the nation as a box-office attraction, continues its brilliant success in New York. The picturesque Cosmopolitan production, in which Miss Davies has scored the triumph of her career, is showing this week in sixteen of the Marcus Loew Theatres.

Picks New Warner Cast

"Broadway After Dark" Players Lined Up by Director Rapf

Producer Harry Rapf this wek announced the complete cast of "Broadway After Dark," the Warner Brothers screen adaptation of the Owen David meliodrama.

Prominent players have ben engaged, among them Adolphe Menjo and Anna Q. Nilsson. Besides these headliners, the cast is composed of Norman Shearer, Carmel Myers, Vera Lewis, Willard Louis, Gladys Tennyson, Edgar Norton, Jimmy Quinn, Mervyn Leroy and Ethel Miller.

The direction of this Harry Rapf production has been put into the hands of Monta Bell. He is aided by Sandy Roth, with Charles Van Enger at the camera. A feature of the production will be the introduction of scenes representing a brilliant ball held in New York, attended by leading members of the theatrical profession.

Buys "Butterfly"

The Universal Scenario Department announces that it has purchased "Butterfly," Kathleen Norris' current novel, rated as the fifth best seller of the year. Carl Laemmle, president of Universal, authorized the purchase on the eve of his departure for the West Coast. It is planned to star Virginia Valli in the production, supported by Norman Kerry in the leading male role. "Butterfly" was serialized in the Pictorial Review.

Meighan Aids Tots

Thomas Meighan added another to his long list of charities recently when, at the leading hotel in Jacksonville, Fla., he gave a ball to the residents and the winter colony for the benefit of the crippled children of Jacksonville. Mr. Meighan underwrote the expense of the ball himself and all of the receipts, which were expected to be more than $2,000, were turned over to the charity.

Mr. Meighan, with his company, is in Florida to film exterior scenes for his next Paramount picture, "The Confidence Man."

Yale Professor Booms F. B. O.'s "Mailman"

James F. Powers, manager of the Bijou Theatre, New Haven, Connecticut, pulled an exceptional stunt on the F. B. O. release, "The Mailman," by having a Yale professor help exploit the production.

Manager Powers arranged to have a prominent New Haven speaker talk each night on both "The Mailman" and the problems, especially living wages, the mailmen must meet. Among the speakers obtained by Powers were Prof. Henry Farnam of Yale University, Postmaster Birely of New Haven, Hon. Thomas Reilly and ex-Postmaster Major Alcorn, who was in charge of all mail in France during the World War.

By running a trailer appealing to the public for a wage increase for the letter carriers, Manager Powers secured the full co-operation of the postal employes in distributing advertising matter on "The Mailman" and in exploiting the production.



Carl Laemmle and Al Lichtman, the president of Universal, and the company's general manager of exchanges, snapped on the roof of a Chicago hotel during the recent Universal Sales Convention.

Twenty First National Pictures for Release Starting February 4

THE Associated First National Pictures, Inc., has listed twenty productions for release starting from February 4 for a period of twenty weeks. This group will be known as "The 1924 Twenty." Inasmuch as First National pictures in 1923 established themselves as well up among the best pictures of the year, special attention has been given this company's plans for the present year. In 1923 First National pictures were represented in every selection of "best pictures" and in many instances predominated. In the Motion Picture News' check-up of the fifty-two biggest box office attractions of 1923, fifteen were First National pictures.

The 1924 Twenty promise to duplicate the successes of 1923 and to maintain a firm grip on the box offices of the biggest houses of the country. Under a new sales plan announced last week by E. A. Eschmann, general manager of distribution, all of these pictures are listed and given definite release dates. The pictures and their release dates are:

February 4: "When a Man's a Man," a Harold Bell Wright story produced by Principal Pictures Corp. John Bowers and Marguerite de la Motte are in the principal roles. More than 1,400,000 copies of this novel have already been sold.

February 11: "The Love Master," starring Strongheart and presented by Jane Murfin and Lawrence Trimble. The famous police dog is seen in his third picture, an outdoor story with the action laid in the Northwest.

February 18: "Flowing Gold," Richard Walton Tully's production of the Rex Beach story of the Texan oil fields in 1919. Milton Sills and Anna Q. Nilsson have important roles.

February 25: "Galloping Fish," a Thomas H. Ince comedy which is expected to duplicate the success of "The Hottentot." Louise Fazenda heads the all-star cast.

March 3: Norma Talmadge in "Secrets," a romantic story adapted from the stage success of the same name. The story covers a period of forty years. Eugene O'Brien is opposite the star and Frank Borzage directed.

March 10: "Torment," a Maurice Tourneur production presented by M. C. Levee. This is a melodrama with the action laid in four countries, culminating in Japan at the time of the recent earthquake. Owen Moore and Bessie Love have important roles.

March 17: "The Enchanted Cottage," in which Richard Barthelmess appears in one of his strongest roles. May McAvoy is opposite the star and John S. Robertson directed. The picture is an adaptation of the drama by Sir Arthur Wing Pinero.

March 24: "Lilies of the Field," the first of the Corinne Griffith Productions, in which the star appears with Conway Tearle. It is a society drama rich in heart interest. John Francis Dillon, director of "Flaming Youth," directed.

March 31: "A Son of the Sahara," Edwin Carewe's production, now in work in Algiers. The cast includes Bert Lytell, Claire Windsor, Rosemary Theby, Montagu Love, Walter McGrail and Paul Panzer. Following the Sahara scenes, the interiors will be made in Paris.

April 7: "Against the Rules," a Thomas H. Ince production adapted from the story by Frank R. Adams. Percy Marmont and Leatrice Joy will play the leading roles.

April 14: "The Goldfish," Constance Talmadge's new comedy of New York life directed by Jerome Storm. The star is supported by Jack Mulhall, Jean Hersholt and Zasu Pitts.

April 21: "The Woman on the Jury," First National's own production of the powerful dramatic stage play. Sylvia Breamer has been selected for the leading role and Harry Hoyt will direct.

April 28: "Cytherea," a Samuel Goldwyn-George Fitzmaurice production, now in work. In 1922 the novel, "Cytherea," by Joseph Hergesheimer, was one of the most discussed novels of the year. Lewis Stone, Alma Rubens and Constance Bennett will appear in the screen version.

May 5: "Those Who Dance," a Thomas H. Ince production from the story by George Kibbe Turner. Blanche Sweet, of "Anna Christie" fame, Bessie Love and Warner Baxter will appear in this picture.

May 12: "Sundown," First National's epic of the passing of the Old West now being filmed in Mexico, where Director Larry Trimble is filming the largest herds of cattle in America on America's largest ranch. Roy Stewart will play the leading masculine role.

May 19: "The White Moth," a new Maurice Tourneur production presented by M. C. Levee. It is a society drama in which Barbara La Marr will appear in the leading role.

May 26: "For Sale," a dramatic story which will be the second offering of Corinne Griffith Productions, Inc.

June 3: "The Ragged Messenger," W. B. Maxwell's society drama, which Edwin Carewe will produce.

June 10: "The Perfect Flapper," a magazine story, which will serve as Colleen Moore's newest picture. Like "Flaming Youth" it places Miss Moore in the type of role in which she excels.

June 17: "Flaming Wives," a forthcoming First National special, as yet uncast.

The First National 1924 Twenty has the advantage of offering everything in the way of screen entertainment from uproarious comedy to the most powerful drama. Its stars include Norma and Constance Talmadge, Colleen Moore, Barbara La Marr, Corinne Griffith, Sylvia Breamer, Richard Barthelmess, Ben Alexander and Milton Sills. Other players who will be prominently identified with the 1924 Twenty are Owen Moore, Bessie Love, Percy Marmont, Leatrice Joy, Anna Q. Nilsson, Claire Windsor, Louise Fazenda, May McAvoy, Rosemary Theby, Alma Rubens and Ben Lyon.

Carter Special Ready

"The Arizona Express," stage melodrama by Lincoln J. Carter, has been completed at the William Fox West Coast Studios. Tom Buckingham directed the production, which is one of the big Fox specials for this season and is scheduled for release next month. Pauline Starke and David Butler have the leading roles. Others are: Evelyn Brent, Anne Cornwall, Harold Goodwin, Francis MacDonald, Frank Beal and William Humphrey.

Carter's play was adapted to the screen by Fred Jackson and Robert N. Lee.



Scene from "The Man Who Would Not Die," the first of an Indian Frontier Series, in two reels. The series is released by Pathe.

"Marriage Circle" Premiere Is Launched by Will Rogers

WILL ROGERS, who showed himself a master of the humorous phrase in various functions as toastmaster while in the East, acted as master of ceremonies during the western opening of Ernst Lubitsch's latest production, "The Marriage Circle," at Grauman's Rialto Theatre, Los Angeles, on January 16.

The world premiere was a representative affair, with stars, directors, big producers and leading men of the film industry present. The audience was both sympathetic and responsive. Will Rogers introduced the members of the cast. Commenting on Marie Prevost, he said that after this picture she could throw away her one-piece suit, and did not have to play with Ben Turpin any longer. He praised the picture highly, saying, "It will be much more popular than 'The Ten Commandments'—some people don't know the ten commandments, but in this picture they know what is going on all the time."

"Roping in" some of the stars in the audience, he made Pola Negri get up, which she first modestly declined to do. "No, this is Ernst's night," she said. Finally she arose and, bending over to Lubitsch, who sat right behind her, pressed a large bouquet of lilies of the valley and orchids in his hand, pulled him from his seat, until they both stood in the glare of the spotlight. Then came Will Rogers' voice: "A great combination, Pola and Ernst, the two people who have made each other famous." This was followed by thunderous applause.

Some of the Los Angeles newspaper reviews follow:

Evening Express: "This amazingly modest director, who works so magically with human elements through the medium of the silver sheet, has every reason to be proud and happy over his accomplishment. * * * The impulses were true to elemental universal formulas. * * * The setting of the pictorial narration would disclose numerous delicious touches, mostly emitting a slyly satirical humor that caught the audience frequently in its sweep last evening. Likewise, the film is remarkable for its absence of titles, pantomime telling the story almost entirely."

Times: "Gay, glittering, frivolous, merry, clever, smart—but stop! I'll run out of adjectives. * * * Intimate, joyous and genial was the mood, and it was all brought by the cleverness, the skill, the charm of what promises to be one of the most successful productions of the fall and winter season. * * * I know of nothing more delicious than the way developments are planted in the plot. * * * It is all very natural, human and spontaneous. * * * Miss Prevost is veritably a reigning queen of the comedy as a result of this picture. She seems to have found a real high-road to fame at last."

Examiner: "Ernst Lubitsch gives us tangled matrimony with a laugh in every knot. * * * It eliminates the obvious, whether it be of symbol, gesture or glance. * * * The film radiates laughter. You make merry with and at the characters of the drama. * * * Suavity of gesture, innuendo of glance, the cynicism of a smile are touches of genius demonstrated in every foot of film. * * * The picture is a triumph for Lubitsch, both in its story and in the delicacy with which it has been transcribed to the screen."

A New Background

Edwin Carewe's First production, "A Son of the Sahara," which he is producing in the Algerian Sahara will show El-Kantara, the Sahara's gateway, on the screen for the first time. The Governor General of Algeria only granted permission for the company to film scenes there after considerable deliberation.

Crandall a Mason

Harry M. Crandall, head of the Crandall Theatre chain, Washington, D. C., last week got some inside information as to the treatment accorded those courageous souls who would join the Masonic order. In other words, Mr. Crandall has joined the Masons.

No Action Yet on Censor Repeal Bill

The past week brought forth no new angles to the motion picture censorship repeal situation in New York state. The bill introduced some time ago by Assemblyman Frederick L. Hackenburg still lies dormant in committee and thus far no movement has been instituted to report the same out or to call for a public hearing on the same. This does not signify, however, that there is no great interest in the measure. Up to the present time, the legislature has done little or nothing other than the introduction of bills. None has been reported out of committee nor have any hearings been scheduled. Activity on the repeal bill will probably come the latter part of February.

A. M. P. A. Hears Schenck

The production of motion pictures is such an individual business proposition that the man engaged in it should not only give it his money but should devote all of his time to its betterment. If he cannot devote his time as well as his money then the industry would be far better off if such an individual withdrew entirely. This is what Joseph M. Schenck, recently elected president of the newly organized association of western producers, told those attending the A. M. P. A. luncheon on Thursday, January 24.

New Vitagraph Title

"A Battle of Love and Roses" has been decided upon as the title for George Randolph Chester's novel which David Smith has just finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leading roles in a cast which includes Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.

Paramount Signs Crosland

Alan Crosland has been signed by the Famous Players-Lasky Corporation to a long-term contract under the terms of which he will direct a series of special productions for Paramount.

The first of the Crosland productions, according to the Paramount announcement, will be "Sinners in Heaven," novel by Clive Arden. This picture will be produced with an all-star cast at Paramount's Long Island studio. Present plans call for its starting early in March.



Scene from "The Merry Go Round," a big Universal production featuring Norman Kerry and Mary Philbin

Sixteen at Once

"Little Old New York," starring Marion Davies, which is sweeping the nation as a box-office attraction, continues its brilliant success in New York. The picturesque Cosmopolitan production, in which Miss Davies has scored a notable triumph, is showing this week in sixteen of the Marcus Loew theatres with the result that the amusement sections of the New York newspapers this week, particularly on Sunday, looked like special editions gotten out for Marion Davies in "Little Old New York."

The Loew theatres in which "Little Old New York" is showing this week for engagements varying from two to four days are: Lexington, American, Eighty-Third Street, Lincoln, Greeley Square, Orpheum, Victoria, Delancey, Avenue B., New York, Forty-Second Street, Circle, 116th Street, Seventh Ave. and Rio. Engagements in all the other Loew theatres will follow, seventeen weeks, or about 121 days of actual playing time, having been allotted "Little Old New York" by the Loew circuit of Greater New York.

Chas. Jones' Next

Charles Jones' next starring picture for William Fox, which is in course of production at the Fox West Coast Studios, has been given the final title of "The Vagabond Trail." William Wellman is directing. The story is by George Owen Baxter and the scenario is the work of Doty Hobart.

Marian Nixon, who played opposite Jones in "Cupid's Fireman," is his leading lady again in this production. The complete cast of principals includes Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine and Harry Lonsdale.

Added to Cast

Raymond Hatton, Spottiswoode Aitken and Fred Butler have been added to the cast of Cecil B. DeMille's new picture, "Triumph," which has just gone into production. These three well-known character actors will appear with Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Theodore Kosloff, Robert Edeson, Anne Cornwall and Shannon Day, who have been previously mentioned. Hatton, it is said, is slated for one of those whimsical characters in which he gained distinction in earlier Cecil B. DeMille productions.

Warner Bros. Inaugurate "Washington Week" Tieup

WESLEY BARRY, the youthful Warner Brothers star, will address schools, lead parades and make personal appearances in scores of theatres throughout the country, in connection with the special "Washington Week" inaugurated by Warner Brothers. They will release "George Washington, Jr.," Barry's latest vehicle, during the week in which the birthday of "the father of our country" is celebrated.

The opportunity to make a good tie-up presented itself, when the picture was completed in time. Plans laid have developed wonderfully, and the fact that Barry is an idol among all school kids will insure full houses to the exhibitors booking it.

Already every available print has been booked, exhibitors realizing what a valuable drawing card this adaptation of the play of the same name by George M. Cohan would prove during the week that George Washington's birthday is commemorated. In every city, town and hamlet where "George Washington, Jr.," is played, a special drive will be made to interest everybody.

Arrangements have been made with various historical societies and schools, where Barry will deliver a talk during the ceremonial exercises. These exercises will be held on different days of the week, it being impossible for him to be everywhere on February 22. Exhibitors are arranging to have school children march in parade formation to the theatre, headed by Wesley himself.

During this week Barry will be the busiest person in all Christendom. An itinerary has been arranged to keep him "on the jump" every minute of the day. When he will not be addressing school audiences, leading parades and making personal appearances, he will be making train connections.

Preview comments on "George Washington, Jr.," are flattering. It is the first picture wherein Wesley blossoms out as a full-grown, long-trousered individual, and as the 17-year-old lad who runs away from home on the track of the head of a gang of conspirators, he provides fun and entertainment. His supporting cast is composed of Gertrude Olmstead, Leon Bary, Charles Conklin, Otis Harlan, William Courtright and Edward Phillips. The direction is by Mal St. Clair.

Picks Distinctive Site

Hurst Gets Option on 3 Manhattan Blocks for Gigantic Studio

William O. Hurst has taken an option on a plot of land three city blocks in area, situated one and one half blocks north of the Lincoln avenue station of the Corona subway in the Borough of Queens, New York City.

This plot is the one on which officials of Distinctive Pictures Corporation, together with Mr. Hurst, and a group of associates, plan to build the giant co-operative motion picture studio, original announcement of which was made at the end of December.

The studio will be a multiple unit affair, with nine stages and as many individual carpenter shops, all supplied by a central power and heating plant.

John Lynch Wrote It

Distinctive's "Blood and Gold," the shooting of scenes for which was completed in New York City last week, is an original story by John Lynch. Distinctive engaged Conrad Nagel, Alma Rubens and Wyndham Standing to play the principal parts. George Macquarrie, Bela Lugost, Antonio D'Algy, Mme. LaViolet, Eleonora Hughes, Betty Jewel, Aubrey Smith and Fred Burton are also casted.

For March 17 Release

With Richard Barthelmess' return to work at Inspiration's Fort Lee Studio, John S. Robertson's production of "The Enchanted Cottage" is receiving its finishing touches. The picture is scheduled for release by First National, March 17th.





SCENES FROM "THREE WEEKS" BY ELINOR GLYN, A GOLDWYN PICTURE



SCENES FROM "THE MARRIAGE CIRCLE," A WARNER BROTHERS' CLASSIC OF THE SCREEN

"Sundown" Company Under Martial Rule in Mexico

UNDER the direction of Larry Trimble, the First National "Sundown" company is now in Mexico, filming the cattle herd scenes. The location company is one of the largest in the history of picture production.

Accompanied by air-service, cavalry, motor transport, signal corps, medical detachment, commissary and a battery of cameras, the First National company crossed the border into a two million acre cattle principality. There scenes showing 5,000 head of cattle will be filmed.

Earl Hudson, supervisor of First National Productions and the author of the story, sent the expedition out under army discipline. David Thompson, production manager, is in command.

From Columbus, N. M., a motor transport fleet carried the company to headquarters; an adobe building at a strategic point on the ranch. From this buliding a company street of tents will run out into the desert. There are forty tents in the double line in addition to mess and hospital shelter.

Available for reconnoitering and courier service will be a fast scout plane with a pilot and observer while a blimp will be anchored over the scene of action as a camera base for aerial views of the mighty herd. Veterans of the Signal Corps are establishing wireless for sending and receiving at headquarters.

F. B. O.'s Sales Drive Honors Managing Director Thomson

THE Major Thomson Contract Expedition is the name of the new sales drive being conducted by the Film Booking Offices through its branch exchanges. The drive is being made in honor of Major Thomson, marking his recent appointment as Managing Director of F. B. O. The contest has opened with every branch manager and individual salesman striving hard for the substantial prizes being awarded.

Inasmuch as the drive is being made in honor of Major Thomson, it was considered appropriate to conduct it under military "rules and regulations." Major Thomson was twice seriously wounded in the World War, and three times mentioned in dispatches for meritorious service. He was decorated by the French President and by King George.

Multi-colored literature is being mailed the exhibitors and a daily bulletin similar to the "Stars and Stripes" of U. S. Army fame is published and sent to the men in the "field." All correspondence throughout the organization is in military style, kindred to the regulation army orders. Each employee has an army rank.

The war indemnities being offered the troops are very generous; $4,000 will go to the winning regiments while $1,000 in weekly awards will be given the leaders.

PLAY A WINNER!
"Gambling Wives"
THE REAL SURE-FIRE
BOX OFFICE TIP FOR 1924

"Love and Lies"

On advices from the Thos. H. Ince studio the Hodkinson Corporation announces that the second production in the James Kirkwood-Lila Lee series will be "Love and Lies." "Love and Lies" will follow "Love's Whirlpool" on the Hodkinson schedule of releases but no definite dates have as yet been set for either production.

Pelley a Busy Writer

Contributing Screen Plots to Many Companies

When a writer of screen plots turns out his photoplays with an eye toward the exploitation possibilities he is bound to benefit by the reaction, and that is the case of William Dudley Pelley, who is rapidly becoming the foremost contributor of photoplay plots for the silver screen. Because of the many exploitation possibilities contained in each Pelley plot, exhibitors are appreciating Pelley stories on their screens, and more producers are also seeking them for vehicles for their stars.

In the Pelley plot, "Torment," produced by Maurice Tourneur for First National, exhibitors are said to have a production that they can go the limit on, with smashing posters and every accessory which is so indispensable. The William Fox production, "Ladies to Board," starring Tom Mix, also presents endless advertising possibilities, with the many unusual twists in the story giving angles of the different sort to exploit. "Courtin' Calamity," a Universal picture starring Hoot Gibson, is a third Pelley plot which is being handled in a big way and which is called "sure-fire box-office insurance for the exhibitor."

Besides these three photoplays nearing release date, there are two other Pelley plots now going into production, with a number of others to follow shortly.

Badger Gets Big Staff

Director Making Every Effort to Insure Success of Metro Feature

Clarence Badger, who is directing "The Shooting of Dan McGrew," the Sawyer-Lubin production that Metro will release later in the season, has gathered a large staff to assist him in the production of this picture. It is being made at the Metro studios in Hollywood and in addition to his own staff Mr. Badger is receiving assistance from Metro's technical group.

Dan O'Brien is acting as assistant to Mr. Badger and Charles Hunt as assistant to Arthur Sawyer, under whose supervision "The Shooting of Dan McGrew" is being made. Barney Lubin is production manager, while Rudolph Berqueist, cameraman, is chief of this division, assisted by Reginald Lanning.

Billy Flecker has been engaged to work with Bert Ennis in making special publicity photographic material.

"Fool" Set Built

Fox Erects Vast Cathedral Set Featured in Pollock Play

A most elaborate set is that of the cathedral built for the screen version of Channing Pollock's stage play, "The Fool," which is in production at the William Fox New York Studios. A complete church interior with altar, murals, stained glass windows, high naves and transepts, organ and several hundred pews has been built to cover practically half of the huge studio building.

Edmund Lowe appeared before the camera last week for the first time in his role of Daniel Gilchrist, the inspiring character of the clergyman around whom the story of "The Fool" was written. Brenda Bond has been selected to portray "Dilly," the flapper, and Raymond Bloomer will play "Jerry," the young capitalist and mine owner. The other principals probably will be selected this week.

"The Fool," in book form, has gone into its third printing and is being used as a textbook in many dramatic schools and literary classes throughout the country. The play is now being introduced to the chief inland cities by seven road companies.

Author Praises Film

Vitagraph's "My Man" Pleases G. R. Chester

George Randolph Chester saw another of his novels transformed to the screen at the Vitagraph Studios last week when he was given a pre-release showing of "My Man," a picturization of "A Tale of Red Roses." Mr. Chester was so enthusiastic about the picture that he telegraphed a congratulatory message to David Smith, the producer, at once.

"Congratulations. You have made a picture of fine entertainment value," the telegram read. "Patsy Ruth Miller is splendid. She is the ideal Molly. Dustin Farnum was never better and the entire cast was selected with a keen eye and sympathy for the author's creations. It is certainly a great satisfaction to a writer who sells the motion picture rights to his stories to find that the director has followed with kindly faithfulness the book."

"My Man" will be shipped to Vitagraph exchanges this week.

Praise "Souvenir"

Great Hopes for Associated Exhibitors' Release

Executives of Associated Exhibitors had their first view this week of "Souvenir," which has been set for release March 9, and they now profess to be more than ever confident that this second of the Halperin Productions' attractions for Associated distribution is destined to prove a big winner. The first print of the film was brought to New York by Edward Halperin, a member of the producing company and of the production staff.

Agnes Ayres and Percy Marmount, the featured players, are said to do in their respective characterizations—a Russian girl and a street singer who rises to fame—work which lifts each to a new high level of artistry. In the supporting cast are Kathlyn Williams, George Siegmann, Robert McKim, Leon White, Otto Lederer, Rosa Rosenova, John George, Ynez Seabury, William Orlamond and Mary Alden.

"If Winter Comes" Establishes Great Run at Cleveland House

IF WINTER COMES," the William Fox picturization of A. S. M. Hutchinson's novel, has just finished a four-week run at the Circle Theatre, Cleveland. This house is located five miles from the downtown theatrical district and never has held a picture longer than two weeks before, it is said.

The Fox special opened in Cleveland on a reserved seat scale, but after the first week the attraction was shown continuously in order to take care of the crowds drawn to the Circle. "If Winter Comes" drew capacity audiences against strong competition for the entire four weeks' stay, and Martin Printz, the manager of the Circle, said he felt that it could have been held over another week, but previous bookings prevented.

The Circle premiere was preceded by a three weeks' advertising campaign, which included street car cards, window displays and outdoor advertising, in addition to three times the usual amount of newspaper space. An elaborate prologue with a cabin built on the stage in front of a painted winter scene was used with special musical effects. A quartet was introduced in this scene and they sang the song, "If Winter Comes."

"If Winter Comes" was praised by Cleveland critics. The News-Leader: "For once it can be recorded with all truthfulness and sincerity, the screen receives a celluloid version of a book that is superior to the book itself." The Plain-Dealer: "You will find in 'If Winter Comes,' the Circle's picture, one of those singular instances wherein an acquaintanceship with the book makes for greater enjoyment of the film." The Cleveland Press: "It is a fine, sincere picture, which tells a real story. Those who made the picture had the good judgment to try to interpret the novel as Hutchinson wrote it."

Over 2000 Present at Big Annual Ball of the T. O. C. C.

THE fourth annual ball of the New York Theatre Owners Chamber of Commerce at the Astor Hotel on January 24 was even a more brilliant success than its predecessors. This affair has gained a natural momentum since its inception, but the latest ball eclipsed all forerunners starting from scratch.

Interest was added to the ball by the coronation of the King and the Queen of Screenland, as elected by the metropolitan public in a contest conducted by exhibitor members of the Theatre Owners Chamber of Commerce. Rudolph Valentino and Marion Davies were adjudged winners of the royal popularity contest and were duly crowned King and Queen when the ball was at its height.

Nils Grantland, publicity director of the Loew theatres, was master of ceremonies and was assisted in the coronation fastivities by the royal jesters, Eddie Cantor and Fannie Bryce.

Over 2,000 persons witnessed the affair. Charles O'Reilly, president of the Theatre Owners Chamber of Commerce, and William Brandt, chairman of the ball committee, had the satisfaction of realizing that not only did each individaul there have a royal good time, but that the contact established between the public and the many stars present had the effect of intensifying New York's devotion to the screen.

Silver loving cups, suitably inscribed, were presented to Miss Davies and Mr. Valentino by the Theatre Owners Chamber of Commerce.

The affair was the occasion for the turning out of many stars and business executives of the industry, and officials of the city. Mr. and Mrs. J. D. Williams gave a dinner party for Rudolph Valentino and entertained as their guests Helene Chadwick, Lois Wilson, Betty Compson and Richard Dix.

Warner Brothers gave a party for their star, Irene Rich.

Anita Loos, John Emerson, Justine Johnstone, Walter Wanger, Richard Barthelmess, Mary Hay, Seena Owen, Anita Stewart, Vera Gordon, Alma Rubens, Jack Holt, Pauline Garon, were among the luminaries who caught the public eye.

Practically the entire cast of the Ziegfeld Follies entertained, assisted by Paul Whiteman and his band. Motion pictures of the ball were shown at an "early" hour in the morning. The Theatre Owners Chamber of Commerce is to be congratulated on the splendid manner in which the whole affair was staged and executed. The organization overlooked nothing in intrenching the movies and the personalities of the movies more solidly than ever with the New York public.


A blazing drama of the white-hot days of peril on the Eastern Frontier

Leatherstocking
from the world-famous novels by
James Fenimore Cooper
Coming Soon
Pathéserial

The day it's released w

Daniel Carson Goodman's

WEEK

HUSB

with

ALMA

MONTAGU LOVE—PAUL PAN

ESPECIALLY produced by Daniel Carson Goodman for the finest FIRST-RUN theatres everywhere. The biggest Independent Classic of the present season. Watch 'em all scramble for this picture when it's released. ALMA RUBENS, MONTAGU LOVE, MAURICE COSTELLO and big cast put over a picture the public will flock to see.



When the husband's away—

EQUITY PICTURES

723 SEVENTH AVENUE

atch 'em all scramble for latest Box-Office Crash

END ANDS

RUBENS

ZER — MAURICE COSTELLO

SPECIAL oil paintings, special paper, accessories, everything done special for "WEEK END HUSBANDS." Here's a State Right production that will mop up. Don't wait! Don't delay! Write, wire or long distance call us for terms and open territory! It's going like hot cakes! And the first Independent to get it is going to get top money with it.

CORPORATION

NEW YORK CITY



—Some wives will play!



SCENES FROM F. B. O.'S SERIES OF "THE TELEPHONE GIRL"

"Blizzard" and Mix Feature Are Latest on Fox Market

"THE BLIZZARD," a William Fox special production, adapted from the novel by Dr. Selma Lagerlof; "Ladies to Board," a program feature starring Tom Mix, and a Fox Educational Entertainment, "The Midnight Sun," are announced for release by Fox Film Corporation, the week of February 3. "Be Yourself," an Al St. John comedy, and a new Imperial comedy, "The Cow Boys," will both be released on February 10.

"The Blizzard" is the screen version of the novel, "The Story of a Country House," by Dr. Lagerlof, winner of the Nobel prize for literature. The National Board of Review has selected this production among the forty best pictures of the year. Mary Johnson has the leading role. Einar Hansson portrays Gunnar Hede, the young artist who loses his mind in the terror of a stampede of reindeer during a terrific blizzard. The supporting cast includes many well known Swedish artists.

In "Ladies to Board," Tom Mix falls heir to a sanatorium for old ladies. This story, which is from the pen of William Dudley Pelley, recites the experience of a hard-boiled cowpuncher and his trials and troubles in attempting to run an old ladies' home. Jack Blystone, who directed Mix in "Soft Boiled," which first presented Mix in a comedy role, also directed this picture.

Gertrude Olmsted, who was recently seen in "Cameo Kirby," is the new leading lady for Mix. The other principals are Phil McCullough, Pee Wee Holmes, Dolores Rousse and Gertrude Claire.



They have thrilled every child: they are loved by every boy: read and re-read by every adult

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Without a Pre-view

"Woman of Paris" Sets Precedent in London

An established precedent in the showing of American film productions in England has been upset by the booking of Charles Chaplin's "A Woman of Paris" without the usual formality of a public pre-view. The directors of the New Tivoli Theatre, London, booked the famous Chaplin drama for a four weeks' engagement, opening February 25, after viewing the picture at a private screening, paying the highest price yet paid for an American photoplay in England, it is claimed.

The New Tivoli is on London's main thoroughfare, The Strand, and is probably the newest and most fashionable of the London picture houses. It is built on the site of the historic old Tivoli Music Hall—the theatre, by the way, in which Charlie Chaplin made his last appearance in England as a vaudeville artist.

Head Trade Boards

The simultaneous election of F. L. McNamee, manager of the Washington, D. C., branch of the Film Booking Offices, and Harry Hart, exchange manager at Milwaukee, as the new presidents of their respective Film Boards of Trade, pays a stirring tribute to the popularity and leadership of the F. B. O. exchange managers throughout the country.

In addition to Hart at Milwaukee and McNamee at Washington, Paul Tessier, New Orleans, and S. J. Goldman, San Francisco, are other F. B. O. exchange managers, who head the Film Boards in their territories.

Gorman Joins Chadwick

Prominent Independent Will Make 4 Specials for Chadwick

Chadwick Pictures Corporation contracted with John Gorman, head of John Gorman Productions, Inc., to make four specials. This is the second important contract consummated by Chadwick Pictures Corporation within a fortnight. Two weeks ago Anna Q. Nilsson was signed. She will appear in the Hunt Stromberg production, "The Fire Patrol." This picture, the first release of a series of six productions, will be available next month.

John Gorman will produce for Chadwick in eastern and coast studios. In all probability, the first picture will be made in an eastern studio. All the Gorman productions for Chadwick will be all-star cast specials. These will include such stars as Madge Bellamy, Anna Q. Nilsson, May McAvoy and Milton Sills.

All arrangements were concluded this week by I. E. Chadwick and Gorman, who came to New York from the coast. Gorman brought the negative of his latest production, "Eyes of Hollywood," featuring 30 stars.

"Daddies" Well Directed

Los Angeles Critic Lauds Warner Special for February Release

"One of the most charming and amusing screen comedies I have ever seen," is the way Hallett Abend, Los Angeles Times critic, characterizes "Daddies," the Warner Brothers production, adapted from the John L. Hobble play and David Belasco stage success. Abend viewed "Daddies" in the Warner west coast projection room.

"William A. Seiter deserves credit in large measure for the whimsical manner in which he has handled the comedy scenes. 'Daddies' is the best work he has turned out. The photography of John Stumar is exactly what Mr. Seiter needed to bring out the best of his directorial efforts.

In the cast of this picture are: Mae Marsh, Harry Myers, Claude Gillingwater, Willard Louis, Claire Adams, Craufurd Kent, Boyce Coombe, Georgia Woodthorpe, Otto Hoffman, Milly Davenport, Muriel Frances Dana, Priscilla Dean Moran, De Briac Twins and King Evers. The release has been set for February.

Making Progress

David Smith is advancing rapidly with his production of "Borrowed Husbands," the Vitagraph picturization of Mildred K. Barbour's novel. Florence Vidor and Robert Fordon were in the first scenes taken.

Chaplin at Work

For the first time in more than a year Charles Chaplin dons the familiar derby hat, slips into the oversize shoes, folds about himself the baggy breeches and, with his trick coat and cane, the little mustache—becomes Charlie Chaplin again.

With his story selected and mostly whipped into shape for the beginning of actual shooting, Chaplin is just about all set to begin production work on his first comedy feature film for United Artists Corporation release.

The building of sets, the first actual signs of production, are in evidence at the Chaplin studio. Filming of the story, which will be based on the days of the "Forty Niners" and the gold rush to California and the Klondike fields, is set to begin any day, so exhibitors and public have much to look forward to.

Mack Swain has been engaged for one of the principal supporting roles, although Chaplin has not yet announced his selection of a leading woman, nor has he settled upon a definite title under which this film will go to the public.

Four Ince Productions in Work for First National Release

FOUR Thomas H. Ince productions are now in work at the Ince studios at Culver City, Calif., for release through Associated First National Pictures, Inc., during the present year.

The first of these is a comedy, "Galloping Fish," an adaptation of Frank R. Adams' story, "Friend Wife," with Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Ricksen in the leading roles. It is now in the cutting room at the Ince studios. The picture, which was directed by Del Andrews under personal supervision of Mr. Ince, features a trained seal.

John Griffith Wray, who directed "Anna Christie," is just completing a new drama temporarily titled "Against the Rules." Against the setting of a forgotten island of the South Seas, this love story of a young missionary and a white woman, an unhappy bride who is washed up on the island after she has tried to commit suicide from the deck of her husband's yacht, has been told. Leatrice Joy, Percy Marmont and Adolph Menjou have the leading roles of the production.

Another Ince company under direction of Lambert Hillyer is filming "Those Who Dance," billed as the "surprise picture" of the year. Beyond the fact that it is based on George Kibbe Turner's story of the same name, Mr. Ince has not revealed the theme of the drama. A novel twist, it is said, has been added to the plot by combining the original story with one of the most discussed of modern day questions. Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew, Lucille Ricksen and Lydia Knott are included in the all-star cast.

The feature of Mr. Ince's production schedule for the new year will be a mammoth "western" for which spectacular action scenes already have been filmed. The story is an adaptation of Courtney Ryley Cooper's historical novel, "The Last Frontier."

Metro's Third Progressing

Mae Murray's newest and third picture for Metro's current season, "Mademoiselle Midnight," is well into production, all of the principal players having been selected and the sets for the opening scenes erected. Robert Z. Leonard, under whose direction "Mademoiselle Midnight" is being filmed, has already completed the opening sequences and has taken his company to location grounds in California for exterior scenes.

Mr. Leonard expects to complete "Mademoiselle Midnight" in about two and a half months. The supporting cast: Monte Blue, Robert McKim, Robert Edeson, Otis Harlan, Johnny Arthur, Nick de Ruiz, Evelyn Selbie, John Sainpolis, J. Farrel MacDonald, Earl Schenck, Paul Weigal and Clarissa Selwynne.

"Mademoiselle Midnight" was written by Leon Roberts. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions.

Sales Changes

The following changes in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

C. E. Peppiatt, formerly branch manager at the Charlotte exchange, has been appointed branch manager at Memphis, succeeding M. W. Davis, resigned.

Hugh Owens, formerly salesman at New Orleans, has been appointed branch manager at Charlotte, succeeding Mr. Peppiatt.

M. W. Kempner, formerly branch manager at Albany, has been appointed branch manager at Buffalo, succeeding R. J. McManus, resigned.

J. H. MacIntyre, formerly manager of the Maine exchange, has been transferred at Albany, succeeding Mr. Kempner.

William Erbb, formerly salesman at the Maine exchange, has been promoted to branch manager, succeeding Mr. MacIntyre.

Box-office Reports Elect Four First National Stars

DURING his stay at the West Coast studios of First National, Richard A. Rowland, production manager, will pass upon plans for the coming activities of the four new stars, Colleen Moore, Corinne Griffith, Barbara La Marr and Ben Alexander. The production program outlined by Mr. Rowland and Earl J. Hudson bids fair to place this quartet of players at the top of the list of box-office attractions.

The selection of the four First National stars was in accord with this company's policy of picking only those who have risen in popular favor by reason of exceptional ability. During past months, weekly reports on the drawing power of players in different localities, received from big exhibitors, have shown such a strong demand for Miss Griffith, Miss Moore, Miss La Marr and Ben Alexander that they advanced naturally into the star class.

Checking over the reports from exhibitors, it appears that Colleen Moore and Corinne Griffith have grown more rapidly in popular favor than any other two First National actresses. Both of these players had been progressing steadily, but it remained for the success scored in "Flaming Youth" and "Black Oxen" to place them in the first flight of box-office stars.

It is proposed to follow these productions with others equally strong. In "Lilies of the Field" Miss Griffith has a role suited to her personality. This picture has been reviewed on the West Coast and pronounced even better than "Black Oxen." Following a brief visit to New York, Miss Griffith will return to the studios to start work on a production with the interesting title of "For Sale."

First National has cast Colleen Moore in a production entitled, "The Perfect Flapper," scheduled for spring release. It is expected that for a time, at least, she will continue in pictures of a similar nature.

Reports show that "The Eternal City" is contributing substantially to Barbara La Marr's fame as one of the most beautiful and alluring actresses on the screen. In "The White Moth," a Maurice Tourneur production, she has a society drama rich in emotional possibilities.



Scene from "Just a Minute," starring Charles Chase, a one reel comedy produced by Hal Roach for release by Pathe

Burr's Big Sale

C. C. Burr recently sold franchise rights on the Burr special productions, "Three O'clock in the Morning" and "Restless Wives" to W. K. Jenkins, President of the Enterprise Distributing Corporation for the entire Southern States and Oklahoma, Texas, Arkansas, Missouri, Kansas, Iowa, Nebraska and Southern Illinois.

First Starring Play Is Named for Leatice Joy

LEATRICE JOY will be formally introduced to the public as a Paramount star in an adaptation of "Worldly Goods," by Sophie Kerr, which is now running serially in the Ladies' Home Journal. This announcement was made this week at Hollywood by Jesse L. Lasky, who stated that the picture would be directed by Joseph Henabery and would be started at the West Coast studio as soon as Miss Joy finishes her work in Cecil B. DeMille's current production, "Triumph," in which she heads the list of featured players.

"Worldly Goods" was selected for Miss Joy's initial starring picture only after the most careful consideration of a score or more of stories in an effort to find an ideal role in which the talent and beauty of the popular young actress could be revealed to the best advantage. It is a domestic drama in which lack of money serves as the test of character for both the young bride and her husband. Unlike the usual story involving such a situation, it is the women who wavers and finally triumphs in the supreme test.

The promotion of Miss Joy to stardom by Paramount partakes of the nature of a formal recognition and confirmation of the verdict rendered in her case some time ago by the public. From the time of her appearance in the leading feminine role in Cecil B. DeMille's "Manslaughter," she has been regarded as a star by the picture-going public everywhere.

Makes Debut in Boston

The pictured adaptation of "The Yankee Consul," with Douglas MacLean as the star, appears to be scoring as great a success in Boston as did the original musical comedy, which made its debut in the Massachusetts capital just twenty years ago. It was in celebration of the anniversary that the picture started its world premiere—a pre-release—at the Fenway Theatre, last week.

Having broken the Fenway's Saturday night attendance record at the opening showing, and packed the house to capacity at each Sunday performance, the attraction has continued to draw big crowds daily ever since, according to reports received by Associated Exhibitors in New York and the testimony of the Boston newspapers.



Off to West Indies

Tom Terriss Filming "Bandolero" for Goldwyn

Tom Terriss, with whom Goldwyn Pictures Corporation arranged to direct the picturization of Paul Gwynne's novel of Spain, "The Bandolero," has left New York with the principal members of his cast to begin photography in Cuba and the Bahamas. Pedro de Cordoba, famous on both stage and screen as an interpreter of Latin types, has been engaged for the leading role. Other leading members of the cast are Renee Adoree, Arthur Edmund Carew, the Svengali of the film version of "Trilby," and Gustave von Seyffertitz, who was the Professor Moriarity in John Barrymore's "Sherlock Holmes" and has recently been appearing in Cosmopolitan productions.

Paul Gwynne is an English novelist who has specialized in the writing of Spanish stories. He knows Spain, its people and their customs almost as well as a native and has managed to get the color, the fierce passions and hot love of that nation into his stories. "The Bandolero" is considered one of the best of his novels and Goldwyn believes that it will make first-rate screen material.

Buy "Aren't We All?"

To Be a Paramount Release—Other Acquisitions

One of the most important acquisitions of dramatic property to be announced this year was made public by Jesse L. Lasky's office this week when it was declared that "Aren't We All?" Frederick Lonsdale's comedy which has been running nearly a year at the Gaiety Theatre, New York, has been purchased by Famous Players-Lasky Corporation and will be put into production for release next fall. At the same time announcement was made of the purchase of two popular works of current fiction, "The Coast of Folly," by Coningsby Dawson, and "Roles," by Elizabeth Alexander.

With Cyril Maude as the star, "Aren't We All?" has been one of the big comedy hits in recent years on the New York stage, and was much sought after by motion picture producers. As written for the stage, the play was an ideal vehicle for Mr. Maude, but in its motion picture version it is likely that the role of the young wife will be given chief prominence and that it will be a vehicle for one of Paramount's feminine stars.

Lubitsch Second in N. Y.

Ernst Lubitsch's second American production, "The Marriage Circle," which will have its Broadway premiere at the Mark Strand Theatre, on February 3, is the first modern screen play of his ever shown in this country. The Strand is putting on an unusually large advertising campaign.

In Larger Quarters

On February 1, the New York branch of the Hodkinson Corporation moved into its new quarters at 729 Seventh avenue where there is almost twice the space formerly occupied at the Forty-sixth street address. Manager Dillon says that the move was necessitated by the increase in current business and to accommodate the new product coming with the expansion of the company's activities.







THREE BIG CHRISTIE COMEDIES
Dorothy Devore in "Stay Single"; Neal Burns and Babe London in "Call the Wagon" and Jimmie Adams and Christie Cast in "Aggravating Papa"

Vitagraph Gratified

Bookings for first runs of "Let Not Man Put Asunder," the J. Stuart Blackton special, with Pauline Frederick and Lou Tellegen in leading roles, are gratifying, Vitagraph executive offices report.

Kirkwood Feature Ready

"Discontented Husbands," the newest C. B. C.-Columbia production, featuring James Kirkwood, is ready for franchise holders, it is announced this week. First prints of the picture have been received at the New York offices of C. B. C.

"Innocence" Sold

"Innocence," the C. B. C. Film Sales Corporation special production featuring Anna Q. Nilsson, was sold this week for the New England territory to Certified Screen Attractions of Boston.

Buys Post Story

Metro has purchased Edwin Lefevre's famous story, "Face to Face," as a starring vehicle for Viola Dana for the 1924-25 season. The story was bought late last week by W. E. Atkinson, general manager of Metro, and Col. J. E. Brady, who is in charge of Metro's eastern scenario department. "Face to Face" appeared recently in The Saturday Evening Post.

Lowell Inc. Will Handle Own Distribution of "Floodgates"

THE Lowell Productions, Inc., through their president, John Lowell Russell, announce that they have determined to distribute their latest production, "Floodgates," on the Independent market.

Mr. Russell states: "After considering many offers from both national distributors and Independent releasing companies, my company, at a meeting of the Board of Directors, decided to market its latest picture direct to the Independent Exchanges through our own organization, for the reason that we, after a careful study, and having had experience with both mediums, believe that by this method we will be able to best serve the exchanges, and through them, the exhibitors. We can, by dealing direct with the Independent Exchanges, more closely co-operate with the exchanges and render them a greater service than we can through any outside organization.

"This must not be considered as a reflection on any of the distributing firms. They must give their time and attention to many, whereas we have only one picture, and our entire interest is centered in that one. In this way, too, we can supply our product to the Independent at a far lower price than it could be sold for if it had to pass through the hands of a middleman.

"We will back up our pictures with an elaborate advertising and exploitation campaign, and render every possible aid to the exchangemen."

New Congressional Bill May Correct Copyright Situation

PUBLISHERS of copyrighted music are to be prohibited from exacting a tribute from theatres and other users of music under the provisions of a bill introduced in the House of Representatives on January 26 by Representative Walter H. Newton (Rep.) of Minnesota. In explanation of his measure, Representative Newton has issued the following statement:

"The situation today with reference to the copyright law can be illustrated by the following: A composer publishes a piece of music. It is placed no sale all over the country, where it can be purchased by anyone and everyone. The moving picture theatre owner buys it and has his musician or musicians play it as an incident to the picture that he is putting on. Now, unless that theatre owner has first obtained permission from the publisher, by the payment of a royalty to publicly play the music which he has paid his good money for, he is liable in damages to the publisher for $100 for the first performance and $50 each for every subsequent infringement. It may very well by that the playing by the theatre has helped popularize the music and thereby increased the sales to the public generally. Nevertheless, the theatre owner is liable to respond in damages that I have mentioned.

"It would seem to me that this is a strange construction of the law and should be corrected by proper legislation. However, there is still another reason for this amendment. Inquiry on my part has developed that there are repeated instances where certain publishers, through secret representatives posing as patrons, have induced theatre managers to play certain copyrighted music. The manager grants the request of this supposed patron, and if only one bar of the music is played, he that minute is liable in damages. Shortly thereafter he finds himself waited upon by the local representative of the publisher, armed with the proof and demanding a settlement. The publishers should be protected, but no such thought was ever in the mind of Congress, in my judgment, when the law was passed. It was never intended to cover mere incidental playing, such as in a movie house, and certainly was never designed to promote the levying of a tribute of this kind through these conspiratory methods.

"I shall request very early hearings by the Committee on Patents, to whom the measure has been referred."

A similar bill was introduced in the House on June 21, 1921, by Chairman Lampert, of the Committee on Patents. Nothing was done with the measure at that time, but Representative Newton proposes to go right ahead and push the bill to conclusion at the present session of Congress.

Jack Hoxie Is Kept

"Ridgeway of Montana," from the pen of William McLeod Raine, will be the next starring vehicle for Jack Hoxie. Universal has purchased the story and it is being prepared in continuity by E. Richard Schayer.



MARY PICKFORD
As she appears in her latest United Artists release, "Dorothy Vernon of Haddon Hall"

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Has Brilliant Opening

Premiere of "Eternal City" Attended by Stars and Officials

One of the most spectacular openings Los Angeles has ever witnessed and certainly the most unusual of the present year took place on last Monday at Grauman's Million Dollar Theatre upon the initial presentation of "The Eternal City." This Samuel Goldwyn-George Fitzmaurice production, released by First National, either because of the presence of five stars in the cast or the unusual interest attached to the picture, which was filmed by Fitzmaurice in Rome, drew a crowd of screen stars and picture folk which represented every branch and every company in the industry. The attendance of the stars brought huge crowds of fans and police reserves were called an hour before the opening. Sun Light arcs illuminated the street and lobby of the theatre.

Mary and Doug were among the first to appear to be followed shortly by Constance Talmadge, Mary Miles Minter, Buster Collier, William S. Hart, Conrad Nagel, Boyle Workman, the acting mayor Los Angeles; Francis X. Bushman and Beverly Bayne, Creighton Hale, Eugene O'Brien, Syd Chaplin, Gloria Swanson, Ernest Torrence, Noah Beery, Mary Philbin, Dorothy Mackail, Pat O'Malley, Conway Tearle, Alec Francis, Julane Johnson, William Desmond, Carmel Myers, Roy Stewart, George Seigman, Norman Kerry, Jack Mulhall, Aileen Pringle, Abraham Lehr, M. C. Levee, Estelle Taylor, Al Kaufman, Maude George, Arthur Sawyer, Blanche Sweet, Bessie Love, Marshall Neilan, Sam Wood, Nita Naldi, Carl Miller and a host of others.

Fitzmaurice, who had just rushed to Los Angeles from New York, to recommence work on his forthcoming production of "Cytherea," was present with Barbara La Marr to receive the plaudits of the crowd on their excellent work.

Starts "Listen Lester"

The rush of activity at the F. B. O. lot was increased this week when the production of "Listen Lester" began under the direction of William Seiter. Sacramento Pictures Corporation is the producer. George O'Hara has an important role and others in the cast are. Alec Francis, Louise Fazenda, Eva Novak, Harry Myers, Dot Farley, Eugenie Gilbert, Lee Moran and Violet La Plante.

Rothacker Back

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., was back in Chicago February 1 after several weeks on the Coast.

Laemmle Month Celebration Gets Big Exhibitor Aid

FEBRUARY 1 marked the beginning of Laemmle month in all Universal exchanges. The celebration is in honor of Carl Laemmle's fortieth anniversary of his arrival in the United States.

The various exchanges are conducting a sales drive and competition. Al Lichtman, general manager of exchanges, says that the distributing offices will set new records during Laemmle Month. He bases his prediction on two things—the willingness of the sales force to put Laemmle Month over the top for Carl Laemmle, and the unusually good product Universal is offering for the mid-winter.

Exhibitors far and wide are lending great impetus to the Laemmle Month celebration, both by letters and wires of congratulation and felicitation to Laemmle over his forty years as an American, and by giving Universal a break in bookings during February. Many exhibitors are going to the extent of showing at least one Universal picture every day during Laemmle Month.

The officials of leading exhibitor organizations also are taking notice of Laemmle Month and are praising Laemmle for his clean cut business methods and fights for better film conditions. Instances of this feeling on the part of exhibitors are to be seen in the following excerpts:

"The object of the celebration is one that deserves to engage the attention of the entire industry," wrote H. J. Shad of Philadelphia, president of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware. "The present growth of the producing and exhibiting of motion pictures owes much to your foresight, your energy and your staunch support of square shooting business practices. You had faith when others faltered. You fought monopoly when others sold their birthright. You have ever been first in every movement designed to promote the business interests of the industry."

Ralph Talbot, president of the Oklahoma Theatre Owners and Managers Association, wrote to Laemmle as follows:

"How well do I remember your entrance into the producing business and your valiant fight with General Flimco. On behalf of the host of friends you and the Universal Film Company have made in Oklahoma, I send greetings. May the future years bring you a complete fulfillment of all your hope and aspirations."

Walter P. Wilson, president of the Motion Picture Association of Manitoba, sent the following wire to Laemmle:

"Permit me on behalf of the Motion Picture Association of Manitoba to offer you my sincere and hearty congratulations on the celebration of the fortieth anniversary of your arrival in the United States. Big trees from little acorns grow and the really marvelous growth of Universal is proof of the all-around squareness and fairness practiced by you in all your dealings with exhibitors. May you live long to enjoy your hard earned and deserving success."



In Schulberg Cast

Barbara Tennant and Evelyn Selbie, both famous character actresses, are the latest additions to the cast of Gasnier's Preferred Picture, "Poisoned Paradise," adapted from Robert W. Service's novel of Monte Carlo and now being filmed under B. P. Schulberg's supervision. Other screen favorites in this production include Kenneth Harlan, Clara Bow, Raymond Griffith, Carmel Myers, Josef Swickard, Victor Varconi, Andre de Beranger, Sam Allen, Frankie Lee, Peaches Jackson, Fred Stanton and Betty Brown.



PARAMOUNT CLAIMS ANOTHER "MIRACLE MAN" IN THE JOSEPH HENABERY PRODUCTION, "THE STRANGER," WITH BETTY COMPSON, RICHARD DIX, LEWIS STONE AND TULLY MARSHALL



LILLIAN GISH IN "THE WHITE SISTER," AN INSPIRATION PICTURE DISTRBUTED BY METRO

Noted European Actors in Rex Ingram's "The Arab"

REX INGRAM has drawn on ten different nationalities for the company with which he is now filming "The Arab," his next production for Metro—around Tunis and other parts of North Africa with the co-operation of the French Government and Arab chiefs. Edgar Selwyn's play, from which "The Arab" was adapted for Mr. Ingram, is based on the picturesque life of that part of the world and has an exactitude of parts that could not have been cast in this country and still maintain the illusion of reality. With the exception of Ramon Novarro and Alice Terry, who play the principal roles, the entire cast is composed of prominent players of various nationalities. And even at that Novarro is Mexican.

There is Maxudian, a celebrated French actor who is known in this country because he was Sarah Bernhardt's leading man during one of her tours here. Maxudian is also famous on the screen in France and latterly has been appearing at the famous Grand Guignol Theatre in Paris. His engagement with Mr. Ingram prevented his appearance in New York with this famous troupe during their engagement in America several months back.

There is Adelqui Millar, a Chilean actor who is well known on European screens. He has played opposite many of Europe's greatest film stars and it is nothing for Millar to make jumps from Paris to Rome to Vienna, to Berlin and, before the war, to Moscow to appear in big productions. His is one of the biggest reputations on the Continent.

A third player is Alexandresco, a Roumanian actress who has been appearing on the French stage and screen in revues, operettas and in straight dramatic roles. She is versatile and beautiful. Justa Uribe, a fourth in this bright constellation, is a Mexican dancer who left the Theatre Mayol in Paris on a leave of absence only after Ingram had made urgent pleas to the management. She plays a very important part. Gerald Robertshaw, an English actor who is very popular on the stage of England, is another whom Ingram drafted during his brief stay in London en route to Paris and Algeria. Then there are Paul Francesci and Count Jean de Limur, both well known actors in France, and Guiseppe di Campo, a young Italian "discovery" of Mr. Ingram's.



Luncheon Date Set

The semi-monthly luncheon of the Independent Motion Picture Producers and Distributors Association is scheduled for Thursday, February 7, at the Hotel Astor, New York City. Dr. A. H. Giannini, president of the Commercial Trust Company, and William A. Johnston, editor of the Motion Picture News, will be the guests and will speak.

Starts New Play

Marion Davies, star of Cosmopolitan productions, has begun work on "Janice Meredith," her next big super feature following "Yolanda," the Charles Major story which will soon be presented on Broadway.

E. Mason Hopper has been engaged to direct the picture.

Open Title Department

Division at Rothacker Plant Equipped With All Modern Devices

Some months ago Watterson R. Rothacker asked the technical staff of the Chicago laboratory to get busy on a new title department. He told them to take plenty of time planning and inventing so that when the new department was finished it would be years ahead of any other. The technicians took plenty of time and now that the new department is finished they defy the world to show them another as up-to-date.

All equipment was made to order from blueprints. A title shot in this department can't help being steady on the screen. University scientists were called in to make vibration tests with their delicate instruments. These tests showed that vibration has been eliminated just 312 per cent more than is necessary to insure screen steadiness.

New devices for panoramas and rolling titles are features of the new department. Also there is an improvement in the method of correcting odd frame lines sometimes found in the stuff sent in by cameramen of not very extensive experience.

The new department is closed off from the rest of the laboratory by a steel partition.

Camera Work Ended

"Poisoned Paradise" Will Be February Release of Preferred

Camera work was completed this week on B. P. Schulberg's newest Preferred Picture, "Poisoned Paradise," which has been under production for several months. The picture is now in the cutting room and will be ready for release in February.

Mr. Schulberg, who arrived in New York last week to confer with his partner, J. G. Bachmann, treasurer of Preferred Pictures Corporation, is highly enthusiastic about "Poisoned Paradise" as he says it represents a distinct departure from the usual film plot. The story is taken from Robert W. Service's novel of Monte Carlo, in which a new kind of romance is interwoven with an expose of the gambling methods of the famous Casino.

The production has been directed by Gasnier and is said to be made on a larger scale than any picture which that director has undertaken to date. In its cast are Kenneth Harlan, Clara Bow, Raymond Griffith, Carmel Myers, Josef Swickard, Victor Varconi, Barbara Tennant, Frankie Lee, Peaches Jackson and Evelyn Selbie.

Sheehan to Europe

Fox Vice-President to Look Into Company's Distribution and Production Abroad

Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, sailed Saturday on the Aquitania for an extended trip abroad. For some weeks he will remain in England, where the Fox company maintains a large subsidiary organization with headquarters in London and branches in all the principal cities of the British Isles.

Later, Mr. Sheehan will travel extensively on the Continent, covering the capitals of Europe and the important industrial centers. Fox films are now distributed to all European countries through Fox corporations in Eurpoe which maintain their headquarters in the large cities and have branches and individual establishments at subsidiary points.

Mr. Sheehan will devote himself to affairs of the company, looking into matters of both distribution and production, the gathering of new material for plays, signing of new actors and the extension of Fox interests generally.

"Lullaby" in New York

F. B. O.'s Chester Bennett Production Well Received Here

Chester Bennett's "The Lullaby," starring Jane Novak and being released by F. B. O., opened in New York on Sunday, January 20, at the Cameo Theatre, to capacity business. An added feature was a special orchestration of "Love's Lullaby," the song written by Victor Scheftzinger, director-musician.

New York newspaper critics said: American "'The Lullaby' is well done." Evening World: "Mother-love has been so fearfully maltreated and kicked around in so many movies that it is a wonder any producer had nerve enough to give it another try, but Chester Bennett did, and with good results."

Morning Telegraph: "Good motion picture entertainment. It abounds in 'human interest' and tells a story which is highly dramatic." Telegram: "Perhaps no better portrayal of real, untiring mother love has ever been given on the screen hereabouts than was presented in 'The Lullaby.'" Daily News: "'The Lullaby' wrings from you the shamed and unwilling tear. It plays remorselessly on your heart strings."

Graham Details Benefits of New British Booking Policy

THE standardization of the British releasing schedule within a period of from three to six months from trade show to release date has been the most striking recent development in the British motion picture industry, in the opinion of John Cecil Graham, managing director of the Famous Players Film Company, Ltd., of London, who arrived in New York on January 20 with Mrs. Graham, for his annual conference with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. After a discussion of matters relating to the distribution of Paramount pictures for the year 1924, Mr. and Mrs. Graham sailed for London on the Aquitania on January 26.

"The English exhibitor has definitely passed through the period of excessive booking which existed for several years after the close of the war," said Mr. Graham. "As a result he is booking his product on a true basis of his capacity to absorb the pictures and give them a proper presentation. This is a sane state of affairs which will benefit all of the 3,800 theatres, permitting them to live on a stable, prosperous basis for the first time.

"The British producers have been cooperating to bring about this end by producing fewer and better pictures just as you have been doing in the United States. Recent English productions have been of a much higher quality and are of a great benefit to the entire industry. The British Film League has been doing a great work to encourage the production of better British pictures and the year 1924 should witness the enjoyment of still greater benefits from its laudable work.

"The announcement that Paramount will continue the production of the highest grade pictures is of great interest to the British exhibitor. Paramount is devoting more time and attention to the production of pictures having an international appeal, a fact which will be hailed with particular interest not only in England but in every other country as well.

"Theatre business has been very good throughout the British Isles and should be much better this year. We are releasing some of the greatest Paramount pictures ever produced and the reaction has been highly favorable on the industry as a whole. British exhibitors have been keenly alive to the results accomplished by Mr. Zukor in his campaign for better pictures, and I know they will receive with the greatest appreciation the announcement that Paramount is about to launch the greatest quality production program in its history."



Enjoying Big Runs

Goldwyn's Victor Seastrom picture, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," opened at the Blue Mouse Theatre in Seattle on January 19 and drew immense audiences. The newspaper reviews were enthusiastic. The picture opened at the Blue Mouse in Portland, Ore., the same day and drew capacity houses.

It opened at the Royal Theatre in Kansas City on Jan. 27 and won a big success, according to telegraphic advices received at Goldwyn headquarters. During the current week this production is receiving simultaneous showings in sixteen of the most important first run cities in the country.

To Support Valentino

Lowell Sherman, Oswald Yorke, Paulette Du Val and John Davidson are the latest additions announced by Paramount for the all-star supporting cast to be seen with Rudolph Valentino in his forthcoming Paramount picture, "Monsieur Beaucaire." The picture will be started next week at the Long Island studio under the direction of Sidney Olcott.

These players, in addition to Bebe Daniels, Lois Wilson and Helene Chadwick, make up the principals of the cast with a few exceptions.



SCENES FROM "LOVE'S WHIRLPOOL," A REGAL PICTURE DISTRIBUTED BY W. W. HODKINSON CORPORATION. JAMES KIRKWOOD, LILA LEE AND MADGE BELLAMY ARE FEATURED.

Notable Bookings Closed by Goldwyn-Cosmopolitan

GOLDWYN COSMOPOLITAN has closed with the Nathan Gordon circuit of Boston for the showing of all its available seventh year releases for the Gordon theatres in Chelsea, Cambridge, Wakefield and Middleboro, Mass., and for the Strand, Codman Square and Fields' Corner theatres in the Dorchester district of Boston.

"Reno" and "Wild Oranges" have been sold to the Wells for Richmond and Norfolk, Va. "Wild Oranges" has been sold to the West Coast circuit. All available seventh year releases have been sold to the Poli interests for Worcester, Mass.

District Manager Banford and Resident Manager Lynch of Omaha have closed with the Hostettler circuit for the entire sixth and seventh year releases for his circuit of theatres embracing Lincoln, Grand Island, Kearney, Fairbury and Norfolk, Neb., and Oskaloosa, Marshalltown and Sioux City, Ia.

The Saenger Amusement company has booked "Red Lights" 100 per cent. on its circuit.

A deal has been closed with the Ohio theatre in Indianapolis for first runs for "Name the Man!" "Reno," "Wild Oranges" and "Through the Dark." "Little Old New York" and "Reno" have been booked by Rowland & Clark for their suburban houses in Pittsburgh. They have also booked "Name the Man!" and "Reno" for their theatres in East Liberty and Erie.

A deal has been closed with Robbins of Utica, N. Y., whereby "Reno," "Through the Dark," "Under the Red Robe," "Wild Oranges" and "Name the Man!" will be shown in that city. A contract has been signed with the Rembusch circuit of Indianapolis for all available sixth and seventh year productions. Markus of Salt Lake City has booked all available seventh year productions, the deal having been closed on his recent trip to New York.

The Butterfield circuit of Detroit has closed for "Little Old New York," "Reno" and "Unseeing Eyes." The Capitol theatre, New Bedford, Mass., has closed for "Through the Dark," "Under the Red Robe," "Wild Oranges" and "Name the Man!" The Philadelphia exchange has sold to Ginns of Wilmington, Del., "Little Old New York," "Unseeing Eyes," "The Rendezvous," "Reno," "Through the Dark," "Under the Red Robe," "Wild Oranges" and "Name the Man!"

Kohn-Kahn Wedding

Announcement is made of the marriage, Wednesday noon, January 23, at the Ritz-Carlton Hotel, New York, of Miss Marion Kahn, daughter of Mrs. Anna Feinberg, of Kansas City, and Ralph A. Kohn, assistant treasurer and member of the Board of Directors of the Famous Players-Lasky Corporation. The ceremony was performed by the Rev. Dr. Nathan Stern. Mr. Kohn, who is a graduate of New York University Law School, is a member of the Army and Navy Club, City Athletic Club and Fairview Country Club.

Vitagraph Picks Cast

Players Announced for "Borrowed Husbands"

An exceptional cast has been selected by Vitagraph for "Borrowed Husbands," the David Smith production in which Florence Vidor has the leading feminine role. Miss Vidor's most recent pictures are "The Marriage Circle," "The Virginian," "Welcome, Stranger," and "Main Street."

Three leading men with roles of almost equal screen value play opposite Miss Vidor. Rockcliffe Fellowes, whose latest pictures are "Boy of Mine," "The Spoilers," "Trifling With Honor," "Penrod and Sam" and "The Stranger's Banquet," is one of the most likable of screen personalities.

Earle Williams plays another of the leading roles and others are Robert Gordon, W. J. Irving, Charlotte Merriam, Claire DuBrey and Violet Palmer.

Sedgwick Busy

Edward Sedgwick, having directed the latest Gibson special, "Courtin' Calamity," is supervising the editing of that feature. At the same time he is in frequent conferences with Raymond L. Schrock, unit scenario supervisor, on the next Gibson picture. The new story will be "Ride For Your Life," by Johnston McCulley.

"Standish" in Chicago

Charles Ray in "The Courtship of Myles Standish" opened the Chicago run at the Woods Theatre, Saturday night, playing to a crowded and enthusiastic house. In the Chicago Tribune the critic said: "There is no question as to the historical value of this film. Mr. Ray's work is sincere throughout. He has 'the spark' of genius in him."

O'Hara to Start on Starring Vehicle

Plans arranged by Vice-President J. I. Schnitzer and General Manager B. P. Fineman of the F. B. O. studios in Hollywood provide for the early filming of a super-feature, of which George O'Hara will be the star. Other noted film celebrities will also appear in the cast.

Al Santell has been assigned as director of the production and is now at work on the script.











LLOYD HAMILTON IN SCENES FROM "HIS DARKER SELF," HIS FIRST FIVE REEL FEATURE COMEDY THAT WILL BE RELEASED THROUGH THE HODKINSON CORPORATION

Hodkinson to Distribute Grand's Comedy Special "Try and Get It"

SAMUEL V. GRAND'S big comedy special "Try and Get It," with Bryant Washburn and Billie Dove has been placed with the Hodkinson Corporation for distribution, and it is expected that an early date will be set for its release.

"Try and Get It" is reported to be the most pretentiously dressed and the fastest moving comedy in which Bryant Washburn has ever appeared. The producers classify it as a "pictorial elaboration" of Eugene P. Lyle's greatest Saturday Evening Post story in which both Bryant Washburn and Billy Dove were able to display the utmost of their artistry.

As written by Eugene P. Lyle, Jr., the story appeared in the Saturday Evening Post under the title of "The Ring-Tailed Galliwampus." It was adapted for the screen by Jules Furthman and produced under the direction of Cullen Tate.

It is a comedy in society settings that pictures the adventures of an ambitious young man in his attempts to collect a long overdue account. A womans wear specialty shop is introduced in the story that permits an interesting display of elaborate dress styles as a logical sequence in the events.

Scott at Eight Conferences in Eight Days During Tour

JUDGING from the speed which Harry Scott, feature sales manager for Pathe, maintained throughout his recent tour of Pathe exchanges in the South and Middle West, a pair of seven-league boots has become one of the accessories of the up-to-date sales manager on the road. Eight sales conferences were held in as many cities on as many days by Mr. Scott, who at the same time found the opportunity of visiting prominent first-run exhibitors at the different cities he visited. In each instance, the branch manager was informed in advance of Mr. Scott's visit so that salesmen on the road could be convened.

Here is the resume of Mr. Scott's itinerary from day to day, which may establish a record in the matter of touring exchanges and conducting sales meetings:

At Cincinnati on Monday, Jan. 14; at St. Louis Tuesday, at Memphis Wednesday, at Dallas Thursday, at Oklahoma City Friday, at Kansas City Saturday, at Chicago Sunday, January 20, where the sales personnel was convened by special orders; at Indianapolis on Monday, and at Pittsburgh on Tuesday, January 22. Mr. Scott reached the Pathe home office on January 23.

Mr. Scott reported widespread interest in the field in the new line up of feature product which Pathe will shortly make available to the exhibitors of the country. He said sales personnel and exhibitors were especially curious about the new Harold Lloyd production, "Girl Shy," and stated that Hal Roach's current feature release, "The Call of the Wild," was getting over so unusually well that exhibitors were looking forward expectantly to the new Hal Roach feature productions which have just been completed under the temporary titles of "Somewhere in Kansas" and "King of Wild Horses."

Mr. Scott also declared reports from the various branch managers of the exchanges he visited described general conditions as being highly satisfactory in every respect. The recent increase in the price of oil in Oklahoma leads exhibitors in that section of the South to be especially optimistic.

All Stars Named

Rudolph Valentino will be supported by an all-star cast in the production of "Monsieur Beaucaire," which will mark his return to the screen in Paramount pictures. Bebe Daniels, Lois Wilson and Helene Chadwick have already been chosen to play three of the principal feminine roles in the production, which will be under the direction of Sidney Olcott. Other members of the cast are being selected every day at the Paramount Long Island studio where the picture will be filmed.

Miss Daniels will come on from the West Coast to play the role of Princess de Bourbon-Conti, Lois Wilson will have the part of Maria Lesczynska, wife of King Louis XV of France, and Miss Chadwick will play Lady Mary Carlisle, the English girl who temporarily captures Beaucaire's heart in England.

"Monsieur Beaucaire" is scheduled to go into production on February 4.

Finish "Love's Whirlpool"

Print of First Kirkwood-Lee Production on Way to Hodkinson

"Love's Whirlpool" the first of the James Kirkwood-Lila Lee productions for the Hodkinson Corporation has been fully completed, edited and cut and the first print is now on its way East to the distributing company.

This production is from a story by Martha Lord adapted for the screen by Bruce Mitchell and Elliott Clawson and according to advance reports from the Ince Studio it is "brim full and running over with emotionalism and melodramatic tension."

Both the upper and lower strata of life is pictured and during the unfolding of the story that tells of a crook's regeneration the clever use of spiritualism by up-to-date criminals is disclosed and exposed.

The release date has not yet been set by the Hodkinson Corporation.

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PAULA GARSON

As she appears in "The Turmoil," a forthcoming Universal-Jewel Production, made by Hobart Henley from Booth Tarkington's popular novel.

Branch Heads Meet

First of Sales Conventions of Hodkinson's Sales Force Takes Place

The first of the series of sales conventions of the Hodkinson sales force took place this week when the eastern district branch managers assembled in the executive offices of the company in New York to discuss the distribution plans and policies outlined by the new Hodkinson officials.

The meeting was addressed by F. C. Munroe, Raymond Pawley, Paul Mooney and John C. Flinn on the high quality of the pictures already contracted for and the splendid product under consideration. Big exploitation and sales plans were discussed and the enthusiasm of the branch managers over the prospects disclosed in the meetings presages a banner year for the Hodkinson Corporation.

Meetings of the other divisions of the sales force will be called by Paul Mooney and John Flinn at various points on their trip to the coast.

California Exhibitor Calls "Courtship" Perfect Picture

J. S. WOODY, general manager of Associated Exhibitors, received a few days ago the following telegram from J. S. Scott, managing director of the Palace Theatre, Long Beach, Cal.:

"'The Courtship of Myles Standish' opened at the Palace to big business and before a highly appreciative audience. It is holding up big and will grow every day this week. Everybody in going out is a booster for the picture. If ever there was a 100 per cent. picture this is it. My personal opinion is that it is the classiest picture that has ever been shown in this house. Every man, woman and child in California should see it."

Following the opening of the run of "The Courtship" at the Woods Theatre, Chicago, Polly Wood wrote in the Herald and Examiner: "Mr. Ray's impersonation is the most significant part of the production, because it demonstrates that he isn't a one-role mime. In technical production the picture is excellent. It is a sincere, studied effort, done quietly and carefully. In photography and such matters it is beyond reproach."

Rob Reel said in the Evening American: "Charles Ray essays with success to carry on the work of 'The Covered Wagon' and 'The Birth of a Nation.' You will find 'The Courtship' a wholesome picture." In the Daily Journal, Virginia Dale said: "It is a valuable contribution to the historical archives of our country. Here is a history of endeavor set in a romantic frame." The Evening Post's reviewer said: "It is another great epic, a picture which should live for generations. Many of you who do not as a rule care for the movies will find here a production which is very much worth while."

The opening of what proved a highly successful run at the Columbia Theatre, Richmond, Va., brought this comment from Helen DeMotte in the Richmond News-Leader: "Charles Ray has never made another so superb a picture. Such pictures make one even more glad and proud of one's Americanism." The Times-Dispatch said: "There is a wonderful treat in store for every fan who sees Mr. Ray in his newest production. It is one of the biggest films of recent times."

Two Big F. B. O. Bookings

Charles Rosenzweig, manager of the New York exchange of the Film Booking Offices, announces that the Richard Thomas production, "Phantom Justice," starring Rod LaRoque and Estelle Taylor, has been booked for the entire Keith circuit.

Word also comes from J. Safron, F. B. O. manager at Philadelphia, that the Stanley Company of America has booked two F. B. O. features, "After the Ball" and the reissue of Mable Normand's "Mickey."

Mussolini Sends Wire

George Fitzmaurice Receives Cablegram from Italy's Premier

Benito Mussolini, Premier of Italy, this week sent the following cablegram to George Fitzmaurice to commemorate the debut of "The Eternal City" on the screen.

"The Eternal City" was produced in Rome, Italy, by the Samuel Goldwyn Corporation, and Mussolini co-operated in making the picture what it is.

Mussolini's message said:

"Italy, by means of her gallant and strenuous fascisti youth has established order throughout towns and country. By a noble effort she has gained civic peace which allows her to work and progress.

Fascismo, in the history of Modern Europe, will remain an unparalleled example of moral energy and of spontaneous sacrifice devoted to the cause of order, of work and of national and social discipline, Mussolini."

LUDWIG G.B. ERB,
PRESIDENT



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EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Watch These Reformers, Warns Seegert

Reformers are secretly marshalling their forces to railroad national censorship and countrywide Sunday closing of theatres through Congress during the present session. This is the warning of Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, who declares he has come into possession of information which no longer leaves any doubt as to the course the reform element will pursue.

"Exhibitors and the public must give this problem immediate attention," he declared.

Mr. Seegert considers the matter of such vital importance that he has made plans to have the situation thoroughly discussed at the next board of directors' meeting of his organization. He declares he learned about the plans of the reformers while attending the admission tax conference in New York. According to his information, the Sunday closing and censorship advocates are already busy selecting clergymen from various cities throughout the United States to journey to Washington for the fight.

Hydraulic lifts are being installed in the New Wisconsin Theatre, Milwaukee's wonder house, so that the two organs may be raised to a level of the stage during the musical program and be lowered to the orchestra pit while photoplay is being shown. This arrangement, according to E. J. Weisfeldt, production manager of the new house, will allow patrons in any of the 3,500 seats to view the finger movements of the organists. Work on the theatre is being rushed by special crews of men so that it will be ready for formal opening on February 22.

Among the contracts recently awarded is one for the installation of five motiograph projection machines. Three of these will be in the main booth and the remaining two in the private projection room underneath the stage.

Milwaukee movie fans think "The Four Horsemen" the greatest photoplay in the history of the motion picture industry. This is indicated in a vote just completed by one of the city's leading newspapers in which its readers were asked to send in the name of the picture they thought best.

Other favorites follow in the order named: "The Birth of a Nation," "Orphans of the Storm," "Tol'able David" and "Way Down East," "If Winter Comes" and "Humoresque," "Broken Blossoms," "The Kid," "Robin Hood," "Passion," and "When Knighthood Was in Flower."

So called great pictures of more recent days, which have been establishing unprecedented runs throughout the country, strangely enough failed to find great favor in the contests despite the fact that many of them have drawn exceptionally well in the city.

Women's clubs and exhibitors in Madison, Wis., have buried the hatchet. They have agreed to quit fighting each other and to work for the common purpose of boosting good, wholesome movies. This is the word received in Milwaukee by Mr. Seegert. Just how it was accomplished is to be told by F. J. McWilliams, Mr. Seeger's predecessor in office, at the next meeting of the board of directors. Madison for months has been the scene of considerable friction between the movie men and women. A "public opinion meeting" was the outgrowth of this step, exhibitors and the public being invited to express their sentiments at a common gathering in an effort to end the wrangling.

Within a week after the mercury had fallen to 17 degrees below zero, Milwaukee experienced another cold spell which sent the quicksilver tumbling down to 19 below—a new record for twenty years—with the result that most of the outlying movie houses were virtually deserted for several days.

The downtown theatres weathered the frigid temperature with more success, the big productions serving as magnets which even the Arctic circle could not contend with.

This far this winter the movies have been particularly fortunate because of the lack of severe blizzards with their resultant traffic tieups.

"The White Sister," after a highly successful run at Leo A. Landau's Alhambra during its first week in Milwaukee, is drawing good crowds at the Garden, Mr. Landau's second downtown house, where it is completing the second week.

Toledo, Ohio

Her fighting spirit aroused by the demand of an armed man for the day's receipts, Mrs. Catherine Reetz, cashier of the Metro Theatre, 414 Adams street, Toledo, Ohio, one night recently grabbed the pistol thrust against her heart and gave the stick-up man such a tussle that he fled. The attempted holdup occurred in the box office of the theatre, 414 Adams street, Toledo, Ohio.

Howard Faigley, popular manager of the Rivoli Theatre, next week takes over the management of the Toledo Theatre, succeeding Edward Renton, who was compelled to resign in order to take care of his two houses in Hamilton, Ont.

H. C. Horater reports another record-breaking week for "If Winter Comes," which just closed a return engagement at the Temple for its third week.

"Program Boy to Manager," His Story

"From Program Boy to Manager" might be the caption of a new Horatio Alger book that could be used as a treatise on how to succeed in show business. For herewith you will be given a thumbnail sketch of E. A. Lake—Ethan Allen Lake, to be accurate—who is the new presiding genius directing the destinies of Loew's Valentine Theatre, Toledo, Ohio.

Twenty-six years ago E. A. broke into the game by passing programs to th epatrons of the Wieting Opera House in Syracuse, N. Y. Before he left the Wieting, young Lake was treasurer of the house. Then he was sent to Watertown, N. Y., where he assumed the management of a theatre playing vaudeville and pictures, which were just about over their flickery, jumpy stages.

Along about this time William Morris, the vaudeville booking agent, decided that he'd start a vaudeville circuit and Lake was sent to the Fulton Theatre, New York City, to look after the Morris interests. Marcus Loew was making strides in the theatrical business and became interested in the Fulton. That was Lake's first working acquaintance with this giant of the vaudeville and picture world.

The Shuberts heard about the aggressive young chap at Fulton and with the lure of much gold induced him to join their exploitation forces. He held the job creditably for two seasons. Then he opened the Palace, Brooklyn, and Loew's in Montreal for the Loew people, and a little over a year ago took over the big Loew's Hippodrome in Baltimore, where he built up a fine business until sent here to succeed E. H. Gerstle, who was assigned to a New York house.

That's a bare outline of the managerial career of E. A. Lake. Now we come to one Ethan Allen Lake, actor and motion picture player. For between times the lure of the spotlight and the fascination of the grease-paint and make-up box "got" young Lake and he was in turn a performer in both musical comedy and in some of the bigger Vitagraph features.



ETHAN ALLEN LAKE

He toured two years in "The Golden Butterfly" and later spent a season en tour with "Three Twins," both musical pieces. In the former he played in the Valentine, the theatre he now manages, sixteen years ago.

His picture career as a mummer included some of the earlier Norma and Constance Talmadge productions. He likewise appeared in features with Clara Kimball Young, Anita Stewart, Lillian Walker and other stars of equal note. Lake specialized in character roles, and although a young man—he is but in his early forties now—was known in the cinema world of that day as a player who could "make up" for any sort of role required.

Lake has located here permanently and taken a home at 353 Batavia street. He is married to the daughter of the late H. V. Wehman, New York publisher. They have a daughter, Rosemary, 9 years of age, who is already showing remarkable talent as a violinist, the study of which instrument has intrigued her since very early childhood.

Complying with telegraphed instructions received from Nicolas Schenck, New York, general manager for Loew, Manager Lake of the Valentine Theatre has announced a new scale of reduced prices effective at the Valentine. The new scale is as follows: Week day matinees, 15 and 25 cents, nights and Sunday matinees, 30 and 40 cents, Sunday nights and holidays, 30 and 50 cents. This is a slash of 10 cents in the scale now in effect.

Door Prizes Banned in Troy; Mrs. Wm. Berinstein Is Dead

Picture theatres of Troy, N. Y., have received word from the chief of police that from now on door prizes are under the ban. The Rose, owned by Jacob Rosenthal, a 10-cent house located in the business center of Troy, has been giving away prizes almost from the time it opened about a year ago, and has been doing an exceptionally fine business.

The many friends of William Berinstein, owner of theatres in Albany, Troy and Elmira, were deeply shocked during the past week by the news of Mrs. Berinstein's death in a New York City hospital, following an operation. Mr. and Mrs. Berinstein resided in Albany until about a year ago, when they moved to New York, Mr. Berinstein continuing his theatre interests, however, in all three cities, but spending a good portion of his time in Elmira, where he has three houses. Besides her husband, Mrs. Berinstein is survived by two sons, Harry and Benjamin, one managing an Elmira house and the other handling the Palace in Troy. There also are two daughters, one of whom is now on her way home from Germany. The funeral was held in Albany Thursday afternoon.

The Gregg Theatre in Norwood, N. Y., was opened to the public last Wednesday. It seats 300. About a year ago, Mr. Gregg purchased the old Castle Theatre, which later was destroyed by fire. The erection of the new house followed.

Louis Buettner of Cohoes, Benjamin Apple of Troy, William Benton of Ballston, and Rae Candee of Utica, all well known exhibitors and members of the joint arbitration board, were in Albany last Friday night, attending the big get-together dinner at the St. James restaurant.

After a fellow has been married four years he's entitled to an evening off, and so Herman Vineberg, manager of the Mark Strand in Albany, forgot his business worries last Thursday night, and in company with Mrs. Vineberg enjoyed the best dinner that Albany could serve. Then, to vary the evening they took in a vaudeville performance.

On March 1, Clyde Allen, owner of the Casino in Antwerp, will round out fifteen years as an exhibitor. During the early days, Mr. Allen barnstormed through northern New York with tank and a few reels.

There is a rumor in Albany to the effect that Harmanus-Bleecker Hall, now splitting the week between pictures and burlseque, will shortly go into second-runs.

Efforts on the part of some of the exhibitors to secure the personal appearance of Charles Ray in connection with the coming showing of "The Courtship of Myles Standish" in Albany, Troy and Schenectady, have been unsuccessful.

The cashiers, bookkeepers and other office employes of the film exchanges and the three theatres owned and operated by the Farash Corporation in Schenectady, will be entertained at a Valentine Day party at the State Theatre on February 12, by William Shirley.

In connection with a benefit given the Carthage fire department at the Strand Theatre in that village, a concert by the American Legion band and the showing of "The Midnight Alarm" brought a huge crowd to the theatre, over 1,300 tickets being taken in at the box office, while over 100 persons were forced to wait another evening.

According to William Shirley, a company including himself, William Smalley of Cooperstown, and Morris Silverman of Schenectady, will erect an 800-seat house in Ilion in the near future.

There is talk of enlarging the Albany Theatre in Schenectady, increasing its seating capacity by about 30 per cent. If plans materialize, vaudeville will probably split the week with pictures at this house, now running a straight picture program.

Frank Breymaier, manager of the Barcli Theatre in Schenectady, added to his box office receipts on Sunday when he played "Marriage Morals," featuring Tom Moore, after the latter had personally appeared in Schenectady in connection with "Thieves in Clover" at the Van Curler.

By opening the Van Curler on Sunday and running it in conjunction with the Barcli, Frank Breymaier, manager of the latter, was able to accommodate nearly 6,000 people in a single day at a showing of "The Temple of Venus" at 20 and 30 cents.

Buffalo, N. Y.

Sunday pictures have been carried in Geneva, N. Y., by a majority of 347. A total of 3,436 ballots were cast, showing 1,883 in favor, 1,536 opposed and 17 undecided. The ordinance permitting shows on Sunday is expected to be passed at once by the common council as a result of the referendum. Norwich, N. Y., also has petitioned its council to hold a referendum on the question.

The new theatre which the Schine Theatrical Company of Gloversville will erect on the site of the Thurston Auditorium in Lockport will seat 1,400. The house, which will be started at once so as to be ready next fall, will be one of the finest in this end of the state, according to J. Meyer Schine, head of the company which now controls 21 theatres in New York.

The John L. Moore company will build a new picture theatre in Binghamton, N. Y., at Oak and Main street. It will face Main street and seat 1,400.

The new First National product will be split between the Lafayette Square and Shea's Hippodrome in Buffalo, following the signing of fat contracts by the managements of both houses. Harry Buxbaum, F. N. district manager, was in town last week.

Charlie Hayman of the Strand and Cataract theatres, Niagara Falls, is going to Europe in a few days.

Ben Wallerstein literally covered the whole east side with advertising printed in Jewish when he played "Breaking Home Ties" at the Broadway Theatre last week.

Frank Hark, former exhibitor of Attica, N. Y., was killed in an auto accident while touring in a house car with his family through Florida. The accident occurred near Deland.

When Harry Rose, the Tonawanda exhibitor, puts on a picture, he exploits it like a circus. He came into the Selznick exchange last week, booked "Rupert" and "The Common Law" and then almost bought out the accessories department of material to boom the fillums. Harry is a great believer in exploitation and he gets the business.

Rochester

The state tax commission will hold a hearing here on February 27 in the matter of the taxation of the Eastman Theatre. The house was exempted from taxation by the board of assessors last year, following an opinion by Corporation Counsel Pierce that the institution should not be taxed, as it is used for educational purposes. James L. Brewer, attorney for Julius Hoesterey, Jr., in an action to compel the city to make the University of Rochester, owner of the theatre, pay taxes on it, will be at the hearing, as will Hoesterey. The state tax commission took a hand in the affair at Brewer's request after the action of the assessors in exempting the building had been upheld in Supreme Court.

The commission last year investigated the matter and took the position the property was not exempt from taxation, but refrained from action in the expectation the affair would be settled on its merits by the courts. Following the adverse decision in Supreme Court, Brewer took up the matter of taxation of the property with the assessors and was told by George S. Taylor, chairman of the Rochester board of assessors, the books were closed for this year. Brewer appealed to the commission and the notice of a hearing followed.

George Eastman, who built the theatre and turned it over to the university, declares the result of the agitation cannot matter to him one way or the other, so far as any financial aspect of the question is concerned. He pointed out the price of admission to the theatre would have to be raised or the size of the orchestra cut, if it became necessary to pay taxes. The theatre operated on a small profit last year. It is believed that in case the state orders the Eastman taxed, the university authorities will prefer to boost the admission scale rather than cut down the orchestra. It is said the price will have to be raised about 3 cents on every ticket to make up the sum paid in taxes.

THE ADMISSION TAX REPEAL ISN'T A REALITY YET—KEEP ON HAMMERING—HARD!



SCENES FROM "BIG BUSINESS," THE TWO-REEL HAL ROACH OUR GANG COMEDY RELEASED BY PATHE

World Realty Co., Omaha Dedicates Week to Patrons

The World Realty Co., Omaha, owning and operating five big picture houses and combined picture and vaudeville houses here, celebrated "World Realty Week" last week in Omaha. The week was dedicated to the thousands of patrons of Omaha and surrounding territory who have patronized the five picture houses and made the great success of the company possible. The week was celebrated in the five theatres, the Sun, Empress, World, Muse, and Moon.

The World Realty Co. is the largest single group of theatrical operators in Omaha. It is strictly a local institution, and its sponsors are all Omaha men. The directors and officers are Samuel H. Goldberg, president; W. R. McFarland, secretary; H. L. Goldberg, treasurer, and W. H. Jones and Harry Rachman, vice-presidents.

Leo A. Getzler, well known in film circles in this territory, died Friday morning, January 4. He underwent an operation at an Omaha hospital for appendicitis, but gangrene set in and he died.

G. B. Marks of the Rex Theatre at Albion, Neb., recently bought some new equipment.

Alexander Frank, owner of the Rialto and Plaza theatres at Waterloo, Ia., staged an anniversary week last week at these two houses.

L. C. Bishop has closed the Star Theatre at Bartlett, Neb.

H. S. Schreiber has bought the Royal Theatre at Wisner, Neb.

W. S. Powers of the Rex Theatre at Glenwood, Ia., was an Omaha visitor recently.

L. F. Wolcott has bought the Grand Theatre at Eldora, Ia.

L. G. Burson, new owner of the Sun Theatre at Gothenburg, Neb., was an Omaha visitor recently.

The Dix Theatre at Bladen, Neb., has been taken over by L. A. Russell, who operated the Iris at Indianola.

William Rose has sold the Lyric Theatre in Omaha to J. H. Gaylord, former owner of the Lothrop Theatre in Omaha. Mr. Rose only recently extensively remodeled the Lyric, which is one of Omaha's finest suburban theatres. Mr. Rose had the theatre for nine years.

Mrs. Carl Powers, wife of the manager of the Empress Theatre at Malvern, Ia., is recovering nicely after her recent operation.

The Empress Theatre at Ragan, Neb., had to close recently owing to an epidemic of scarlet fever.

Fred Brownlett has bought the Opera House at Campbell, Neb.

C. F. McClintock has purchased the Maxwell Theatre at Maxwell, Ia.

The Magic Theatre at Pierson, Ia., has been taken over by Carl McCardy.

Jenkins Bros. have closed the Comet Theatre at Hamilton, Ia.

Raised Umbrellas in Theatre Save St. Louis Man the Rent

Too much realism in the storm scenes at the neighborhood movie, Twenty-fifth and State streets, East St. Louis, consisting of a downpour of rain through nineteen holes in the roof, defeated Fred Wiesemann's claim for rent against J. L. Price and H. E. Rose in a Belleville Justice of the Peace court January 24. Rose and Price rented the building from Wiesemann for $110 a month but moved out to keep from being drowned. The owner sued for four months' rent.

Wiesemann charged that Price and Rose deserted his building because a rival theatre had opened in the neighborhood and lured their patrons away. The defendants denied this, saying it was the leaky roof. They said they were "standing 'em up" until the water started coming through the roof in nineteen different places.

One patron testified that he was forced to sit through a show with a raised umbrella to keep from being drenched by water coming through a hole in the roof.

A petition for a receiver and dissolution of partnership for the theatre at 205 Main street, Little Rock, Ark., and the Community Theatre, Pine Bluff, Ark., was filed in the Chancery Court at Little Rock, Ark., January 23 by L. V. Cassinelli against his partner, Roland Siegel. Cassinelli manages the house in Little Rock while Siegel has charge of the Pine Bluff theatre. Cassinelli alleges that Siegel failed to advance necessary finances for the successful operation of the houses as he had agreed to, had failed to keep proper records and refused to make an accounting. Siegel has denied all of Cassinelli's allegations.

Charles T. Seers has established general offices in Nevada, Mo., and will handle the business of his circuit there. He has houses in Nevada, Brookfield, Marshall, and Booneville, Mo., and Parsons and Chanute, Kas.

Edward Forth plans to reopen the Rialto Theatre, Moberly, Mo., about February 15. He is making extensive repairs to the house.

Moberly, Mo., newspapers have recently highly complimented J. E. Hayes, manager of the Grand Theatre, for the manner in which he conducts his theatre and the class of shows he has been giving to his patrons.

The Ketchum Amusement Company plans to reopen the Chippewa Theatre, Broadway near Chippewa street, on February 1. This company recently purchased the Chippewa and the Aubert Theatre from Charley Bromley and associates.

Spyros Skouras and Ralph Nichols, production director for the Skouras Brothers Enterprises, have gone to New York. They are expected to bring back a number of surprises for Grand Central patrons in the way of unique stage presentations and prologues.

Leo Keiler of Paducah, Ky., plans to winter in California and will depart for the West Coast this week.

C. Ferris of Arthur, Ill., has taken over the Gem Theatre, Lovington, Ill.

Frasina & Frasaro have purchased the Strand, Mattoon, Ill., from the Saunders Amusement Company.

Out-of-town exhibitors seen along Picture Row during the week included: Tom Reed, Duquoin, Ill.; T. Evans, Glen Carbon; J. Price, Oblong, Ill.; E. Franklin, Carlisle, Ill.; Charley Barber, Tilden; Robert Cluster, Johnston City; E. Weeks, Staunton, Ill.; Curley Lawson, Mount Olive, and G. Newsume, Mt. Vernon.

The Southeast

Competition is lively in Charlotte, N. C., among promoters of a new and large theatre in that city, to obtain the backing of the Chamber of Commerce, since it is believed each of the promoters would wish to sell stock locally in the new enterprise, and it is necessary to at least have the sanction of the Chamber of Commerce. The Chamber has a special committee to handle such matters, and before a recent meeting of the committee R. D. Craver, local theatre manager and owner of the Broadway Theatre, appeared and detailed his plan for a mammoth theatre and office building eight stories in height, to be erected on West Trade street. Mr. Craver would build a theatre with 2,000 seats, 1,200 of them on the first floor, and would present therein pictures, vaudeville and legitimate road shows.

Another proposal was offered by N. C. Hines, real estate and theatre man, who recently built the new State Theatre, Raleigh. He appeared with Ralph DeBruler, manager of the State. Their plan was for a community theatre of large seating capacity. Three other plans have been presented to the committe, which will go into full details and decide which is better fitted to fulfill Charlotte's need for a new theatre, and throw its moral support in that direction.

Willard Patterson scored a distinct scoop at his Metropolitan, Atlanta, when he presented a preview of "Little Old New York," giving it its Southern premiere at the Metropolitan on Saturday night, January 19, on the birthday of Robert E. Lee, whose monument, a section of the giant Stone Mountain Memorial, had been unveiled that day near Atlanta before 30,000 people. Patterson staged the special showing starting at 11 p. m. as a benefit for the Stone Mountain Association, and played at $1 top (twice the price charged during its regular run the following week) to one of the most distinguished gatherings ever seen in an Atlanta theatre, with an elaborate special prologue and musical program, including shots of the unveiling of the Lee section of the memorial, which had taken place that same afternoon. The showing had the rare distinction of drawing six state governors, not to mention Admiral Williams and many other notables.

The many friends of Mr. and Mrs. F. E. Williamson, exhibitors of Winter Haven, Fla., are congratulating them upon the fact that their daughter, Dorothy Williamson, has been made queen of the Orange Festival, an annual event held during January in that city. A large number of candidates competed for the honor but Miss Williamson won by a handsome majority.

When the extensive alterations and remodeling of the old Bonita Theatre, Tampa, Fla., are completed it will open as The Franklin, the result of a voting contest. John B. Carroll, who also manages the Victory, will have charge.

S. G. Rogers, who owns and operates Everybody's Theatre, Dillon, S. C., has taken over the Grand, Whiteville, N. C., from J. T. Carroll.

Abe Guckenheimer has sold his Star and Globe theatres, Savannah, Ga., both of them colored houses, to the Savannah Savings and Real Estate Company, which already operates the Dunbar Theatre there.

F. E. Perryman, of Johnson City, Tenn., will branch out soon when he opens the new theatre in Erwin, Tenn.

F. B. Yudkin and William Viscard, of Miami Beach, Fla., have leased the 2,000-seat airdome there from O. B. Furry, and after extensive alterations will reopen.

Famous Players has secured a 99-year lease on a Franklin street site, Tampa, Fla., for a large new theatre.

F. E. Williamson, of the Grand, Winter Haven, Fla., has opened another theatre located at Avon Park, Fla., known as the Avalon. It is beautifully furnished and seats 600.

McNally Named Director of Peoria, Ill., Theatre Co.

Herbert N. McNally succeeds the late Dee Robinson on the board of directors of the Robinson Amusement Company, which owns the Madison Theatre in Peoria, Ill. Mr. McNally also was elected treasurer of the company by the board of directors and named representative of the Robinson Amusement Company on the board of directors of the Theatres Operating Company of Peoria, which controls all theatres in the city. Other directors elected by the stockholders are William Nicol, Dr. Leslie Rutherford, Norman Oppenheim, Charles Bennett, Bruce Rutherford and George J. Jochem.

Directors of the company met immediately and elected officers. Dr. Leslie Rutherford was named president to succeed Dee Robinson. Mr. Nicol was made vice-president, Mr. McNally treasurer and Earl Smith secretary. Mr. Smith was not named to the board of directors but was chosen from the stockholders to serve as secretary. Dr. George Michell, who is recognized as the controlling head of the Theatre's Operating Company in Peoria since the death of Mr. Robinson, was added to the board of the Robinson Amusement Company at this meeting.

The Apollo Theatre Company stockholders met Monday night, Mrs. Dee Robinson was named to the board of directors to take the vacancy caused by the death of her husband and Dr. George Michell was added to the board. Bruce Rutherford was named secretary-treasurer.

The Seaver Amusement Company, which owns the Hippodrome, Duchess and Princess theatres, in which Dee Robinson also was heavily interested, will hold their annual meeting on Tuesday night to fill vacancies on the board of directors. Following this meeting and the meeting of the Orpheum Theatre Company to be held next month, representatives of all companies forming the board of directors of the Theatre's Operating Company will meet to map out policies for the new year and discuss various changes proposed in the conduct of the theatres.

Theatre robberies seem to be on the increase here. Last week five bandits posing as police officers "persuaded" Charles Brandon, watch man for the Oakland Square Theatre, to open the safe for them and escaped with the contents. Another bandit with his gun under cover of a handkerchief robbed the cashier of the Lane Court Theatre, at Lane Court and Center street, while the lobby was empty and escaped with the receipts for the day.

The Hartley Theatre at Hammond now is under the management of the S. J. Gregory interests and the house has been renamed the Forsyth.

George Braddock, formerly manager of the Temple Theatre on North Clark street, now is associated with L. Leserman as manager of the Circle Theatre in Forest Park. George is an old-timer in the business and well known to the veterans along Film Row.

Park Ridge, one of the live western suburbs, will soon have a regular movie house, as ground has been broken by the Park Ridge Amusement Company for a modern theatre. Another house is projected for Elmhurst, a nearby suburb. At present, Park Ridge has movies every night in the Parish House under the management of Mrs. Ransley.

The State Lake Theatre had capacity business last week. One of the big features was the personal appearance of Nita Naldi. Personal appearances are the rule here nowadays and they pull the business.

The Colonial Theatre, Delavan, Ill., has been sold by John Lafey to F. E. Bennett, who also has another house at Mason City. The new owner will improve the house.

The Auditorium Theatre will have pictures again, as the opera company has left for an extended tour of the country. "The Birth of a Nation" will open on February 3 for an extended run.

The Rex Theatre at Chenoa, Ill., has been closed temporarily for repairs by the owners, Mr. and Mrs. Pittman. The house will reopen soon with feature programs.

Bruce Fowler has been made the new house manager of the McVickers Theatre, succeeding John Burch, who has been made house manager of the Woods Theatre, recently acquired by the Jones, Linick & Schaefer circuit from A. H. Woods. Fowler comes here from Dallas, Texas, where he had charge of several houses, making his headquarters at the Palace Theatre there. The boys along the Film Row are giving the new manager the glad hand and wishing him success in his new connection.

Abe Kohn, for some time publicity manager at the Fox exchange here, has been made manager of the New Monroe Theatre at Monroe and Dearborn streets, succeeding Harry Greenman, who has been transferred back to St. Louis, where he will take over his old job as manager of the Fox Liberty Theatre there.

George Howarth of Fremont has taken over the Amuzu Theatre at Scottsville and will improve it.

George Burdick, service manager at the McVickers Theatre, says that the boys of his organization have a bowling team that are Film Row champions. As a result, there is a real league among the film boys that boasts of five tip-top teams ready for all comers.

The Orpheum Theatre at Savanna, Ill., under the management of M. A. Law, is being overhauled and will be ready for opening next month.

Jimmy Douglass is looking after the management of the Gem and Princess theatres at Beardstown, which were taken over recently by the Beardstown Amusement Company.

G. M. Rice is planning to open a picture theatre at Williamsfield, Ill., and is now lining up his equipment.

Manager Leonard L. Gross of the Temple Theatre on North Clark street is catering to the radio fans, offering a radio outfit as a prize to get the boys into the house. As he has many Swedish customers, he has also booked films made in and about that country.



BETTY COMPSON

Who is now in Miami, Fla., where work will be started on her first picture for the Hodkinson Corporation under the direction of Alan Crosland.

Playhouse Productions, Inc., has increased the capital stock from $125,000 to $250,000.

Tommy Pearce, owner of the Peerless Theatre at Kankakee, Ill., was along Film Row last week and told the boys he was planning to build a modern movie house in the near future.

H. B. Frankswell, well known manager of Macomb, Ill., has added another house to his string by taking over the Liberty Theatre at Mason City.

Benny Cohn at the West Englewood Theatre is booking vaudeville numbers to play up his movie programs, and reports business as on the increase in his part of the city.

Joe Ross, manager of the Garden Theatre at Canton, Ill., is fixing his house up with a new front and all the trimmings on the inside. It will make the house one of the cosiest in Central Illinois.

L. E. Schaefer has taken over the movie theatres at New Holland and Middleton, but will continue to make his headquarters at Greenview, Ill.

The Batavia Theatre at Batavia, Ill., has been taken over by Durnback and Deese, who will improve the house.

Fred Engleloch has bought the Alma Theatre at Wentworth and 54th, a small neighborhood house, from John Szanto and will improve it.

(Continued on next page)

Fire Chief Stirs Up Chicago

THE big event of the week in Chicago picture circles is the investigation of the theatres and other public buildings by the fire prevention bureau under Chief McDonnell on orders of Mayor Dever, and the closing of the Indian Theatre at 213 East 43rd street until changes ordered by the bureau have been made. Four other houses, the Calumet, 9204 South California avenue; the California, 3334 West 26th street; the Homan, 3346 West 26th, and the Langley, 706 East 63rd, have been notified to make changes at once or also be closed, according to the bureau reports. Among the recommendations the mayor will make to the council is that theatre stages be protected by automatic sprinkler systems, the elimination of electric magnet control of stage vents, proper safeguards for ammonia refrigerating systems for cooling, and the regulation of the handling, storage and manufacture of celluloid, as well as the storage of X-ray films.

Another matter brought up by the fire chief was the employment of girl ushers, as he claimed they would be a liability instead of an asset in getting the crowds out of the theatres in case of a fire. The investigation of the various houses all over the city is going ahead and it is expected that many of the neighborhood houses will have to make some changes, as well as several Loop houses.

Ohio Exhibitors Still Have Hot Sunday Fight on Hands

Although the managers at Youngstown, Ohio, have thus far succeeded in escaping legal interference in the Sunday closing fight which is being waged by Mayor C. F. Scheidle, and have kept open regularly, it now looks as if they would soon be up against it. According to the latest edict from His Honor's sanctum sanctorum, all bakeries and gasoline filling stations must remain closed on Sunday, while the movie houses, ice cream parlors and the like are "getting by." This, the gasoline dealers claim, is pure discrimination, and unless they are allowed to do business on the Sabbath they threaten to close every place of business and amusement in the entire county.

Walter K. Richards, an exhibitor of Findlay, Ohio, sounds an echo of the fight against Sunday movies, recently waged in that city. Declaring that "surely we do not wish to establish a precedent that all motion picture exhibitions on Sunday are criminal, irrespective of the nature of their portrayal," Manager Richards has carried to the Supreme Court of Ohio the case in which he was fined $100 and costs almost a year ago, for operating his theatre on Sunday.

The Forum and Palace theatres at Hillsboro, Ohio, which constitute the two out of three houses in the town, have passed into possession of J. W. Duncan, who will do extensive remodeling.

In the passing away of C. R. N. Morris a week ago, Ohio has lost one of her veteran and best known film men. Morris was the first man in the film game in the Buckeye state, and has managed various theatres throughout Ohio. His last active work was in connection with Reade's Hippodrome at Cleveland.

Gus Sun, head of the vaudeville exchange at Springfield, Ohio, which bears his name, and also owner of the Regent, New Sun and Fairbanks theatres at Springfield, is taking an extended pleasure trip to the Bahama Islands, his objective point being Nassau, where he expects to do some deep-sea fishing.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has agreed to donate a liberal portion of his receipts for three days in February for the benefit of a tuberculosis camp which is to be established by the local circle of the Daughters of Isabella.

Recently the Palace Theatre displayed in its lobby an early model of the Amet Magniscope, one of the original projectors, an illustrated account of which display was carried in Moving Picture World. Managing Director Fred S. Meyer of the Palace now is in receipt of a letter from the Motion Picture Producers and Distributors of America to the effect that the machine will in all probability be wanted by Will Hays, who is contemplating a moving picture museum for the collection and preservation of ancient moving picture projectors and other equipment.

L. B. Wilson, who guides the destiny of the Liberty Theatre, which he opened less than a year ago in Covington, Ky., just across the Ohio river from Cincinnati, has put over a publicity stunt that has brought him both fame and business. Not satisfied with having recently installed a jazz orchestra, Wilson, in conjunction with the Kentucky Post, put on a beauty contest. However, when it came to awarding the prizes, he invited the entire company of the Greenwich Village Follies, playing Cincinnati last week, to act as judges, Wilson bringing the members of the company to his theatre for the event, and subsequently entertaining them at dinner.

In connection with the showing of "Potash and Perlmutter" at the Palace Theatre, Hamilton, Ohio, Managing Director Meyer put on an advnace spring style show, in addition to featuring a local singer as an added attraction.

Prices Slashed

Like a bolt from the blue came the announcement of the Allen and State theatres, Cleveland, two of the largest houses, and both downtown, that they had decided to reduce prices, effective the week of January 22. And it was a big slash. The week-day evenings, except Saturday, were cut from 65 cents to 50 cents and the afternoon prices, except Sunday, were reduced from 40 cents to 30 cents. No change was made in the prices for Saturday nights, Sundays and holidays, which are 65 cents.

The explanation was that these theatres do capacity on Saturday and Sunday, and together with the anticipated elimination of the war tax, it was decided to cut at once. At the same time announcement was made of the bookings for the next four weeks. It was a big list, including "Black Oxen," "West of the Water Tower," "Courtship of Myles Standish" with Charles Ray in person, "The Humming Bird" and Norma Talmadge in "The Song of Love."

Unfortunately two blizzards hit Cleveland the first week of the cut, so the managers could not tell what effect the price cut will have on the public.

Kentucky

The Majestic Theatre Co., Louisville, at a recent meeting of stockholders, followed by the directors' meeting, elected Laban Phelps president; George M. Clark and L. J. Dittmar, vice-presidents; Charles H. Bohmer, treasurer; C. W. Krebs, secretary. Directors included these officers along with Charles Scholtz, Jr., R. E. Wathen, W. H. Kaye and J. Graham Brown.

On January 13 of this year the company completed final details of leasing its Rialto Theatre to the Keith interests over a term of years, at $52,000 a year, plus one-third of the profits of the Rialto, Majestic, Mary Anderson and National theatres, which now are all Keith houses. Arrangements have been made to retire $177,000 of preferred stock, on basis of par, plus 10 per cent. interest from April 1, 1922, payment being made from $200,000 received from outright sale of the Majestic.

Col. Fred Levy, of First National and Big Features Rights Corporation; Lee Goldberg, of the same organizations; Louis and Joe Steuerle and Fred Dolle, of the Broadway-Walnut-Alamo combination, and M. Switow, of the Switow Amusement Co., having been working with prominent local business men in staging a theatrical benefit in Louisville for Oreste Natiello, former Louisville musician, and brother of the late Ernest Natiello, orchestra leader of Louisville. Oristo Natiello was badly injured in the Knickerbocker Theatre disaster in Washington, D. C., two years ago, in which his brother, who was leader of the orchestra, was killed. Since that time Oristo, badly maimed, has been unable to work as a musician, and has been in need. The benefit will be given at Macauley's Theatre, and a number of vaudeville, operatic and other numbers will be staged.

Latest News from Illinois Territory

(Continued from preceding page)

The below zero weather again put a crimp in the attendance of most of the movie houses, although the Loop houses seemed to suffer less than the neighborhood houses.

Samuel Katz, of Balaban & Katz, is out on the West Coast on a business mission.

William Hollander, publicity manager for Balaban & Katz, is well again after a severe attack of tonsilitis. Bill got even with the tonsils by having them taken out.

After a season of strenuous work, Harry and Leo Brunhild, of the theatre firm of Brunhild & Young, have left for an extended vacation through southern waters. They were booked to sail from New York City on January 17 for a month's stay where the balmy gulf winds blow. When they get back from the trip Nick Young will hie himself away to the summer breezes of the Florida coast for his extended vacation.

George Paul and Samuel Stone, owners of the States Theatre at State and 35th streets, are the prime movers behind the plan to erect a large movie house to occupy the plot of ground at 3308 South State street. Tentative plans show a one-floor theatre with no balcony, and a fully equipped stage with a depth of forty feet, suitable for the largest shows. It is planned to start work at an early date. A contest will be held to select a name.

There seems to be a mixup in the Marquette Theatre that is going up at Kedzie and 63rd street. The newspapers carried a story that Samuel Katz had signed up for a long-time lease. The boys at his office say they don't know a thing about it and deny that the office will manage the new house.

Will Sohm, manager of the Belasco Theatre of Quincy, Ill., reports banner business in his house this month. The outlook is for one of the best seasons he has had since the house was opened.

James E. Craft has sold the Star Theatre at Griggsville, Ill., to Joe Wade, who will fix up the house and run feature pictures.

Another woman manager scores. Mrs. Hurley B. Gould of the Phoenix Theatre at Lawrenceville, Ill., had a bad fire in the house which destroyed the stage, screen and organ, and inside of a few days Mrs. Gould had the house fixed up again and reopened for business.

Balaban & Katz are using large newspaper ads to ask their patrons the kind of pictures they prefer and inviting them to write a letter and tell them the type of film stories they want.

The purchase of several pieces of property in the vicinity of Ogden avenue and Monroe street has revived the project for a large movie theatre that is projected for that neighborhood, and an announcement is expected shortly as to the plans of the promoters about the house.

Cleveland

Theatre building is taking on new life in Cleveland. On January 24, a handsome new house, the Detroit, was opened. It is located at 16505 Detroit street, in the suburb of Lakewood. The theatre seats over 1,500 and has a $25,000 pipe organ. It is decorated in tan and gold.

Another theatre, started several years ago, will be completed by next fall. This is the house at West 25th street and Clark avenue. A. Greenwald and S. H. Stecher have taken over the project. It will be leased to the Ohio Amusement Company, which has a circuit of eight theatres in Cleveland.

Pacific Coast Billposters Strike; Fight Films Shown

Theatrical interests at San Francisco and other leading Pacific Coast cities are feeling the effects of the strike of billposters launched on January 16. The walkout was part of the coastwide movement made by the International Alliance of Billers against the Foster & Kleiser Advertising Co. for refusing to meet the union demand for an increase in wages of $6 a week. The management of the billposting company declares that no trouble is being experienced in securing a new force and that any inconvenience being experienced by exhibitors will be short-lived.

Prize fight films brought into California in apparent violation of the federal statutes are being shown at two San Francisco theatres. Films of the Dempsey-Firpo bout are being shown at the Pantages Theatre, while those of the Dempsey-Gibbons fight are at the Strand Theatre in the same block. Federal officials are endeavoring to find the persons who brought them into the state. No efforts are being made to stop the exhibition of the films.

The Tivoli Theatre, San Francisco, closed for over six months, has been renovated throughout, and will shortly be reopened as a home of good music. For almost ten years it was conducted as a picture theatre by the Turner & Dahnken interests.

The Progress Theatre Company, Inc., has been incorporated at San Francisco with a capital stock of $50,000 by M. Naify, E. H. Emmick, R. A. McNeil and William Nasser. The Tulare Theatre Company, Inc., has been incorporated by the same interests with a capital stock of $10,000. These companies have been formed to operate houses recently purchased by the T. & D. Jr. Enterprises.

The Herbert L. Rothchild Entertainment has given up its policy of alternating its directors at the Granada and California theatres and has placed Paul Ash permanently in charge of the Granada orchestra and Max Dolin in charge of the one at California Theatre. Paul Ash plans a trip to New York at an early date.

Among the exhibitors visiting San Francisco of late have been Paul Weiss, of the Vista Theatre, Rio Vista, Cal.; Harry Seipel, Visalia Theatre, Visalia, Cal.; Mark Leichter, Lyric and Spot theatres, Stockton, Cal.; W. Williams, of Grass Valley, Cal.; Frank Parker, of Modesto and Stockton, Cal.; N. O. Turner, of Stockton, Cal.; W. Tamley, of Nevada City, Cal.; Frank Purkett, Kinema Theatre, Fresno, Cal., and Jules Smith, of the Butler Theatre, Tonopah, Nev., who came down for the Wampas Ball. The unprecedented drought is declared by exhibitors to be seriously affecting business in the interior.

The Diamond Theatre in the Glen Park District, San Francisco, has been remodeled by Mr. Evers, who operated it several years ago, and will be reopened at an early date. New equipment has been installed.

A picture house has been opened at Love Oak, Cal., by Nelson & Bland. For several years the town was without a theatre.

The Herbert L. Rothchild Entertainment, San Francisco, has arranged for the personal appearance of Will Rogers at the Grenada and California theatres the first week in February, when his two-reel comedies, "Uncensored Movies" and "Two Wagons, Both Uncovered," will be shown.

Fred Stamm and R. M. Beede are planning the erection of a picture house at Antioch, Cal.

The new Community Theatre at San Anselmo, Cal., will be formally opened on February 22.

Rialto, Wenatchee, Wash., Narrowly Escapes Bad Fire

Fire which completely destroyed three buildings next to J. G. Beckman's Rialto Theatre, Wenatchee, last Sunday evening, threatened the theatre to such an extent that at 9 o'clock the patrons were dismissed and the house closed. Advertising matter stored in one of the buildings was burned up. Firemen checked the blaze before it did any damage to the Rialto.

The Eastern Washington meeting of the M. P. T. O., held in Wenatchee on January 21, was highly successful. Nine new members were received. A number of exchangemen from Seattle were present at the banquet in the Elks' hall in the evening. Seth Perkins, manager of the Seattle Goldwyn-Cosmopolitan, spoke. There were other speeches, and the occasion was an enjoyable one.

The Vaudette in suburban Tacoma has been sold by B. D. Holcomb to Nathan Levin. Mr. Holcomb plans a trip to California.

At Tekoa, Wash., the Empire Theatre has been sold by B. D. Brigham to Rex R. Hevel, effective February 1.

A Seattle change of ownership has also been noted. The Oak, a downtown house at First avenue and Madison street, has been purchased by Harry A. Beal, well known Northwest theatrical man. Mr. Beall has changed the policy and will conduct the Oak as a family theatre, giving a twice-weekly change of program at 10 cents matinee, 20 cents evening, with children 10 cents. The program will include a feature length picture, a tabloid musical or dramatic show and three vaudeville acts.

That this new 10-cent admission may influence prices at other nearby theatres is considered a possibility, although the Oak is rather off the beaten path. There is some talk of the Heilig at Third and Madison reducing to 10 cents, but so far as is actually known the change is not contemplated by the management.

F. E. Lyon, who owns the Lyric Theatre in Tacoma, is planning another suburban house on Yakima avenue.

Opening date has been announced for the Gray Goose Theatre, the new $40,000 house built by Barrows and La Vigne on Beacon avenue, suburban Seattle. January 29 will be the date. An interesting program is being arranged. Thomas Meighan in "Woman Proof" will be the opening attraction. Mayor Brown will give the opening address.

George E. Bradley, Jr., manager of the People's, Portland, was in Seattle this week. Mr. Bradley states that he cleaned up with "The Chee-Cha-Kos," playing to capacity for two weeks. This is the big Alaska picture that was recently completed.

The house at Cosmopolis, Wash., recently reported to have been sold to the D. & R. Theatres Co., is understood to be still under the management and ownership of Earl Davis.

The management of the Strand Theatre has secured splendid co-operation from a number of Seattle's largest and most influential clubs, on the presentation of "Big Brother."

Bill Hart's first comeback, "Wild Bill Hickok," is playing the Liberty this week. In an effort to ascertain the feeling of patrons, each one is being asked upon leaving the house, "What do you think of the picture? Are you in favor of Hart's returning to the screen?" and similar questions. The long lineup on opening night should be a satisfactory answer.









SCENES FROM "THE BRONCHO EXPRESS," CLYDE COOK'S FIRST COMEDY FOR EDUCATIONAL FILM EXCHANGES, INC.

Massachusetts Legislature Rules Outdoor Advertising

Motion picture distributing firms and theatre managers who use billboards and other forms of outdoor advertising will be affected by a new regulation for the "control and restriction of billboards, signs and other advertising devices," which went into effect in Massachusetts on January 24. Announcement of the ruling was made by the Highway Division of the State Department of Public Works. Fees ranging from $2 to $50 must accompany applications for permits, renewals and inspections.

Under the regulations no person shall engage in the business of outdoor advertising in this state by means of billboards, etc., without first obtaining a license from the Highway Division. This license will cost $50. Applications for renewal of such licenses also will cost $50.

Application for permission to erect billboards shall be accompanied by a fee of $2, to be known as the examination fee, and upon the issuance of a permit an additional fee of $2, to be known as the inspection fee, shall be paid by the permitee, it is provided in the regulations.

Permission of towns and cities first must be obtained before authorization to erect billboards will be granted.

Under the new rules, painting or affixing of any advertising matter upon rocks or trees or upon fences or poles within 50 feet of a public highway will be prohibited.



Scenes that make "Keep Going," a pleasing February Century Comedy. Jack Earle, the giant, and Harry McCoy, are co-featured. Universal is distributing. Marjorie Marcel, leading Century ingenue, can be seen sitting in the automobile.

Advertising for three feature pictures in New Bedford during the week of January 27 resolved itself into somewhat of a battle to impress upon the public which really was the "greatest attraction." Manager Earle Wilson of the Olympia Theatre had "Anna Christie;" General Manager John W. Hawkins backed "If Winter Comes," at the State Theatre, while Manager Reginald V. Tribe of the Empire had "West of the Water Tower."

Mr. Hawkins had a special showing of "If Winter Comes" and got a half-column preshowing review in the Evening Standard. For "Anna Christie," Manager Wilson had a young woman impersonator working in the business section of the city. Whoever approached her and said she was "Anna Christie" received passes.

The greatest smile of satisfaction, however, was observed on Manager Tribe's countenance, for the Evening Standard has just started to publish daily installments of "West of the Water Tower." When this picture opened, interest among the newspaper readers was keen.

According to a financial report, the profits of Loew's Boston Theatres Company amount to $361,852.55, or a gain of $45,728 over 1922. The assets of the company are placed at $4,047,452.

George E. Lathrop, manager of the Howard and Bowdoin theatres in Boston, is in Bermuda for a three week's vacation.

A change of policy has been adopted at the Fenway Theatre in Boston, which is being operated under the control of Paramount. The usual plan has been to keep features at the Fenway for at least two and sometimes three weeks. "Don't Call It Love," however, was run for a week and was followed by "The Call of the Canyon" for another week. It is said the receipts for the week of "Don't Call It Love" amounted to approximately $9,000.

The Rialto Theatre in Worcester is the only picture house in that city that changes its program daily. The Rialto has been newly painted and decorated and a new ventilation system installed. Musical accompaniment to the pictures is by an orchestra, under the direction of Edward Rourke.

In connection with the change of policy, Manager Charles Raymond of the Fenway has changed his advertising schedule. With the new show opening on Saturday, he is placing his display advertising in the Friday and Saturday papers, and with the exception of one newspaper, reducing it on Sunday.

Max Levy and others, owners of the Olympia Building in New Bedford, Mass., have brought an action of contract against the Olympia Theatres, Inc., in which the addamnum is $15,000. The basis of the suit is the contention of the owners of the Olypmia Building that the Olympia Theatres, Inc., from whom the building was purchased, should pay the taxes of the year 1923 of approximately $10,000. The present owners of the building contend they bought the property free from all encumbrances, except the first mortgage, and that the intent was that Olympia Theatres, Inc., should pay the 1923 taxes.

"The Courtship of Myles Standish" opens at the Tremont Temple in Boston on Tuesday evening, January 29. Two shows will be given daily. The scale of prices ranges from 30 cents to $1.10 for matinees and 55 cents to $1.65 nights.

Here's how the Ward Street Theatre in Brockton combines dancing with moving pictures. Pictures, 8 to 10, dancing 8 to 11. Balcony 20 cents, Dancing 40 cents.

Barney Zeitz, builder of the State Theatre in New Bedford, has gone to Hot Springs, Arkansas, for his health.

Edward F. Cassell has bought of Isaac Shapiro the block containing the Strand Theatre and stores at the corner of Trapelo Road and Beech Street, Waverly. The assessed value is $41,735, of which $40,000 is on the building and $1,735 on the land.

The directors of the state branch of the M. P. T. O. of A. include J. Lowrie, manager of the Park, Modern and Beacon Theatres in Boston; George W. Allen, Jr., John Keon, Stanley Summer, Ernest H. Horstmann, N. Yamins, Charles H. Ross and M. Silver.

John W. Hawkins, general manager of Allen's Theatres in New Bedford, has introduced Saturday morning shows at the State for children, at an admission price of 10 cents. They are meeting with good success.

Employes of the Star Theatre in Lawrence were the guests of the management at a turkey supper recently. Louis H. Schwartz was toastmaster. Mr. Boschetti, manager of the Star, was greeted enthusiastically and he thanked his co-workers for their loyal services.

Connecticut

The first step in a policy of expansion for the S. Z. Poli circuit occurred recently when Mr. Poli sold all his Bridgeport holdings, including the Palace, Majestic, Plaza and Poli's, to the S. Z. Poli Realty Company, an organization headed by Mr. Poli and reported financial by the Travelers Insurance Company of Hartford. By a separate deal the Lyric also was conveyed to the same company.

It is said that Mr. Poli received $997,000 for the four theatres and $60,000 for the Lyric, which is heavily mortgaged.

The Majestic Theatre in Hartford has "The Hunchback of Notre Dame" for ten days starting January 31.

Maine

The office of the attorney general of Maine has approved the certificates of incorporations of the following new corporations:

Mitchell Pictures, Incorporated, organized at Portland, to make and sell pictures, picture frames and conduct a moving picture building; capital stock, $50,000, all of which is common stock; nothing paid in; par value of a share, $100; number of shares subscribed, five; directors, Allen Smith (president), J. Calvin Miller (treasurer), Sydney B. Larrabee, George H. Mitchell and Franklin R. Redlon, all of Portland.

Allied Theatres of Bangor, organized at Lewiston, to maintain theatres and moving picture buildings; capital stock, $10,000, all of which is common stock; $30 paid in; par value of a share, $10; number of shares subscribed, three; directors, Maude A. Thurston (president), Auburn; Ruth E. Perkins (treasurer), Benjamin L. Berman, Lewiston.

Manager William E. Reeves of the Strand Theatre in Portland is organizing a Strand amateur symphony orchestra to appear as an added attraction at an early date. Forty Portland musicians are wanted. Arthur Kendall is forming the orchestra.

Rhode Island

Providence film fans had a wide variety of splendid pictures to choose for their entertainment the week of January 21. The Victory had "West of the Water Tower." Tom Mix in "Soft Boiled" was at the Emery. The double bill at the Strand was featured by "Anna Christie" and the companion picture was "The Fortunes of Christina McNabb." "Black Oxen" marked the return of the regular policy at Emery's Majestic. Norma Talmadge in "The Song of Love" occupied the screen of the Modern along with "I Can Explain." "Cameo Kirby" and "Till We Meet Again" made up the double feature program at the Rialto. Fay's Theatre offered Johnnie Walker in "Fashionable Fakers."

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Operated Steinach Clinic to Exploit Black Oxen at San Francisco Opening

ONE of the most unique exploitation stunts ever worked on a picture was employed in San Francisco to gain interest for the opening of Black Oxen at the Warfield Theatre. Charles M. Pincus, manager of the Warfield, arranged with a legitimate surgeon to establish a free clinic where, in the optimistic language of the press agent "during the first five days of its operation Dr. Wheeler rejuvenated more than 200 poor, elderly people without charge."

Setting aside medical questions, the clinic won widespread notice for the picture, and both the medical and the lay press; particularly the latter, gave much space to the experiment.

Per-haps

Publicity was what Mr. Pincus was after, and he won it in generous measure. The clinic was dedicated to Mrs. Atherton, author of the story, and the stunt was hailed as a novelty worthy of serious discussion. The practical results of the operation do not affect the value of the exploitation, and Black Oxen was put over as no picture has ever before been exploited.

Backing this up, Mr. Pincus sold the Call on two separate four-column stories on shops and shopping, which were pinned to the extravagant dressing employed in this picture, and the News took on a contest to determine just how much Clavering was interested in the flapper who presumably won him after Mme. Zittiany's bolt.

This opens up interesting speculation, for while it seems a foregone conclusion that the flapper did carry out her threat to get him in her matrimonial clutches, the book is silent on the matter and leaves open an engaging problem.

Also according to the press agent the picture was presented "with a prologue of nine harpists and one living harp, lighted in impressive manner." Just what the living harp was lighted with the p. a. does not state but we would imagine that a living harp lighted in an impressive manner must be an Irishman with a jag. Anyhow it was declared by the critics to be most effective.

Hard to Copy

It is improbable that many managers will resort to clinical exploitation for the picture. Comparatively few physicians yet possess the technique of the Steinack operation for rejuvenation and the permanency of the result is still more or less open to question.

Of seven cases operated in one home for the aged in New York a couple of years ago by Dr. A. L. Wolbarst, the visiting physician reports material benefit in four cases and the results were doubtful in the other three. Four cases of premature senility give a better average, the chief results being a reduced blood pressure and better skin coloring, though in no instance is youth fully restored as in the book.

Ligation of the interstitial tissues is still more or less a medical novelty, the value of which is not fully admitted, and Mr. Pincus was fortunate in being able to organize his clinic. His exploitation is recorded here as a novelty rather than as a stunt to be generally used, but as a novelty it ranks with the wildest exploits of Harry Reichenback, than which there is none whicher.

This Stunt Is Good for Hundred Years

Generally a manager feels that he is going strong when he gets a stunt that lasts through the engagement of a picture, but McMurray, of the Star Theatre, Montebello, California, worked one on "The Merry Go Round' that will be good a hundred years from now.

Set in the Stone

Montebello is building a new High School and the cornerstone was recently laid by the Grand Lodge of Masons. Mr. McMurray persuaded the local paper to add a rotogravure herald to its edition for the day and when the Grand Marshal read a list of the contents of the box laid in the cornerstone he included the local paper, with a special section on "The Merry Go Round."

Then the editor went home and wrote a story of the plan to open the box in 2023 and how the roto would afford the citizens of that day an opportunity to compare their motion pictures with the best of 1923. It made a fine advertisement for the theatre and helped to full the seats overfull.

Put Out Sandwiches Instead of Sundaes

Helping Harold Horne, of Loew's Palace Theatre, Memphis, with his campaign on The Merry Go Round, Ronald G. McCurdy, Universal exploiteer, dug into the press book for his stunts.

The best was the Merry-go-round sandwich, which is more timely these cold days than the time-tried sundae. A large company which supplies most of the drug trade lunch counters was induced to offer the novelty and it went over so well that it has been kept on the menu.

Because Mary Philbin was winner of an Elk's beauty contest, a special Elk's Night was staged and the bulletin issued on the Friday before the opening was largely given to that event and brought out the Bills in large numbers.

In addition there were tie-ups with a toy store, bootblack stands, taxis, music and candy stores. All of them helped business to hunch over the top, or thereabouts.

Pumped 'Em Up

Norma pearls have been a standing ad for Miss Talmadge, when they have not been masquerading as Omar Pearls or something else, but Howard Waugh went to the other extreme when he played Ashes of Vengeance at Loew's Palace Theatre, Memphis.

He persuaded a shoe store to handle the Norma Pumps and kindly loaned them a stock cut of the star with which they could have several hundred tack cards printed. These they produced and posted at their own expense, backing up a window display with plenty of stills.



A First National Release

A PAINTED LATTICE BACKED THIS FLAMING YOUTH BANNER

This is the Liberty Theatre, Portland, (Oregon, of course, Maine seldom shows). It was backed by a pair of lobby frames, the top halves of which were recessed to suggest a stage setting. That's about all they did in the lobby, but it made the business.

Pencil Hook-up Is Made Special Show

Using the pencil hook-up for Wesley Barry, the Strand Theatre, Milwaukee, worked with a store for a special Saturday morning showing of The Printer's Devil. The store took three twenties to advertise the event, giving the theatre its full share of mention.

Tickets were issued on the basis that pencil stubs were worth a cent apiece. The youngster who wanted a ten cent ticket brought ten stubs, or if he could not get ten paid a penny for each missing pencil. The idea was not only to emphasize the saving effected by the automatic pencil but to gather material for a subsequent window display.

Souvenirs were given all ticket "purchasers" and twenty-five pencils were given out at the showing, five to the redheaded boys who looked most like Barry, and five each to the handsomest boys, the ugliest boys, the fattest and the thinnest. The audience applause decided the vote.

As the advertising ran for several days, the picture was well sold in addition to this special showing.

Of course there was a parade with a brass band from the store to the theatre. That goes almost without saying. It was participated in by Wesley Barry Local, 561, Jackie Coogan Local, 753, Ben Alexander Local, 884, and Baby Peggy Auxiliary, 72, International Alliance of Boy Paraders.

New Jersey Stunt Interests England

Looking around for some novelty to put Dulcy over, Uncle Horace Judge, who is doing the exploitation work for First National out of the London office, hit upon an idea originally employed by a New Jersey exhibitor.

After vainly demanding five mud turtles, he asked for "tortoises" and got the mud turtles. He painted one of the letters in Dulcy on the shell of each and put them into the window of the big Selfridge store in London. A card announced that the first person to catch the five turtles in their proper positions to spell the name should rush in to the floor walker—that is to say, the Reception Clerk—and get an order for ten shillihgs worth of Mr. Selfridge's best bargains. They were also offered tickets for the Marble Arch Pavilion, where the Constance Talmadge picture was showing.

The stunt has been worked elsewhere and the shell game is proving a popular outdoor sport. The second picture shows the turtles working for the Whiteladies Picture House.

Considering the sedentary habits of the turtle you can imagine that no speed laws are being violated, but the efforts of the crowds to stir the turtles into action make a real ballyhoo effect.

But hold the idea to a short title. You can imagine what would happen if you used fifteen turtles for Ashes of Vengeance. Gosh!

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

WITH the First National production of "Black Oxen" two musical presentations only were given, in addition to the Topical Review. Both of these presentations were in six episodes, specially staged and lighted. The entire show ran one hour and fifty-six minutes, with the feature taking up one hour and twenty minutes of that time.

Reminiscences of Liszt, running fourteen minutes, opened with the Thirteenth Hungarian Rhapsody played by the orchestra, with xylophone cadenza. There was one dome Mestrum flood of 150 amperes on the orchestra, color amber. The silver draw curtains of the small production stage were closed, and from the sides, hitting the pleats, were arch spots—violet from the right and color blend from the left. The transparent windows at either side were rose pink from open box lamps directly back of the windows. Cove lights were blue and green, and blue borders on the large stage.

The second of the Liszt numbers was the baritone solo, "The Violet," with the singer on the apron of the small stage, before the silver draws. The amber flood changed to purple on the orchestra. Orange bridge lamps spotted the singer and hit the pleats of the draw curtains.

Next was "Liebestraum," played by cello soloist with the orchestra accompaniment. Amber spot from the booth was on the cello, and other lights remained as for previous number.

The fourth Liszt number was the Twelfth Hungarian Rhapsody played by the Duo Art Reproducing Piano (Joseph Hoffman reproduction). The piano was center stage, and upon a pedestal adjoining was a white bust of Liszt upon which shone a white spot from the side. No other lights except white flood from overhead on the piano.

The next was soprano solo, "Thou Who Art Thy Realm," on apron of small stage. Red borders on the large stage. Rose-pink windows. Amber inside stage strips, and red transparent columns. Violet and color blend spots forms the sides on the silver draw curtains. A light pink spot on the soloist from the dome.

The sixth and last Liszt number was the Second Hungarian Rhapsody by the Ballet of twelve in typical Hungarian dress. To the previous lights were added red foots on the large stage; two orange floods on the orchestra from the dome; red and amber spots from the sides on the dancers. Deep blue plush cyclorama back drop. The six Liszt numbers took up fourteen minutes.

Modern Love Lyrics was also in six episodes, with parlor interior set with bay window in the center, and with chairs, tables and settees appropriately placed. Prism glass chandelier hung from the center. The introduction was "Song of Love" from "Blossom Time," played by the orchestra, and then the curtains opened on the set. Mixed quartette sang "Love Sends a Little Gift of Roses," and ballet dancer emerged from bouquet of roses to dance second chorus. Tenor sang "Love My Heart is Calling," with pantomime by the dancer. Then "I Love You Truly" by the mixed quartette, and then "I Love You" from "Little Jessie James," sung by baritone, with second chorus danced by eight girls. The finale was "Song of Love" by the ensemble. Throughout the numbers the orchestra was flooded by blue and magenta from the booth. Stage lights were orange and amber, with white spots for the singers.



A First National Release

STIRRING UP GREAT BRITAIN WITH AN EXPLOIT IMPORTED FROM NEW JERSEY, U. S. A.

Jack Fuld, over in Jersey, originated the idea of a set of mud turtles with lettered backs which had to be caught in their proper order to win ticket prizes. Now Horace Judge, who is exploiting for First National over in England, is working the stunt on Dulcy and has invaded even the Selfridge store (on the right), the other showing the stunt as worked for the Whiteladies Picture House.



A First National Release

WHAT IS FLAMING YOUTH WITHOUT THE BALLOONS?

We have seen parties without balloons, but not in the pictures, and so this truck planned by the Majestic Theatre, La Crosse, Wis., runs true to form, the poster people being supplied with the jazz trade mark and sent around town on a truck.

Extensive Campaign Helped Big Brother

Putting all he had on the ball, Howard Waugh, of Loew's Palace Theatre, Memphis, got a 100 per cent. return on Big Brother just before Christmas. He had tickets to spare, so he gave the Piggly Wiggly store some in return for their co-operation which included 150 window cards and special windows in each of their 52 stores, eight banners on their trucks and 150 inches of advertising for which the store paid. In addition several thousand inserts were wrapped in the bread sold by this concern, the stunt being pinned to the bread.

That was just one angle, though. Waugh told the ministers about the story, asked them to mention the production from their pulpits and a large number of them did because they saw the picture at a special showing for the civic clubs. One minister went further and not only made a special talk at both morning and evening services but permitted the trailer to be run.



A shoe store announced the sort of shoes Big Brother liked and the leading music concern gave a sidewalk display case for the plugger song. This was also broadcasted at a wireless Christmas Eve concert.

There was a night parade of the newspaper carriers, with fireworks as well as a band and a little more than the usual elaborate displays in the lobby and on the marquise.

It was a splendid campaign and all it cost the house was an additional 25 inches in the newspapers. All the rest was free. A few of the bedridden did not show up, but the rest of white Memphis came.

Painted Players Given Balloons

Because balloons are supposed to be the last word at jazz parties, the Majestic Theatre, La Crosse, Wis., worked up an unusually effective perambulator by making cutouts of the First National paper on Flaming Youth and supplying the characters with balloons. The Ford agent donated the truck, so the only cost was for the rubber bubbles and the lithographs, and yet the display was several times more effective than a perambulator merely trusting to the paper. It gave motion and additional color and helped to sell this story to unusual business.

Extending the lithographs with practical props is not by any means new, but these balloons were particularly good not only in getting attention but in giving emphasis to the suggestion of sprightliness in the film. They were almost as good as a jazz band in getting the idea over.

The house front does not lend itself well to displays since it is rather narrow, but the marquise cornice was draped in gay bunting and the painted banner was mounted some ten feet above the marquise roof to get better display. This did not use a nude figure, as most banners have, but showed a woman's face with streaming hair forming the background for the letters of the title.





A Paramount Release

THREE HIGHLIGHTS FROM THE CAMPAIGN ON BIG BROTHER BY HAROLD WAUGH OF MEMPHIS

At the top is an urge to join the Navy and become Uncle Sam's Big Brother. Below is the lobby cutout from the 24 sheet and over to the right a portion of the display of the Piggly Wiggly stores which included 52 windows, 8 truck banners and 150 inches of advertising space for which the stores paid. There were also thousands of bread inserts.

Painting Supplements Lobby Display Banner

Interesting possibilities are developed by Manager Stille, of the Liberty Theatre, Portland, Oregon, in his use of a First National painting in the banner on Barthelmess in The Fighting Blade.

This is set into the painted rock work of the banner, balanced by a fabric panel with the star and title and with two real swords instead of one fighting blade.

These paintings are much better portraiture than most house artists are capable of, and this ingenious utilization of the idea suggests a new line of work capable of considerable elaboration, and the use of "real" properties is still further suggestive. It's not altogether new in this latter aspect, but worthy of noting again since the idea has been so little used.

The Liberty seems to be specializing in frames of late, but we wish they would find a better disposition of the stills on the floor frames.



A Universal Release

LOOKS AS THOUGH THEY HAD SPOTTED BABY PEGGY

As a matter of fact they did, so far as the camera was concerned, but the big idea is that this banner shows the skyline of New York with the populace clamoring to do homage to "The Darling of New York." The details show up poorly, but it's a great idea.

A Radio Prologue

Australia has the radio bug in as marked degree as America, so C. Scantelbury, of the Majestic Theatre, Brisbane, figured out a wireless prologue for The Isle of Lost Ships and enlisted the aid of G. O. Dagnell, of the First National agency in preparing it.

The house was darkened and on the stage only the spark of the instrument could be seen while through an amplifier came the voice of a man who could give dramatic value to the appeal of the S. S. Tiburon. In terse sentences he outlined the position and difficulties of the ship and appealed for the immediate aid the situation required. Then the broadcasting suddenly ceased as the main title flashed.

With the audience at a strong tension, the film seemed doubly interesting, and the patrons went out and told the rest of the town with such excellent results that the prologue was repeated when the film went to the later run houses. It made The Isle of Lost Ships one of the outstanding films of the past year in and around Brisbane.

Conservative

Using the personal statement style of advertisement for Within the Law, W. Griffith Mitchell, of the Majestic Theatre, Kalamazoo, Mich., did not take his space to tell that it was the greatest ever or the most costly or any of that stuff, but told that it was a striking example of Miss Talmadge's versatility, contrasting it with some of her more recent roles. It served the purpose better than the superlatives and really sold more tickets.

An Organ Recital Helped the Slump

Figuring that he needed something to jazz up the week before Christmas, and realizing that he could not afford to spend much for an additional feature, H. B. Vincent, of the Beacham Theatre, Orlando, Fla., played the organ.

He didn't play it himself, but he made his organist, Herman F. Siewert, the star, even over the film, which was Barthelmess in The Fighting Blade.

Down there they think that Siewert can give even Guilmant pointers on the wind-piano and the Christmas Eve business was almost as heavy as that for Christmas Day.

The recital number opened with the march from Aida, followed by the baccarole from Tales of Hoffmann. These were played with the curtain down and the house in semi-darkness, the organist picked up by a spot. Then the curtain was taken up to disclose a silver star with a blue spot on it and off-stage a mixed quartet sang It Came Upon a Midnight Clear. This was followed by God Rest You, Merry Gentlemen, and then Silent Night sung by the soprano alone, the four voices coming in on Adeste Fideles, while from the center of the stage a "Merry Christmas" was flashed from a transparency box.

It cost very little and yet it proved such an attraction that it will probably be repeated with a special Easter program. This leads to the suggestion that you can help business all through the Lenten season, if you have a clever organist, with selections from the various musical settings of the Stabat Mater You can even stage a weekly morning recital that will be worth a great deal more than the direct money to you in the standing you will gain with the better class of patrons.



A First National Release

ADDING A PAINTING TO THE LOBBY BANNER

This seems to be a new wrinkle from the Liberty Theatre, Portland, Oregon, where one of the First National paintings was set into the banner on Barthelmess in The Fighting Blade. These colored enlargements are better than most house artists can do.



A First National Release

A THOROUGHLY ARTISTIC BANNER ON ANNA CHRISTIE

Shaded shields and ribbed letters against a background of sea and sky gave the Liberty Theatre, Portland, Oregon, a nice announcement for the Ince production which was in keeping with the locale of the story and the exceptional merit of the presentation.

An Artistic Banner Matched Production

Anna Christie is a picture which will appeal most strongly to the more intelligent, and the advertising appeal should be directed chiefly toward getting them in. The Liberty Theatre, Portland, Oregon, met this angle cleverly with a painted banner of unusual merit.

The main painting showed a summer sea with a blue sky, all done in light colors. There was just a suggestion of two sailing vessels. At the bottom on either side were the heads of piles to which was fastened a cable which ran across the bottom, supporting an anchor in the center.

Against this were three striped shields, one considerably larger than the others. This main shield told in ribbed letters that the play was Anna Christie. On the smaller were: "A Thomas H. Ince Production" and "Eugene O'Neil's Pulitzer Prize Play."

Two paintings, one of Anna and one of Anna and Chris were shown on either side of the lobby with a pair of announcement frames to which the stills were tacked in rather untidy fashion. The banner was the chief seller.

Reconstructed Poster for Lobby Display

Cutting up a poster and reconstructing a tableau to suit his needs was the stunt of Charles Creslein, of the Rialto Theatre, Augusta, Ga.



A First National Release

A MANUFACTURED TABLEAU

Taking two cutouts, he placed these several inches in front of a neutral backing, and in front of this ran a ground piece to conceal his lights and at the same time tell of The Age of Desire. It gave him just the picture he wanted without suggesting that he was bringing the billboards into the lobby.

The heavy shadowed background is evidently due to the flash lamp used by the photographer, but it would be effective to paint in such a shadow, for emphasis, where the lighting will not give this result, but a blue-black shadow should be used in preference to a dead black. This can be done by throwing a strong spot on the figures from the desired angle, tracing the angle and then filling in with the brush.

More Red Ink

Once more the red ink extra got over. This time it was Bridgeport which used the First National idea on Flaming Youth.

W. A. Lund, of the Majestic Theatre, had some papers overprinted with "Police Reserves Called to Quell the Mob Trying to Get" on the top half of the sheet with "Into the Majestic Theatre to see Flaming Youth" on the lower. The papers were folded and displayed so that only the top lines showed, and the headline almost came true.

Made Pictures of a Coogan Contest

Changing it around a little, the Pantages Theatre in Kansas City filmed its Coogan impersonators on the stage of the theatre twice daily, once at each performance.

To advertise the idea the house sent out a float on which was a youngster dressed as Jackie in Long Live the King, seated on a throne with a duo of heralds to sound fanfares. It was not a very regal looking outfit, but it served its purpose and more could not have been done had they used a section of a real palace instead of a barber-pole effect.



A Metro Release

JACKIE TAKES A ROYAL RIDE IN KANSAS CITY

Accompanied by two heralds who could do their stuff on the trumpets without suggesting a Friday sale of fish, a small boy rode in state to advertise Long Live the King and a Jackie Coogan impersonation contest in which the contestants were filmed.

Crowded Critic Out at Why Worry Show

Everyone had heard of the apology to the public because so many persons had to be turned away from the first showing of a big one, but Doc. Clemmer, of Spokane, worded it a little differently.

EVEN REPORTER COULDN'T GET IN

The Chronicle's dramatic critic was unable to force his way through the crowds yesterday to review first showings of the new Harold Lloyd picture, "Why Worry," at the Clemmer theater.

What greater recommendation of a picture could be asked?

So the Chronicle's critic can make no comment today on the merits of the film. People who saw it tell that it is Lloyd's funniest, and the co-star, a man 8 feet 9 inches tall and weighing 460 pounds, is probably the most unusual character that the movies have introduced.

A Pathe Release

THE EXPLANATION

The morning after he opened "Why Worry" the Chronicle came out with a box which explained that the critic could not get close enough to the house to wigwag an S. O. S. to Doc and therefore had to come away without having seen the picture, so he could offer no criticism, but "people who saw it" told him it was the best thing Lloyd had ever done.

That sounds all right, and it is reasonable to believe that the critic could not get close enough to the lobby, but in a real emergency he could have telephoned the theatre and been taken in through the back door. But it is a peach of a stunt and it sold the town hard.

An exceptionally good front was figured out on this picture including some three sheets made up from the one sheet laughing heads with a body and background sketched it. It's mighty good lobby work throughout but the caricature posters are better than the rest. Try them some time, but hold the idea for a comedy. Don't waste it on a serious play where it will not work as well.



A Pathe Release

LLOYD HEADS MAKE A NEW PAINTED POSTER. LIKE IT?

Most people do. It was schemed out by Doc. Clemmer, of Spokane, for the house which carries his name, and they did so much business on Why Worry that the newspaper next morning told that the critic could not get into the house to see it.

Another Circus Front

It would seem as though every exhibitor had already played Circus Days, but Loew's State Theatre, Cleveland, was holding back for the holidays. It made a canvas front with two entrances and cut an oblong for the sidewalk box office, painting up a little to carry out the suggestion. Then canvas flats were placed either side within the tent, painted to suggest the conventional red wagon. It involved less building than the usual three sided box office mask, and at the same time gave as good an effect. Unfortunately the photographs are too poor to be reproduced.

Same in India

Two copies of the program of the Globe Theatre, Rangoon, show that the contest idea has penetrated there for one of them gives the result of a beauty contest conducted on the screen and announces a coming contest for the handsomest man at which only the women patrons will be permitted to vote.

The two programs offer "Scrap Iron" as one bill and "This Freedom" (the British booking), for the other, with Constance Talmadge in "The Love Expert" the preceding week. The rest of the program comprises an overture, a Pathe Weekly, (called the Pathe Gazette), and a fashion film, and closes with "God Save the King-Emperor." Outside of slight typographical differences the program might have come from any city in the States. F. H. Sidhwa is the manager.



A First National Release

A PERAMBULATOR USED FOR THREE PHILADELPHIA HOUSES AND ONE HOUSE FRONT DISPLAY

Circus Days was playing at the Allegheny, Colonial and Great Northern theatres, so the three houses advertised by means of one perambulator. This seems to be a stock perambulator. The lobby display is not credited to any particular house. The den seems to have been made from a tennis net and is tenanted by animals from some toy store Hagenback. It is very well done.

Black Effects Best for Newspaper Work

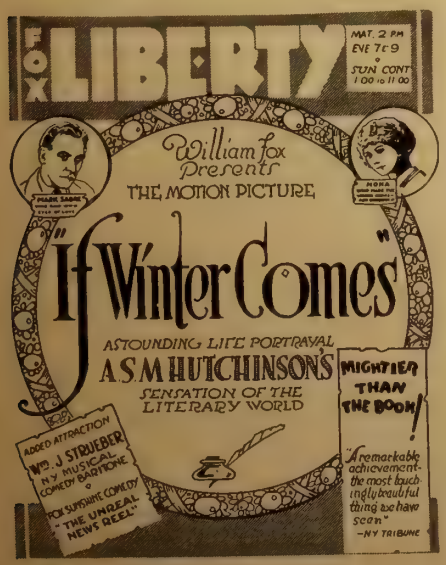
From a large number of examples sent in by the Liberty Theatre, St. Louis, we select three which are more or less typical of the rest and which form a capital example of the value of straight blacks and whites for general newspaper work. There are instances where benday can be very effectively used for contrast, and contrast must have been in the mind of the advertising agent when he framed this display for Hell's Hole. His idea seems to have been to play up the devil's head through making this the



A Fox Release

TOO MUCH BENDAY

one black spot in the 75 by 2. It gets prominence for the head, but it loses the title value almost entirely, and even the house signature is sacrificed. It would appear that benday is popular in St. Louis, for a number of houses use it more than they should, but benday background should seldom, if ever, be used for a title or house signature unless the white letters are sharply outlined with a strong black line. This space is weak both in display and suggestion, yet it looks better



A Fox Release

A LITTLE BETTER

in the reproduction than it does in the original and larger space. The second example, for If Winter Comes, is better because the announcement is made in a strong black and the circular frame is also in black. The shaded letter works very well indeed for the author's name, but the signature sinks into the background, unable to get display from the grey ground. Apart from the signature this is a good display, but the title sells better than the theatre because it has much greater strength. But compare these signatures with this third example, in which the house name is set against a solid black. Note



A Fox Release

REAL STRENGTH HERE

how much better this stands out, and note, too, how the curtains at the side not only close off the intrusion of other displays, but give additional prominence to the title. This is so much better than the preceding two that one wonders there should be two bendays in the set. One should have been sufficient, yet there are a number of other benday examples in the display, and all of them suffer from the same lack of strength. Benday if sparingly used is of real advantage, but it cannot compare in display value with the strong black and white. It is better where held for program work or similar effects. It has small excuse for getting into the newspapers, though there are times when a benday ground will work better than a solid black or white. The Liberty strikes a good average, but they should lock up the benday machine and hand out the key only when it can be demonstrated that the benday will work better than straight black and white. It is probably all a part of the craving for art effects, but art effect doesn't always mean ticket selling, and the idea of buying newspaper space is to sell more tickets than usual.

Small Title Cut Not Very Strong

The two-column title cuts prepared by First National are evidently liked by a number of managers, for we find them frequently employed, but it does not seem to us that they work very well. Certainly they do not show well in the small spaces for which they are designed. This for The Wanters, which was used by the Garden Theatre, Paterson, is skilfully done, and it performs the almost impossible in that it gives a white title against a combination white and black ground without the sacrifice of legibility. This really is an achievement, for it is a ticklish thing to attempt and yet the artist has held to the strongest visibility through extending the black around the body of the letter without rising above or falling below

the line. The trouble with this class of cuts is that no cut will look well in so small a space, least of all one that goes clear across. It would be better to use type for the title and work in a smaller one-column cut. In this instance we think that just the reaching



A First National Release

TOO SMALL TO BE USEFUL

hands, vignetted below the title, would have been better than the full width, though we believe that had this been offered none would have been ordered. There seems to be a demand for precisely this style of cut, but we think that those who require them would do better with some other form of display. This type of advertiser seems to feel the need of a cut without being able to afford the space for the display of one of reasonable size. No cut at all is apt to be better than a small one, and a one-column cut fixed up will often prove better than a small two-column width, as we have shown by several examples in the past.

Plenty of Type Is Better Than Cuts

Plenty of type is better than cut work as a rule, and the Rivoli Theatre, Baltimore,



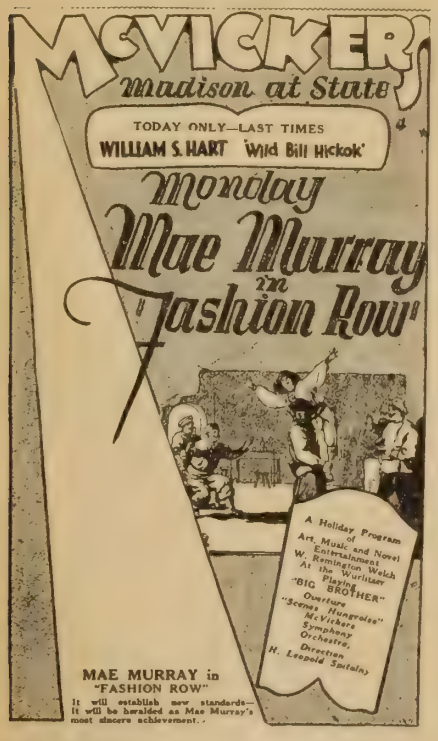
A First National Release

TYPE WORKS BEST

uses very little cut on The Wanters with the result that it puts the picture over better than could have been done with cuts. The reaching hands below the space give the idea of the play, but the story is sold on type talk instead of cut appeal, with the lines lifted from the press book. Some of this talk is spoiled by being set in a small bold face, which is not as easy to read as would be a Roman, but apart from this the type is well handled and much to be preferred

Small Type Gets Most Prominence

In this display from McVickers Theatre, Chicago, the lettering at the bottom of the light ray which drops from the initial letter really gets more prominence than the larger letters sunk into a background of benday. At that the black lettering comes up better than would white against the same ground, but it does not get the eye as does the real type below, because the eye first follows the



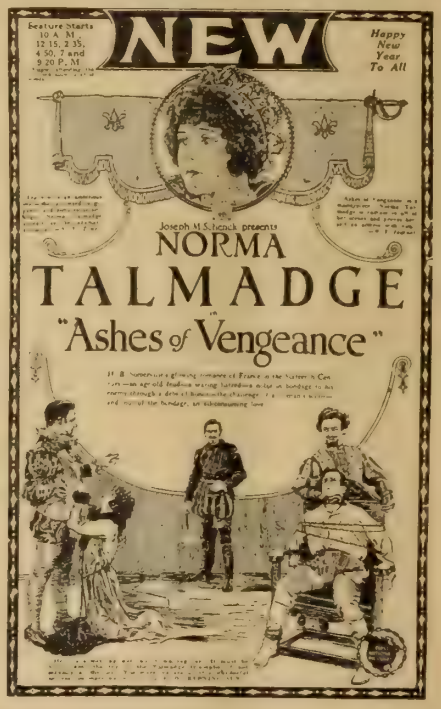
A Metro Release

A CLEVER DEVICE

ray of light to the bottom and then comes back to look at the cut. Taken by itself, the real value of this idea is not apparent. It must be seen on the page with other displays of similar size to realize how this streak of white gives individuality to the space that makes first claim to the reader's attention. This is only 95 lines by 2, though that is a fairly large advertisement for Chicago papers, but it stands out like a quarter page in a space where most of the announcements are of the regulation form. This would work even better on a larger space where the type letter could be made a little larger, but if you use the idea, hold to the style and do not try to put too much into the white space. This will also work up well into a painted poster, say a yellow beam against a deep blue. Before you pass from the illustration note the mortise.

Graphic Scene Cut Helps Make Sales

As a rule the scene cut does not mean much in an advertising display. It is seldom that the scene will get over to the point of challenging curiosity, but this display, apparently from the plan book, used by the New Theatre, Baltimore, on Ashes of Vengeance, does make for a real interest in the title.



A First National Release

A GOOD SCENE CUT

It is well drawn, without a superfluity of detail. It is spirited in action, and it tells a story. The portrait cut at the top is a little too dark. Here a good line cut would have been much better than a half tone, and more in keeping with the line work below, but the general effect is excellent, and makes a fine display where so large a space can be afforded. This is 145 lines by three; a trifle longer than a three tens. That's a lot of space to use, but not more than the Baltimore average, and it provides room for an excellent layout, though we think that there is too much press comment and too little original appeal. The picture seems to have come into Baltimore a little late, but it made a fine New Year's attraction and got the house started well on the new year. What we like best about the display is that the type announcement is made superior to the cut, for the type is always the more important—or should be.

Much Small Type Hurts Sales Pull

This three sevens from the Luna Theatre, Lafayette, Ind., is good, but there is too much small type. It would have been better had the top line been eliminated to let the sales talk be told in an eight-point roman instead of this rather illegible full-face. This is particularly true since the author's name is misspelled. Cutting that out and hitting up the plan book copy below would have gained greater interest for the story. Most persons do not realize that a monotone does not read as well as a shaded letter, but it is a fact that the shaded letter is from 25 to 50 per cent. more legible than a monotone of the same size in which all of the lines



A First National Release

TOO MUCH SMALL TYPE

are the same thickness. This bold face is a monotone, and in smaller than ten point it is very difficult to read, with the result that the effect of some smartly written talk is partly lost because the reader will not bother with it. This advertisement is unusual in that it makes no use whatever of the chief sales point of the picture—the appearance of Miss Nilsson as a boy. In most instances this is made the chief appeal and as a general thing this has been considered sufficient in itself to sell the story to those who do not know the book. This display is not at all up to the Luna average.

Used a Tint Block

Generally two-color work in newspaper advertising means two-color letters, but the Palace Theatre, Montreal, recently advertised Little Old New York in a full page, making the background a light yellow on which the text and cuts were printed from the black form. This tint block effect was more striking than a page printed partly in black and partly in a color.

All Went Up

Even the business went up on Going Up at the Hippodrome Theatre, Waco, Texas. J. P. Harrison tied things from toy balloons to shotguns to the title and even tagged the hotel elevators, which went up only half the time. The shotgun idea was that ducks were going up, but not too high for the advertised gun.

The hotel stunt was supplemented with a collection of propellors and other airplane bric a brac.

Hailed the Chief

Figuring that the police escort for the film cans of a feature had grown a little stale, the Imperial Theatre, San Francisco, induced the Chief of Police to assume personal responsibility for the safe-conduct of Under the Red Robe from the train to the theatre. Pinning it on the Chief got a lot of extra newspaper work.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Not a Drum Was Heard"

Charles Jones and Fine Cast in Fox Picturization of Ben Ames Williams Story

Reviewed by Mary Kelly

Charles Jones returns to Westerns in his new Fox vehicle based on a story by Ben Ames Williams. A sentimental appeal in addition to a fair amount of stirring action is found in its theme of friendship and sacrifice. There is some fine acting here and with a story of at least average interest, "Not a Drum Was Heard" should register favorably in the box office.

The story of two men who love the same girl is pictured with a few novel touches and, in the last half, a sequence of dramatic incidents through which the suspense is well sustained. Charles Jones and William Scott play these two roles with feeling and conviction. With less capable acting and directing, the theme might have seemed too sentimental for realism. But the star's performance has an air of charming bravado about it, which in addition to a certain strength in plot treatment, signifies satisfying entertainment for the majority.

In the original story by Ben Ames Williams, the title "Not a Drum Was Heard" was more applicable than it is to the screen version. It referred to the silent sacrifice which one man made in facing punishment by hanging, so that the other man could go back to his wife and child, undisgraced. But the ending has been changed to a happy one. The guilty man dies from the effect of wounds but his confession in court saves the hero who eventually wins his friend's wife whom he has always loved.

Betty Bouton is charming as the heroine and Frank Campeau gives one of his excellent characterizations. The acting is above average and the picture should please, generally.

Cast

Jack Mills ..... **Charles Jones**
Jean Ross ..... **Betty Bouton**
Banker Rand ..... **Frank Campeau**
James Ross ..... **Rhody Hathaway**
The Sheriff ..... **Al Fremont**
Bud Loupel ..... **William Scot**
Jack Loupel, Jr. ..... **Micky McBain**

Story by Ben Ames Williams.
Scenario by Doty Hobart.
Direction by William Wellman.
Length, 4823 feet.

Story

Jack Mills is the loser in a love suit for Jean Ross who marries his pal, Bud Loupel. Bud tries to buy a house on the installment plan but fails in his payments and, fearing he will lose his home steals some money from the bank where he works to invest in oil. The owner finds out but Jack saves Bud by holding up the bank and pretending to take the money which Bud has really stolen. The owner is shot by Bud and in the trial Jack takes the blame but Bud, who is dying from wounds swears he is guilty. Jack promises to care always for Bud's wife and baby.

FEATURES REVIEWED IN THIS ISSUE

Average Woman, The (Burr)
Breathless Moment, A (Universal)
Flaming Barriers (Paramount)
Net, The (Fox)
Not a Drum Was Heard (Fox)
Painted People (First National)
Pied Piper Malone (Paramount)
White Panther, The (Goldstone)

"The White Panther"

Story of "Sheik" Atmosphere in Phil Goldstone Offering, Starring Rex (Snowy) Baker

Reviewed by Mary Kelly.

As an average program feature in houses where the picture with "sheik" atmosphere still draws, "The White Panther" will do fairly well. In this, Phil Goldstone presents Rex (Snowy) Baker as an English officer at a Persian post. It is not precisely a sheik picture but belongs to that class and includes one or two incidents that carry out the usual idea in such pictures.

Title refers to a mysterious raider of the desert who travels on a white horse. In order to avenge the wrong done a native woman, he gets into various complications, which include of course the rescue of an English girl who is at the mercy of the desert bandits.

Most of the story is far-fetched, but fairly entertaining because of its action. Rex (Snowy) Baker gives an agile performance in a role of gallantry and although the various situations and combats seem a trifle stagey, there is a swing about it that will please a number of the fans. There is no startling feature about the production either in acting, story or treatment but it may prove appealing in many of the neighborhood theatres.

Cast

Bruce Wainright ..... **Rex (Snowy) Baker**
Irene ..... **Gertrude McConnell**
Tommy ..... **Phil Burke**
Yasmiri ..... **Lois Scott**

Story by Jack Natteford.
Direction by Alvin J. Neitz.
Length, 4600 feet.

Story

Yasmiri, daughter of a prince of Persia, falls in love with Tommy Farrell, an English officer and the affair goes so far that her father and the natives are determined on revenge. They seize Irene, an English girl with whom Tommy is really in love, but she is saved by "The White Panther,"—Bruce Wainwright who has been the champion of all victims of the desert bandits and who fights for Irene at the risk of his life. Tommy is killed in a feud and the British cavalry arrive in time to save Bruce and Irene.

"Flaming Barriers"

Jacqueline Logan and Antonio Moreno in Paramount Feature Which Has Excellent Forest Fire

Reviewed by C. S. Sewell

Byron Morgan, author of several automobile stores for the late Wallace Reid, is responsible for Paramount's "Flaming Barriers." The theme centers around a fire engine this time, and the attempt to demonstrate its efficiency despite strenuous and even villainous opposition. An aeroplane plays a prominent part and the significance of the title is found in a situation involving a forest fire.

The picture follows along familiar lines, with a city chap who is brought to the small town and expected to aid the villain in destroying the business but who falls in love with the inventor's daughter and although his activities are misconstrued helps the inventor and finally wins the girl's love.

The outstanding feature of the film is the forest fire, which is well handled, and considerable interest is aroused in the sequences showing how the heroine by using an aeroplane goes and gets the engine in time to save a burning bridge, the only avenue of escape for hundreds of persons. The cast, headed by Jacqueline Logan and Antonio Moreno, with Robert McKim in a "heavy" role, is an excellent one.

This offering belongs to a type of story in which there is very little suspense, as the final outcome can be foreseen at an early stage; its chief appeal lies in the acting and the building up of the scenes and in the comedy touches kidding the local fire department and Walter Hiers' work as an efficiency expert. It is a picture which, while not distinctive from any standpoint, contains an average amount of entertainment value and will probably satisfy in the majority of houses.

Cast

Jerry Malone ..... **Jacqueline Logan**
Sam Barton ..... **Antonio Moreno**
Henry Van Sickle ..... **Walter Hiers**
Patrick Malone ..... **Charles Ogle**
Joseph Pickens ..... **Robert McKim**
Bill O'Halloran ..... **Luke Cosgrove**
Mayor Steers ..... **Warren Rogers**

Story by Byron Morgan.
Scenario by Harvey Thew.
Directed by George Melford.
Length, 5,821 feet.

Story

Patrick Malone, living in a small town, has invented a fire truck, but his funds are in bad shape and Pickens, the town banker, seeking to get control of it, sends to the city to his business associate for a man to come ostensibly to jazz up the business but really to wreck it. Sam Barton is sent, but he finds the truck is a good thing, falls in love with Malone's daughter Jerry, and refuses to enter into Pickens' schemes. During a visit of neighboring fire chiefs a forest fire occurs and Sam and Jerry are able to prove the value of the truck in putting out a burning bridge, saving hundreds of people who have been trapped. This brings about the sale of a large number of the trucks, meaning happiness for Malone and his daughter and Sam and discomfiture for Pickens, who is thoroughly disgraced.

"Pied Piper Malone"

Thomas Meighan's Newest Paramount Picture is Based on an Original Story by Booth Tarkington

Reviewed by C. S. Sewell

Thomas Meighan's newest Paramount production, "Pied Piper Malone," is based on a story by Booth Tarkington, and, as indicated by the title, the theme was suggested by the old fable of the Pied Piper of Hamlin, who freed the town of rats and then lured the children away with his music when his demands were not granted. It is the second of this star's recent pictures with an atmosphere of the sea.

The title refers to the fact that, when the grown folks in the small town, even to his sweetheart, turn against him, the children, who all love him, stand by him, and march to the ship to see him sail, and indirectly bring about his vindication. This introduces a somewhat whimsical note into the production, but it is not played up very strongly.

Despite the previous good work to the credit of star, author, director and scenario writer, the picture is one of only average interest. This is partly due to the fact that it is rather long drawn out and could be told in considerably less footage, and also that some of the vital points of the story are not entirely convincing, as, for instance, the acceptance of the story of the mate without giving the star a hearing, and the sequence where the star, helping his intoxicated friend home, goes by the church as the congregation is leaving, and every one immediately believes he, too, is intoxicated.

There is quite a bit of human interest in the story, and Meighan is cast in a very sympathetic role. There is, however, very little of the intimate insight into childhood psychology that has characterized most of Booth Tarkington's works, and the picture will doubtless disappoint this author's followers. Well made from a production standpoint, and portrayed by a high-class cast, it should prove pleasing to the average audience; but will probably not be considered as up to the standard of entertainment value usually found in a Thomas Meighan picture.

Cast

Jack Malone.....Thomas Meighan
Patty Thomas.....Lois Wilson
Mother Malone.....Emma Dunn
J. P. Malone.....Charles Stevenson
Captain Clarke.....George Fawcett
Charles Crosby.....Cyril Ring
Betty Malone.....Peaches Jackson
The Barber.....Charles Winninger
Housekeeper.....Dorothy Walters

Story by Booth Tarkington.
Scenario by Tom J. Geraghty.
Directed by Alfred E. Green.
Length, 7,264 feet.

Story

The Malone family practically monopolize the industries of the old-fashioned seaport town of Oldport. Jack, the pet of the family, is the only one who follows the sea and he is second mate on the ship Langland. Crosby, the first mate, is in love with Patty Thomas and so is Jack, and the rivalry is intensified when Jack is promoted over Crosby. In a storm at sea, Captain Clarke is drunk and the ship is lost. Crosby says Jack was also drunk and Jack and the Captain are fired. All the children love Jack and when he is mistaken for being drunk while helping the old captain home and both are requested to leave home, the children stick by him. Jack is finally vindicated and Patty agrees to wait for him when he goes to sea in a ship his brothers have purchased for him and the Captain.

"The Breathless Moment"

William Desmond in Universal Story of a Reformed Crook Who Made Good in a Small Town

Reviewed by C. S. Sewell

Starting off with an excellent sequence involving the theft of valuable paintings, Universal's "The Breathless Moment," starring William Desmond, gives promise of being a fast-moving crook melodrama; however, the tempo soon changes and the majority of the footage deals with a Wallingford type of story in which the crook-hero in a small town jumps in and for the love of a girl succeeds in making a big success of a run-down business.

The action slows down in the small town episodes and the human interest angle is built up to take the place of the crime-melodrama angle. While this follows along familiar lines, it has been nicely handled so that considerable sympathy and interest is aroused and there is good suspense in the scene where after one crook robs the bank, the other one returns the money; this apparently constitutes the situation on which the title is based.

The cast is entirely satisfactory and William Desmond has a congenial role as the hero. There are some amusing comedy scenes involving the other crook, a morose individual, but these are at times overplayed. Charlotte Merriam is attractive as the girl. There is a pretty, if conventional, romance, a certain breeziness to the production and considerable human interest, which combine to make it a picture that should afford satisfactory entertainment for the masses.

Cast

Billy Carson.....William Desmond
June Smart.....Charlotte Merriam
David Smart.....Alfred Fisher
Detective Quinn.....Robert E. Homans
Mildred Day.....Lucille Hatton
Banker Day.....John Steppling
Evangeline Jones.....Margaret Cullington
Tricks Kennedy.....Harry Van Meter

Story by R. L. Schrock and Harvey Gates.
Scenario by William E. Wing.
Directed by Robert Hill.
Photographed by William Thornley.
Length, 5,556 feet.

Story

Billy Carson, a clever crook, with his pal, Cassidy, fool Detective Quinn and succeed in getting away with valuable paintings. Carson in an accident saves Quinn's wife and child and in return Quinn helps him get away when he returns the paintings. Carson goes to a small town, falls in love with June Smart and helps her father jazz up his store until it becomes a money maker. The appearance of an old pal, Kennedy, threatens to spoil everything and this is complicated by Cassidy robbing the bank when $10,000 is needed to save the business. Carson, however, cleverly returns the money and everything comes out all right.



Scene from "The Stranger," a Paramount Picture.

"The Average Woman"

C. C. Burr Presents Real All Star Cast in Picture with a Theme

Reviewed by James Keane

"Give 'em a theme to exploit and advertise" must be C. C. Burr's first rule. The second is "Give 'em a cast." On both points he has succeeded in his latest offering for the state rights market, "The Average Woman."

The theme of this production is that indicated in the title, and already we can see some of the many angles that exhibitors will seize upon to arouse interest. "Are you an Average Woman?" the teaser ads will shout. "Is the Average Woman of today any different from the Average Woman of Grandma's day?" the copy will go on to read.

To back the exploitation up there is an acceptable production, with direction up to the standard by W. Christy Cabanne, and a cast of experienced players. There is something of suspense in the sequences feeding the belief that perhaps the Judge's dead wife, whose memory he reveres, had hidden a dread secret of illicit love from him.

Cast

Sally Whipple.....Pauline Garon
Rudolph Van Alten.....David Powell
Jimmy Munroe.....Harrison Ford
Judge Whipple.....Burr McIntosh
Mrs. La Rose.....DeSacia Moers
Colonel Crosby.....William Tooker
"Tike" La Rose.....Russell Griffin
Bill Brennon.....Colt Albertson

Story by Dorothy deJagers.
Scenario by Raymond S. Harris.
Directed by W. Christy Cabanne.
Length, 6,000 feet.

Story

Sally Whipple, loved by Van Alten, a society man who is secretly the owner of a disreputable road house, meets Jimmy Munroe, a newspaper man, and they become in-

terested in each other. The city council investigates the road house and orders a raid, but the information leaks out and Sally's fathers demands that Van Alten cease his attentions to Sally. Van Alten takes Sally to the tavern and by means of a bunch of letters apparently casting discredit on her mother, he forces Sally to agree to marry him. A jealous woman, Mrs. La Rose, gives information that leads to a raid in which Sally is trapped. Judge Whipple, hearing of the letters, explains that they are of no significance. Van Alten rebuffs Mrs. La Rose and she kills him. Later Sally and Munroe find happiness with each other

"The Net"

Stage Melodrama Filmed by Fox With Barbara Castleton in Featured Role

Reviewed by Mary Kelly

There is a semblance of the unusual about some of the scenes in this Fox picture that makes an unconvincing story rather fascinating at times. It has been well directed and produced. The material, dealing with an amnesia victim who is forced to assume a murderer's crime, will hardly appeal to all types of audiences. But, with some curtailment, the production should meet the demand in houses where melodrama in which the atmosphere rather than the action provokes the suspense, is liked.

Although this is classified as a mystery drama, it is not that in actual incident. It is plain that the man accused of murder is an upright character and the average person knows what will happen—that he will recover his memory in time to save himself. But through the directing of J. Gordon Edwards, there is a certain tension that perhaps not all fans, but many, will feel.

The settings are elaborate and beautiful. The cast is not a list of prime favorites but includes a number of performers who get fairly good results with rather difficult parts. Albert Roscoe, Barbara Castleton and Raymond Bloomer are among these.

Cast

Allayne Norman ..... Barbara Castleton
Bruce Norman ..... Raymond Bloomer
The Man ..... Albert Roscoe
Mr. Royce ..... William H. Tooker
Nurse ..... Helen Tracy
The Boy ..... Eliah Nadel
The Vamp ..... Claire De Lorez

Based Upon Book and Play by Maravene Thompson.

Scenario by Olga Linek School.

Direction by J. Gordon Edwards.

Length, 6,000 feet.

Story

Tragedy throws a net of circumstances bout a young wife and forces her to chose between casting the shadow of a crime over her young son or of fastening the crime upon a stranger who has wandered into the studio suffering from amnesia. She places some of her husband's letters in the unknown's pocket and allows her husband to escape. The action leading up to the time when her supposed husband recovers his memory and the dramatic scene when he learns that the woman is not his wife forms the dramatic sequence.

"The Fast Express"

William Duncan in Fast-Moving Universal Serial with Better Than the Average Story

Reviewed by C. S. Sewell

Universal's newest serial, "The Fast Express," starring William Duncan and Edith Johnson, starts off with a bang, and, judging from the first four episodes, it should prove a delight to serial fans. The introductory title, showing a locomotive apparently rushing right onto the spectators, is a whiz; the action starts off without any preliminaries, and that pace is maintained.

Based on the well-known writer, Courtney Ryler Cooper's "Crossed Wires," this chapterplay, which is above the average in story value and in logical development despite small inconsistencies, at the same time retains the thrills and speed which the fans like, with the usual stunt and suspense as to the outcome.

The theme concerns the ferreting out of the cause of mysterious accidents which are causing delays to a fast express train. Almost in the opening scene the hero—a ranchman—is appointed president of the road, and then things begin to hum. About the third episode a mystery element is introduced, in which it develops that the heroine and the villain are friends in private life, and are both posing under assumed names. This serves to intrigue the imagination and to add to the appeal of the fast physical action and stunts. You will want to see each succeeding chapter, not only to find out how the final stunt works out, but to follow the development of the story.

The opening episode leaves the hero unconscious on a track in front of an onrushing train, the second showing the heroine sinking in a log jam; the third has both falling from a fire-escape, and in the fourth, following an attack by thugs, the floor crashes through with the crowd, burying them in wreckage. There are also numerous fights, and other thrills and moments of suspense.

The stars are congenially cast, and their supporting players are entirely satisfactory. The picture has been well directed by William Duncan. It contains all the elements that appeal to regular serial fans and many that should attract new ones. If your patrons like serials you will make no mistake in booking this one.

"Painted People"

Colleen Moore and Fine Cast in First National Picture

Reviewed by Sumner Smith

Colleen Moore does perhaps the best comedy work of her career in this picturization of Richard Connell's story. Seldom has any comedienne of the screen been as amusing as this petite little miss is in "Painted People." Not only does she screw her face into a variety of comical expressions, but each change of her countenance shows the thoughts that are going on in her mind. In other words, Miss Moore is advancing the plot while being funny; not merely making faces. Certainly she gives every indication of being one of the exhibitors' best box office bets if she is given good stories.

The lack of a believable, coherent, gripping story is the unfortunate fault of this picture. Seemingly, there have been variations from the magazine story by someone who simply crammed the picture with all the so-called sure-fire situations he could remember. This, he seems to have argued, went over big in such-and-such a film, so we'll use it here.

This weak foundation for the splendid work by Miss Moore and such excellent players as Ben Lyon, Anna Q. Nilsson, Mary Carr, Mary Alden, Sam de Grasse and Charles Murray reflects all the more credit on their abilities. With a less capable cast "Painted People" would have fallen flat; as it now stands, it sparkles all the way through with real, mirth-provoking comedy, and many audiences will forgive its failure to be either realistic or straight farce.

Cast

Ellie Byrne ..... Colleen Moore
Don Lane ..... Ben Lyon
Stephanie Parrish ..... Charlotte Merriam
Preston Dutton ..... Joseph Striker
Tom Byrne ..... Charles Murray
Fred Lane ..... Russell Simpson
Mrs. Byrne ..... Mary Alden
Mrs. Lane ..... Mary Carr
Henry Parish ..... Sam de Grasse
Mrs. Dutton ..... June Elvidge
Leslie Carter ..... Anna Q. Nilsson
Ed. Decker ..... Bull Montana

Adapted from Richard Connell's story, "The Swamp Angel."

Directed by Clarence Badger.

Length, 5,700 feet.

Ellie Byrne and Don Lane, chums, living in the poor section of a factory town, go away to make their fortunes, Ellie wishing to become a lady so that she can marry Preston Dutton, a society chap, and Don being infatuated with Stephanie Parrish, daughter of a wealthy man. Ellie becomes a leading actress and Don the author of her first play. Ellie refuses Dutton's suit when she learns he is after her money, and Stephanie returns Don's engagement ring. Ellie and Don go back to the factory town disillusioned, and realize that they love each other and in reality had not bettered themselves for someone else but for each other.



SCENES FROM CHAPTER FOUR OF "THE WAY OF A MAN," A TEN EPISODE SERIAL WRITTEN BY EMERSON HOUGH, DIRECTED BY GEORGE B. SEITZ AND RELEASED BY PATHE



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

HERE is what First National's publicity department thinks of heralds and their preparation:

"The axiom that every extra wrinkle means another dollar from the old man's bank is borne out nowhere so forcibly as in the planning and preparation of motion picture novelties and heralds.

"Whenever a cutout outline is made of a figure on a herald, an extra fold, an original little twist or an odd shape, it means additional expense to the exhibitor. And the man planning these heralds is constantly having it impressed upon him that the exhibitor is a hard-toiling slave who barely gets by and who has to rub his hands five times over every penny before he lets it slip out.

Saving Effected

"These heralds and novelties are usually prepared by the producing companies because they can effect a considerable saving for exhibitors by ordering large quantities. But it is up to the planner to see to it that the cost is as small as possible. He simply has to keep down expenses for the exhibitor. Add to that the fact that he is expected to provide variety, scintillating brilliancy and strikingly original ideas with every product of his genius and one gets a conception of the job he is up against.

"First National's novelty heralds are designed with the threefold idea of simplicity, attractiveness and getting over one central idea.

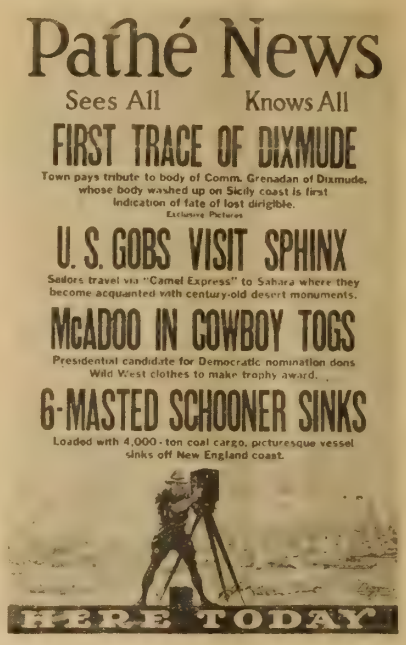
"One herald at least is prepared on every picture, and it is done by S. Charles Einfeld, who, in association with C. F. Chandler, prepares all First National's press sheets.

"Variety in color as well as in design and idea, plays an important part.

"The contrasting violet and white of 'The Meanest Man in the World' folder made an arresting display. The cutout head of Holbrook Blinn served a similar purpose on 'The Bad Man' folder. Vivid coloring marked the one-fold heralds on 'Flaming Youth' and 'The Dangerous Maid.' Unusual folding featured the offerings on 'The Song of Love' and 'The Eternal City.'

"By far the most novel, however, was the six-fold herald on 'Ponjola,' where the front cover showed the head of Anna Q. Nilsson. The halfway overlapping top was folded to show her with a girl's wealth of hair. By lifting the top half cover Anna was shown in all the masculinity of a 'man's' hair-cut.

"If eternal vigilance is the price of success it is also the watchword of the man who holds his job by continually digging up new novelty ideas."



Sample of one-sheet issued on Pathe News. Stock design is the same, with copy changes for each issue.

THE First National heralds sent to us with the foregoing article bear out the good things said about them. We are inclined to the belief that all of them are sold at a very reasonable price, too. To our mind two dollars per thousand is not a lot of money for an exhibitor to pay for a two-color herald. None of the samples of heralds sent us, including those with three or four trick folds, is sold to the exhibitor at more than $3.50 per thousand.

All of them were printed by a big Cincinnati printer who has won quite a reputation for the printing of heralds, programs, etc., for the motion picture trade.

BOOKINGS of the Warner Brothers screen version of Katherine Norris' novel, "Lucretia Lombard," recently released under alternate titles of "Lucretia Lombard" and "Flaming Passion," reveal the fact that fully 75 per cent. of exhibitors preferred to use "Flaming Passion" for the releasing title.

This is a most emphatic answer to those lay and newspaper critics who have superciliously stuck their noses up in air at

A beautiful twenty-four sheet issue by Metro. Simple, dignified and powerful. In original colors it is an especially beautiful thing.





Effective twenty-four sheet planned by A. M. Botsford for a new Paramount release. Color scheme aids effect considerably.

motion picture producers who changed book titles for "box-office" titles.

In the columns of this department of December 1, 1923, we stated that it would be interesting to learn just what percentage of exhibitors chose to present the picture under the book title and under the "box-office" title. At that time we raised the question as to how much more the title "Flaming Passions" would mean, in an advertising sense, than the title "Lucretia Lombard."

Now we know.

IT is our opinion that the average press book does not carry enough samples of small-space advertisements. The big-city exhibitor who uses small space because of the high cost per line is hard put to it to get anything outstanding in his advertisements. It seems to us that press books could help out quite a bit in this respect. For instance, wouldn't it be a good idea to incorporate, say, a half-inch and an inch silhouette cut of the star's head—or something like that, in each press sheet? We think so.

What do you think, Mr. Big-City Manager?

GETTING the Movie Crowds Into Your Store" is the title of a booklet mailed to booksellers by Grosset & Dunlap. The purpose of the booklet, which is a comprehensive sixteen page affair, is to sell the bookseller on the idea of co-operating with the exhibitor who is presenting or about to present a picture made from a book. This it endeavors to accomplish largely through proof of what already has been done.

The subject matter of the booklet backs up the "book" pictures' press books, all of which constantly have been urging the exhibitor to get in touch with his local book shops. With such added co-operation from every quarter, there should be great impetus given the sale of theatre seats and photoplay editions of books.

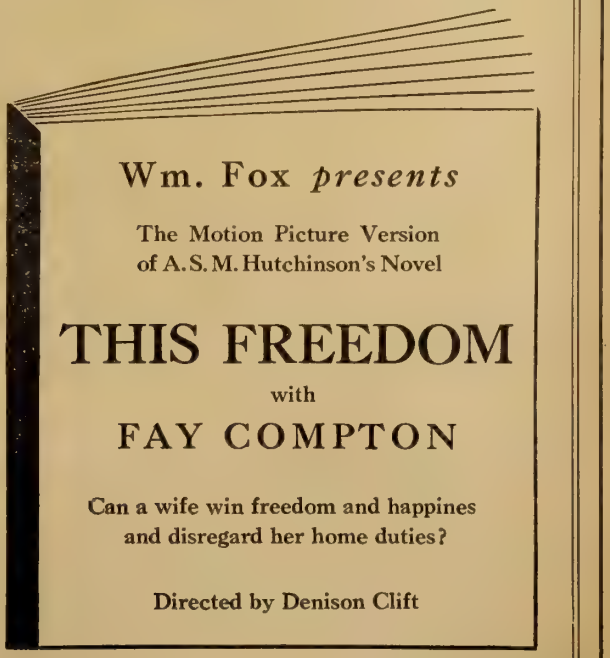
IF it is possible for a good sample to close a sale it is even more possible for a poor sample to drive away business. And that's why we were actually surprised the other day to see, in a certain theatre in New Jersey, a trailer that actually made us angry.

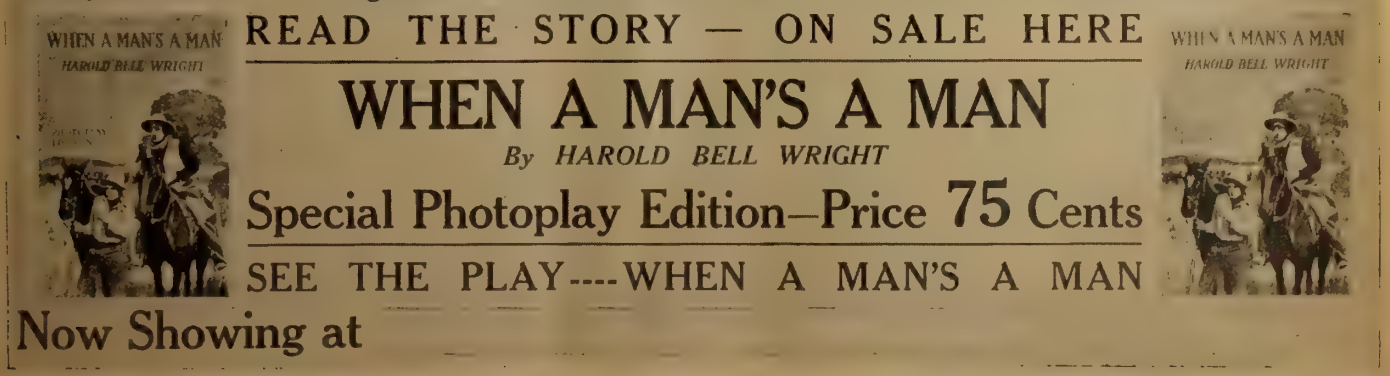
The subject matter of the trailer was O. K. But the condition of the film! Oh, boy, if the print of the picture the trailer advertised was only in half as bad condition as was the trailer it certainly must have been a mess.

Naturally, we didn't go back to the theatre to see the picture. But what do YOU think of an exhibitor who would run a trailer full of rain, oil spots, holes, etc?

To us such a proposition as this is much the same as a man trying to sell apples with rotten fruit as samples. It simply cannot be done, and the man who uses a trailer in such a poor condition is hurting his business far more than he may realize.

HERE is a type ad clipped from the Fox press sheet on "This Freedom," which can be used in making a newspaper ad for any picture made from a book. It's good—and you can save the expense of cuts. We would suggest that a trifle more of the book effect might be gained if the lower end of the heavy rule were cut parallel with the upper end.





Window streamer issued by First National for the use of book stores. The streamer measures 38 x 11½ inches and is printed in two colors. It is published for free distribution by exhibitors. A good co-operative idea.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

HARBOR LIGHTS. (5 reels). Star, Tom Moore. A pretty fair sea story with a fair cast. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-30. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TEA—WITH A KICK. (5,950 feet). Star cast. A very delightful comedy; one that made them laugh like a real comedy. Everyone pleased. Had fine attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

F. B. O.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. Ethel was too tearful in this one. Reel after reel of agony depresses an audience. The fact is that either the story was poor or the direction faulty. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

FAIR CHEAT. (5,800 feet). Star cast. Also ran "Fighting Blood." Both registered well. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

HALDANE OF THE SECRET SERVICE. Star, Houdini. Good program picture. Should clean up in transient trade houses. Full of thrills. Print good. Photography poor in places. Not suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LIGHTS OUT. (6,938 feet). Star cast. A different mystery picture that's excellent in every respect. Buy this and exploit it. F. B. O. gives you plenty of exploitation matter, and you should do very good advertising. Draw health seekers and tourists Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MIRACLE BABY. (6 reels). Star, Harry Carey. A good program picture. Carey seems to have lost out with the kids: he does not pull 'em as he used to. Print good. Not suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. We'll take more of these. F. B. O. did their best and it surely shows up. We have some little railroad trade and everybody was satisfied. Suitable for Sunday. Had good attendance. Draw college trade in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. An elaborate costume picture, much ado about nothing. Miss Talmadge held it up. Would have drawn fifty per cent. better for us if it had been a modern American story. Costume pictures dead with us. Moral tone okay and is suitable for Sunday. Attendance fell down on second day. Draw railroad town class. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. A real knockout. First National surely have a real high class production in this one. Rich in comedy from start to finish and just enough thrill to make it interesting. It made money for us and will for anybody if properly advertised. Suitable for Sunday. Had splendid attendance. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. This picture will please the majority. Moral tone okay and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Good average, near comedy western picture. Not a special but better than average run of western pictures. Moral tone okay and is not suitable for Sunday. Had fair attendance. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk. Big Ben Theatre (500 seats), Illion, New York.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. See this truly great first class picture, and book it at first opportunity. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BOY OF MINE. (7 reels). Star, Ben Alexander. A splendid picture. The story is a captivating blend of rollicking humor and heart rending pathos, gripping at all times and with a happy ending that sends people away satisfied and with a smile on their faces. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BRASS BOTTLE. (5,290 feet). Star cast. Arabian Night tale. Good in spots but failed to please as a whole. All right for a holiday matinee feature. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A dandy. One that will send them away pleased. Business very good on this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Of course it is good. Just a fine picture that pleased the masses. Had many comments, no kicks. Paid too much for it but most anything nowadays that draws the people we have to pay all the profit to get. That leaves a bad taste in your system. Moral tone good and is suitable for Sunday. Had big attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Excellent show and well acted but did not draw as well as I expected. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

DULCY. (6,859 feet). Star, Constance Talmadge. Not the best or worst of the "Connie" efforts. It is a picture that should please fairly well. It is not a picture that is worth anywhere near what they charged for it. Used everything for advertising. Had fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FURY. (8,709 feet). Star, Richard Barthelmess. A fine seagoing story. Stars did good work and pleased about eighty-five per cent. Had fair attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star, Sylvia Breamer. Good feature; think it could have been made a still stronger one if more care and time were taken in details. Moral tone good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HER REPUTATION. (7 reels). Star cast. Another good First National. Business was good and the picture pleased one hundred per cent. What more could be asked? Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy Mackaill. One of the best pictures ever produced and one of the most interesting with sweet Dorothy Mackaill as the star, and a star of the first magnitude. Book this truly great picture and no mistake will be made. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy Mackaill. Former reports on this have been that it is a one hundred per center. That is only putting it mild. Ran it here Christmas Day and couldn't have had anything better. But boys, I don't mean it is only good for Christmas. It will always be good. Although an old one, the film was perfect. Frank G. Leal, Leal Theatre, Irvington, California.

ROSE OF THE SEA. Star, Anita Stewart. Wish now that I had taken the advice of other exhibitors' reports on this one. There is absolutely nothing to it. Rotten, and would advise against showing it as it will not please your patrons. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SCARLET LILY. (6 reels). Star, Katherine McDonald. Just as all the rest of the McDonald's have been. No drawing power or much of anything else. Moral tone O. K. and is suitable for Sunday. Attendance, light. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas McLean. Just an ordinary program, will not satisfy. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Just a word about this. A wonderful picture. But why must they prolong a fight scene and overdo the thing and have the poor kid make forty attempts to get on that mail wagon? It's a small thing to find fault about but some of those brutal scenes could be cut and benefit the picture. And a fine clean picture like "School Days" why did they have Wesley stick his fingers up to his nose two different times? Some got a few laughs from the kids, but spoiled it for others. Give us more like these two

and the "Flirt" and "Ninety And Nine" but omit the rough stuff. It isn't necessary. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Title draws. Picture pleases but it is not big or elaborate. Has human appeal. Do not raise your admission and rave; they will come. Moral tone only fair. Not suitable for Sunday. Had fair attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

Fox

BUSTER. (4,587 feet). Star, Dustin Farnum. A western liked by all. Farnum very well liked around here. Lots of comedy in this one. Moral tone good and it is not exactly what one would like to see on Sunday. Had good attendance. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

JUST TONY. (5,233 feet). Star, Tom Mix. Say, they are still talking about this yet. It was great. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Positively the best thing we ever had with Mix, and we never did have a bad one. A real piece of entertainment. One of those Texas Thrillers that will be a knock-out anywhere. Not suitable for Sunday. Had good attendance. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. Very good. Gilbert makes us a little money. Either Mason or Gilbert gets us the coin. Moral tone good. Not suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Personally considered it fair entertainment. Several favorable comments as they passed out. Moral tone good and is suitable for Sunday. Attendance S. R. O. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. A fair program feature that pleased eighty per cent. Played this with a good Al St. John comedy and serial and had no complaints. Moral tone good. Can be played on Sundays. Used ones, threes, slide. Attendance less than fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Excellent action picture of the type that pleases Mix fans. Western cowboy story full of fun and excitement. The reason is that Tom Mix is starred and does his level best to please his followers. Those who do not admire Mix photoplays admit that he is doing his darndest to deliver the goods. This picture can be played anywhere that action pictures are in demand. Moral tone good but some may object to its being shown on Sunday, as one scene shows drunkard flourishing gun over line of priests. Used slide, ones, threes, sixes. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Friend J. F. Miller, of Hickory Amusement Co., Hickory, N. C., writes that he gets no benefit from these tips because they are not late enough.

And yet I'd ask Friend Miller to notice that many a time your tips are on pictures that are right up to the minute.

The reason there are not MORE late tips is this: the boys who run the late pictures don't help their fellow exhibitors by shooting in the dope—if they did, others would follow their example, to the benefit of all concerned.

This is a co-operative department: naturally if you help the other boys they will help you.

So, come on, fellows—help Mr. Miller—and Mr. Miller, come on and help the other fellows.—VAN.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Ran this on Christmas night. Say boys, they do like to cry a little; but when it is handed to you for seven long reels without one laugh I think that's just a little too much of it. Maybe it is true: we are led to believe so, but the rough treatment that boy received is unbelievable and to think I paid big money and had to raise admission. I got the worst roasting I ever got. The action was wonderful, yes; but the people, the whole community in 1884 must have been fools; and then it slammed the Protestant churches to which nearly everyone here belongs. Some said they only attended the show on Christmas and that certainly would last htem for another year. No good for us; at that a few liked it, but not many. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Ran this Christmas to a very large and satisfied audience. Picture okay, print okay. Worth showing in fair sized houses. Moral tone good and is suitable for Sunday. Attendance fine. Draw all classes for this one. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Star cast. This is a real special, boys, and if you can get them in they will surely be satisfied. A picture that is clean, well photographed, well balanced with humor and pathos, with enough "meller" to satisfy the more rabid fans. Photography good and (hooray for Fox) the whole picture was there. No misframes and only one subtitle too short. Patrons want to know why more pictures of this kind are not made. Will Walling played a wonderful part and was ably assisted by David Butler and George Hackathorne. Francis Ford, Si Jenks carried off the comedy to perfection. Si Jenks very popular with kids as well as adults. Play this one, boys, and whoop it up that it is a modern picture and not a story of the period Longfellow lived in. Moral tone excellent. Could be played in a convent. Used those good old circus heralds, ones, sixes, threes, slide. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Goldwyn

BACKBONE. (6,750 feet). Star cast. Just a program picture. Seven reels too long and action drags. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BROKEN CHAINS. (6,190 feet). Star, Colleen Moore. Interesting all the way. Very good work on the part of Ernest Torrence. Played this on a bad night. Moral tone good and is suitable for Sunday. Had poor attendance. Jack Stanton, Movies Theatre, Onamia, Minnesota.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Very interesting picture of two homes, and hits pretty close to home to many. Moral tone good and is suitable for Sunday. Had good attendance. Jack Stanton, Movies Theatre, Onamia, Minnesota.

GIMME. (5,769 feet). Star, Helene Chadwick. This semi-comedy type Hughes picture went across fairly good for us. They didn't rave about it nor did they pan it. The second good print out of seven shows from Goldwyn. Moral tone fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GRAND LARCENY. (5,227 feet). Star, Elliot Dexter. Another one where some villain gets the hero's wife. Same as all others in this class. Just used to fill in an extra date. Hardly suitable for Sunday. Attendance fell off. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (825 seats), Carbondale, Illinois.

HUNGRY HEARTS. (6,540 feet). Star cast. One of the few good ones in Goldwyn's last year output. This is okay. Should please any audience. Lots of comedy. Moral tone okay and is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LOVE PIKER. (6,237 feet). Star cast. Good. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

MAD LOVE. (5,518 feet). Star, Pola Negri. A fair picture. The star shows to good advantage and picture brought them out. Too much mad love in it for me although this is good. Moral tone fair and is suitable for Sunday. Had good attendance. Jack Stanton, Movies Theatre, Onamia, Minnesota.

MAN WITH TWO MOTHERS. (4,423 feet). Star, Cullen Landis. It would pay a few to absorb this little, light comedy. You won't feel the hit unless you need a lesson; if you do need it, here's where you get it in the interest of your mother. Moral tone good for boys. Lightly suitable for Sunday. Had fair attendance. Draw college class in town



SCENES FROM "THE NIGHT HAWK," A HUNT STROMBERG PICTURE DISTRIBUTED BY HODKINSON



Scenes from "Powder and Smoke," the one-reel comedy starring Charles Chase. It's a Hal Roach production for Pathe release.

of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

POVERTY OF RICHES. (7 reels). Star cast. Patronage well pleased with this production. A wonderful love drama, with a very good story. Ran it one day. Moral tone good and is fine for Sunday. Had very good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

REMEMBRANCE. (5,650 feet). Star, Claude Gillingwater. A very fine picture, some fine acting by Gillingwater. This was sent as a substitution for the "Man from Lost River" which made our audience very sore as the other picture was the one they all wanted to see, as we advertised it for one week. Moral tone good and is suitable for Sunday. Attendance fine. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pa.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Elinor Glyn's name was in a measure responsible for packing my house for this one and it was well received by all. If your audiences want stirring romance here it is, or if they like action, a little of that too. Moral tone very good and is suitable for Sunday. Had capacity attendance. Admission 10-15-20. Draw residential and suburban classes. Admission 10-15-20. J. L. Stallman, Darby Theatre, Darby, Pennsylvania.

Hodkinson

FREE AIR. (5,600 feet). Star cast. An unusually good program picture with an unusually good cast. Can't say that I've seen more than one member of this cast play before but they're good anyway, all of them, especially the two leads, Marjorie Seaman and Tom Douglas. Moral tone good and is suitable for Sunday. Had fair attendance. Town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Story by Ralph Connor, produced in Canada. A thrilling, well handled production of the river men's feud, plenty of action, great scenery. One you can recommend and it will back you up. Moral tone good. Attendance off due to storm; have asked for return date. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

MARK OF THE BEAST. (5,988 feet). Star cast. A rather "strong" play. Hardly for the children, but that's the way Tom Dixon writes. All in all, I am a little doubtful of this being good entertainment value. As far as box office pull it meant nothing here. You can't tie up Dixon's name with "Birth of a Nation" any more as that film is ancient history. Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAPIDS. (4,900 feet). Star cast. A good picture of its type. Hodkinson pictures won't draw for us. They won't come out in this town unless we have a star for a drawing card and that is what Hodkinson pictures lack. Moral tone good. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Very good picture of the sea and good close-ups of whales. My audience very well pleased. Moral tone good and is suitable for Sunday. Attendance 118. Jack Stanton, Movies Theatre, Onamia, Minnesota.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Don't make the mistake we did (we booked before we knew the type of story) and run this to a Saturday crowd. It spells ruin. It ends with a church hymn, etc. Run it Sunday only; buy it cheap. Moral tone good and is suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

JAZZMANIA. (8 reels). Star, Mae Murray. No special but it seemed to please. Lots of amusing scenes. Print good. Costumes and interior settings wonderful. Suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A picture that pleased here, and drew very well. Carefully produced. Jackie does excellent work, and all in all, you can't go very far wrong in playing the picture; it will depend on the boy's popularity, however, on what you pay for it. Used everything for advertising. Draw health seekers and tourists. Had good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LONG LIVE THE KING. (8,364 feet). Star, Jackie Coogan. Pulled strong on December 31 and January 1st but next two days were the worst flop in our theatre history. Kids liked it. Moral tone excellent and is suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. A very good picture and pleasing to all, whether young or old. Moral tone good and is suitable for Sunday. Attendance 103. Jack Stanton, Movies Theatre, Onamia, Minnesota.

STRANGERS OF THE NIGHT. (8,000 feet). Star, Matt Moore. A very fine picture that for some inexplicable reason did not do good business. Used everything for advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Excellent picture, superbly gowned and staged, with definite appeal to practically all classes. Excellent business. Moral tone fair, is not suitable for Sunday. Had good attendance. Nat. L. Royster, Capitol Theatre, Birmingham, Alabama.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Little less than a special with some very pretty sets that pleased my people. You cannot say enough if run at regular prices. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. Not so good as expected, half of our patrons were dissatisfied. Film not in good shape, scratchy. Suitable for Sunday. Had good attendance. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre, Albany, Minnesota.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A sure winner. As a box office bet, it can't be beaten in the program class. Grumpy is just like that famous brand of cigarettes, "it satisfies." They came, the lame, the halt, the deaf, and I think the blind would have enjoyed hearing the laughter and appreciation of the audience. This sort of picture gives an exhibitor an elastic grin that just naturally keeps stretching. Theodore Roberts was a whole show alone. The "grand old man of the movies" is without an equal. Draw small town class in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

MARRIAGE MAKER. (6,295 feet). Star cast. The worst mess of nothing that has been seen on this screen. You wouldn't think that William DeMille could produce such a "lime." I'd say, "Exhibitors stay off, it's painful." Used everything for advertising. Attendance nothing. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. A very good picture. Mostly a comedy drama. Reid's last picture and he looks pretty bad. This is a picture your patronage will appreciate. Print in bad condition. Moral tone good and is very suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.



Scenes from the William Fox Imperial Comedy, "The Cow Boys."

Right Spirit

"Hello, Van:—Didn't have room to give all the reports on blank sent. Guess this (extra one) will pass.

"As for gratitude for my support, well, I think every exhibitor should help every other exhibitor and this seems to be as good a place to put it in practice as can be found."—Henry W. Naumann, Majestic Theatre, Elizabethtown, Pa.

Selznick

COMMON LAW. (8 reels). Star cast. Good production that drew very well, but priced too high by distributor. Moral tone average. Not suitable for Sunday. Attendance satisfactory. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Illion, New York.

United Artists

ONE EXCITING NIGHT. (11,000 feet). Star cast. Whatever possessed Griffith to put his name on this picture? It is just serial stuff produced in the usual serial manner. Trick photography, improbable throughout. Long, tedious and unconvincing, people were glad to get out. Had poor attendance. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. Say, grab this one if you have not yet played it. One of the best that we have shown in some time. My patrons stopped at box office to tell me how good it was. Will please one hundred per cent. Business good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FLIRT. (8 reels). Star cast. We want more good, clean pictures of this kind, but rent entirely too high. Paid twice what I usually do for this. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

FLIRT. (8 reels). Star cast. This picture is not what it is said to be. I would not advise anyone to book same. My patronage was not satisfied. This is mostly a big town picture. Moral tone good and is not suitable for Sunday. Had poor attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. There isn't much for me to say regarding this film. It has been written about and written about in these columns and never anything but words of praise. It deserves all the good things said of it, but I was a little disappointed in the picture after all the laudatory notices read of it. My audiences liked it very well; the women thought it great, the men were not so strong in its praise, and for a picture that was said to be what this film was I did a distinctly disappointing business. However, things are very quiet here at present, so I don't blame it on the picture, as the scarcity of patrons makes for very ordinary business. The picture has gone over evidently big elsewhere, so that's all there is to say. If I were one of the first to play the photoplay would say be very careful of its purchase on its record here, for they ask genuine coin of the realm for this, and after I got through with the exhibit, the profits were nil. Used everything for advertising. Attendance, considering the rental, poor. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE LETTERS. (4,426 feet). Star, Gladys Walton. Gladys Walton is always a money maker for us. Have showed her in every picture since "Pink Tights." Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

LEGALLY DEAD. (6,076 feet). Star, Milton Sills. At least this show was different and moved along speedily enough to hold the interest. Patrons praised it highly and it brought good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

MILLION TO BURN. (5 reels). Star, Herbert Rawlinson. Universal regular releases are well worth a one day showing in any house. I use them on Saturday and this one was well received by patrons. Moral tone good and is suitable for Sunday. Had fine attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Went over very good. Lots of good, clean comedy. Moral tone okay and is possibly suitable for Sunday. Had good attendance. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

SHOCK. (8,758 feet). Star, Lon Chaney. A morbid but effective drama with Chaney contributing one of his usual good characterizations. Only fair as an attraction. Does not please everyone. Moral tone okay; is not desirable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (700-650 seats), Jonesboro, Arkansas.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. This comedy full of pep and the circus scenes went over big. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Rotten. Ran on Saturday. Attendance good but I wish it hadn't been. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. Good little program. Seems to me she could be put in bigger stuff and get away with it. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. Here is a good picture. Pleased one hundred per cent. and they all went away satisfied. Had seen this before in the city and I pushed it big. If you want results on a picture I find it pays to push them. If you don't try this one you are losing money. Don't forget to get behind it and push. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

WILD PARTY. (5,034 feet). Star, Gladys Walton. This is a dandy picture that pleased my audience immensely. All Waltons I ever run are first class. Moral tone fair. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

Vitagraph

GIRL'S DESIRE. (4,950 feet). Star cast. A dandy comedy drama that kept them in good humor. Shown just after "Town That Forgot God" and got over much better. Moral tone fine and is suitable for Sunday. Had fair attendance. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

LOYAL LIVES. (5,950 feet). Star cast. Couldn't say a bad picture nor a good one. No compliments from my patrons. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

MAN NEXT DOOR. (6,937 feet). Star cast. Very good. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

MIDNIGHT ALARM. (6,000 feet). Star cast. One of the most exciting pictures ever run in my theatre. Has a wonderful fire scene. Makes your hair raise on your head. You can't go wrong by booking this special production. Cullen Landis plays a wonderful role. Moral tone good and is suitable for Sunday. Had very good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

NINETY AND NINE. (6,800 feet). Star cast. For audiences not too critical this is an excellent show. Here it went over very well and had very good comments from patrons. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

NINETY AND NINE. (6,800 feet). Star cast. Say boys, I bought this right and pleased so much I felt like stealing the print and running it whenever I was uncertain about my show. Moral tone couldn't be better. Suitable for Sunday. Had good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

ONE STOLEN NIGHT. (4,900 feet). Star, Alice Calhoun. This is a kind of picture that pleases some and not others. We ran with Larry Semon comedy which made a good program and drew a very good house. Moral tone good and is suitable for Sunday.



Johnny Hines in his latest Warner Classic, "Conductor 1492"

To the Boys

"Would like to call the special attention of exhibitors who have discriminating audiences to the two reel Bray Technical subjects released by Hodkinson.

"I have run 'The Beggar Maid,' 'The Young Painter' and 'Hope.' Most of my patrons are raving about the restful beauty of these subjects. With proper music these will be enjoyed by all finer types of picture lovers but they will not make a hit with the rougher types.

"But I believe that exhibitors can educate the rougher types into liking them and I am going to run them all.

"Try 'The Beggar Maid' for a starter. The price is very reasonable. Sincerely, J. A. McGill, Liberty Theatre, Port Orchard, Washington."

Had good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

PIONEER TRAILS. (6,920 feet). Star cast. A very good picture. Book this now and get the benefits. Will please. A little slow in some places. Could be made about one reel shorter. Don't be afraid to advertise it strong. Advertising angles, covered wagon, lobby, cutouts and accessories. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SCARAB RING. (6 reels). Star, Alice Joyce. A good mystery story, which pleased the greater percentage of those who saw it. Moral tone fair. Not suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

SILENT VOW. (4,600 feet). Star, William Duncan. Good picture. Our patrons like the north and northwest mounted police pictures. Moral tone good. Not suitable for Sunday. Had extra good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

WHEN DANGER SMILES. Star, William Duncan. Nice little western that was well liked. Film in good condition but photography mighty dark for country current. Good Saturday night photoplay. Paper good on this one, too. Moral tone, fair. Not suitable for Sunday showing. Used, ones, threes, slide, sixes. Had poor attendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Warner Bros.

BRASS. (8,000 feet). Star cast. Good. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

GOLD DIGGERS. (6,500 feet). Star cast. A picture that will please one hundred percent, and will prove a great box office attraction. Very well made. We played this during bad weather and therefore did not do much business. Here's hoping Warner Brothers will make more like this one. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

PRINTER'S DEVIL. Star, Wesley Barry. Rather a weak Barry picture. No comments. Moral tone fair. Suitable for Sunday. Had only fair attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

SCHOOL DAYS. (7,000 feet). Star, Wesley Barry. A wonderful show for small town, or any other. Rent too high for old picture; but it's good in every detail. Moral tone fine and is suitable for Sunday. Had good attendance. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin. Excellent. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). One of the very few one hundred percent pictures. Book this and advertise it big. Will prove a one hundred percent box office attraction. We turned them away for three nights. The only picture to do this in four years. Suitable for Sunday. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

WHY GIRLS LEAVE HOME. (7,666 feet). Star cast. Not much comment on this. Not many seemed to want to find out why girls left home. Picture is good but did not draw. Moral tone fair and is fair for Sunday. Had poor attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

Comedies

CHAMPION. (Pathe). A good comedy. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

DERBY DAY. (Pathe). Here is the best thing in cartoon's issued up to this time. Better make a fuss over this one. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

EDUCATIONAL COMEDIES. Please page Van. Prints awful, no edings, compelled to cancel on this account. Complained to exchange but no use. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

GASOLINE WEDDING. (Pathe). Star, Harold Lloyd. As usual this Lloyd reissue gave them all a "shot" of laughing gas. Class "A." Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

GROCERY CLERK AND THE BAKERY. (Vitagraph). Star, Larry Semon. Good comedies. Lots of laughs. Larry packs them in. Moral tone good. Suitable for Sunday. Had extra good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

HAUNTING SPOOKS. (Pathe). Star, Harold Lloyd. A great laugh producer. Second reel will knock you stiff. Print good. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

LONG JOURNEY. (Pathe). "Our Gang." A great laugh producer but oh! what a print. I took out at least thirty splices in the two reels before show time and yet had two or three tears while running. Not fit to be sent out of exchange. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

POP TUTTLE'S LOST CONTROL. (F. B. O.) Star, Dan Mason. Released by F. B. O. Best ever shown of Dan. If you want a side busting comedy book this one. Packed them in at every performance. Used ones, photos. Best ever put in comedy. Had good attendance. W. O. Brown, Grand Theatre, Kendrick, Idaho.

NAVY BLUES. (Christie). Star, Dorothy Devore. The first one of Christie's new group. I hope he makes the rest as good as this one. It went over to shrieks of laughter in our house. Print was in excellent shape. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OPTIMIST. (Educational). A dandy comedy and Ham filled the bill as usual. I will have to say, however, that my contract price is too high for this slump period and know cheaper comedies will fill the bill as well. Moral tone good and is suitable for Sunday. Had very light attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. Ran this with "Tents of Allah" and advertised as "Big Double Bill." Result S. R. O. for three performances. Draw transient patronage. Had good attendance. M. Oppenheimer, Lafayette Theatres, New Orleans, Louisiana.

SOLD AT AUCTION. (Pathe). Would class this as only fair. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

UNIVERSAL SINGLE REELERS. Everyone for the last three months absolutely rotten. Do they think they can get away



Wm. Fox's Imperial Comedy, "School Pals."

Dedicated to you—controlled by you—Straight From the Shoulder is maintained by your dependable tips. Keep it going and growing. USE THE BLANK BELOW

with such junk as this nowadays? At one time Universal made the best one reel comedies. Why not again? Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Serials

STEEL TRAIL. (Universal). Star, William Duncan. This one fooled me. Poorest business on any serial in this house and the exchange made it worse by missout on chapter two. Patrons disgusted all through serial. Moral tone is very good. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission, ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Short Subjects

HOPE. (Hodkinson). This will appeal to the better class of deep thinkers. A wonderful deep thought is conveyed throughout some beautiful shots of ocean and sure well acted. If you have a high class patronage book it, it will work in any program. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

IS CONAN DOYLE RIGHT? (Pathe). I guess he is, the people liked it, what few came to see it. Photography poor. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

STEEL SHOD EVIDENCE. (Pathe). Star, Leo Maloney. A dog does some good work in this two reel subject. Picture very good. Print good. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

State Rights

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. (6,800 feet). One of her very best pictures. Excellent acting, beautiful story. We classed it as extra good. Bought it right and made money and we are happy. Moral tone best in the world. You bet it is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ENVIRONMENT (Principal). (6 reels). Star, Alice Lake. A very interesting picture that is not a bit overdrawn. Will draw with all classes, because it has variety that appeals to all. A good lesson. Moral tone fair. Not suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

EMPTY CRADLE. (Principal). Star, Mary Alden. (7 reels). This was a good picture at one time, but as usual we had the usual bum print marring our whole showing and then they wonder why the business is on the blink. Moral tone good. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

KING CREEK LAW. (Nathan Hirsch). Star, Leo Maloney. Leo Maloney has long since been a good drawing card for us but here is a picture filled with action and thrills throughout the entire lengths. Too much cannot be said for this rapid fire western. Book it I say and see for yourself. Moral tone good. Had good attendance. Draw middle or working class. Admission 10-25. W. G. Enloe, Bijou Theatre, Greenville, South Carolina.

LONE HORSEMAN. (State Rights). Star, Jack Perrin. Nothing to this one. Looked at it three times and couldn't find the lone horseman. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). Did not do much here. Ran slow for five reels. Last two reels had some action, but camera work very amateurish. The whole thing looks cheap and fluffy. Made no hit at all. Felt like refunding the money. Maybe we are hard to please but we sure failed to be much impressed with this one. Not much moral tone. Hardly suitable for Sunday. Had fair attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TEMPORARY MARRIAGE. (Principal). Star cast. (7,000 feet). A society melodrama. Well staged and produced, but uninteresting, has nothing to hold the audience and becomes tiresome. Many walked out on it. From comment of patrons don't think it pleased but few and the box office reflected this sentiment. Moral tone low and is not suitable for Sunday. Had poor attendance.



HARRY CAREY
in "The Night Hawk," a Hunt Stromberg production for release through W. W. Hodkinson

Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

TEMPTATION. (C. B. C.). Star, Bryant Washburn. (6,500 feet). A pretty good picture that caused no furore nor did it come in for censure. A very good picture is my opinion. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Star cast. (6,579 feet). After many requests brought this one back after playing a year ago got a good print and made some real money. Ran Christmas week. Moral tone very good. Suitable for Sunday. Had capacity attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WHAT'S WRONG WITH THE WOMEN? (Equity). Star cast. (6 reels). A very good picture for small towns. Patronage well pleased with same. Ran this only as a program picture. Don't depend on it too much. Moral tone good and is not suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....Star .....,Producer .....

Your own report.....

.....

.....

Moral tone.....Suitable for Sunday?.....Attendance .....

Admission .....Type you draw from.....

Name .....Theatre .....City .....State .....

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Valentino in Two-Reeler Tops Universal's List for February

Fred C. Quimby, Universal's new short subject sales chief, just prior to a tour of exchanges of the middle west announces that his department will celebrate "Laemmle Month" with the strongest array of short subjects ever offered by Universal.

Of unusual interest is a two reeler "A Society Sensation" starring Rudolph Valentino. This is a re-edited picture, having originally been issued in five reels. Carmel Myers is co-featured, and the cast includes Sazi Zasu Pitts. Universal believes this will be an unusually good drawing card for the short subject market due to the great popularity of Valentino.

Universal also will release two of the famous "Leather Pushers" during Laemmle Month. They are the fourth and fifth two reelers of "The Leather Pushers." Billy Sullivan, a kinsman of John L. Sullivan, is the star, and is proving a great drawing card as Reginald Denny was in the first three "Leather Pushers" group. The two releases are "The Tough Tenderfoot" and "Swing Bad the Sailor."

The new serial is "The Fast Express," with William Duncan as the star and director. Edith Johnson is the feminine lead. This serial enjoys the unique advantage of being written by Courtney Ryley Cooper, one of the country's most popular novelists and short story writers.

Another special release on the Laemmle Month schedule is "Down in Jungle Town," absolutely the last picture to be released starring Joe Martin, the famous orang outang.

The following Universal western dramas, two reel features with all the story value and punch of a full length feature, are to be had for Laemmle Month: "Miscarried Plans," featuring Bob Reeves, "Hats Off," featuring Pete Morrison and "Lone Larry," featuring Kingley Benedict.

The Century Comedy release schedule is headed by a Baby Peggy picture "Peg O' the Mounted." Other Centuries will include "Keep Going" featuring Jack Earle, the Century giant, "You're Next," featuring Henry Murdock, "Quit Kiddin'" featuring Buddy Messinger, and "Sons In Law," featuring Jack Earle and Harry McCoy.

Two Fox Educationals

"Rivers of Song" and "Sculptor's Paradise" for February

Fox will release two single reel Educational Entertainments for February under the titles "A Sculptor's Paradise" and "Rivers of Song." The first shows scenes of the Carrara marble quarries in Italy, which have been worked since the early Roman days and are used for monuments all over the world.

In "Rivers of Song" the spectator is taken along the course of famous American rivers which have been heralded in song, such as the Wabash, Ohio, Hudson, Columbia, Suwanee and Potomac.

These subjects are now being edited and titled preparatory to release.

On Special Program

On the bill with "The Extra Girl," the Mabel Normand feature which is being presented for a special engagement at the Central Theatre, on Broadway, is a two-reel Mack Sennett comedy, "Picking Peaches," the first of a new series starring Charles Langdon. This film also marks the return of the Mack Sennett Bathing Beauties.

Iris Gets Series

John J. Iris of the Iris Film Exchange, New York, has taken over the distribution of a series of twelve single reel comedies to be released one a month. The first will be "Twentieth Century Love," to be followed by "A Pair of Jacks" and "Fliv and Let Fliv." They are described as jazz comedies.

Just Like Funny Page

"Just as important as the funny page of the newspaper is the comedy film in the picture house," says the editor of Toledo Town Topics, in a letter to Christie. "In the newspapers we pick those features which experience shows hold the widest appeal. It seems picture houses might well follow this example."

Twenty-six Reels Included in Educational's February List

Educational's program for February will be the largest so far released in the 1923-24 series, with a total of twenty-six reels of comedy, novelty and news. There will be five two-reelers, two single reel comedies, a Bruce Wilderness Tale, a Hodge-Podge, a "Secret of Life," and a "Sing Them Again," with twice a week issues of Kinograms.

The first week will see a Mermaid Comedy in two reels, "Neck and Neck," featuring Lige Conley, and the Cameo Comedy, "Oh, Girls," with Sid Smith and Cliff Bowes. For February 10 is Jimmie Adams in the Christie "Aggravating Papa," with the police dog, Peter the Great, in a comedy role; Clyde Cook in "The Broncho Express," his first Educational release; the Bruce picture, "The Homemaker," and the fourth of the Secrets of Life, "The Butterfly."

For February 17 is scheduled a Juvenile Comedy, introducing Johnny Fox, Jr., titled "About Face." It is a comedy with a Boy Scout angle. "Here and There," a Cameo, completes the list. The outstanding release for February 24 will be Lloyd Hamilton in "Lonesome," with Ruth Hiatt as leading lady; Neal Burns and Vera Steadman will be seen in "Busy Buddies." Reminiscence of early days of the industry are contained in the Lyman Howe Hodge-Podge, "A Movie Pioneer." The Sing Them Again reel introduced the old favorites, "She Was Bred in Old Kentucky," "Two Little Girls in Blue" and "The Star-Spangled Banner."

Pathe Gets Nigh Series

Following the news that Pathe would distribute Will Nigh's single reeler "Among the Missing" comes the announcement that Pathe will also release two more of these intensely dramatic "punch dramas" to be sold in a series of three. All will be directed by Mr. Nigh with different casts and will have the same condensation of interest and lightning like denouement.

New "Our Gang" Comedy Heads Pathe's List for February 10

Pathe's schedule for February 10 is headed by an Our Gang comedy, "Big Business," and includes a Grantland Rice Sportlight, "Animal Athletes," and a Charley Chase single reeler in addition to other varied subjects.

"Big Business" shows the kid comedians operating an up-to-date barber shop into which Mickey Daniels as a pampered golden-haired wealthy chap is inveigled. It all ends with Mickey licking the bully of the gang and becoming head barber. The amusing antics of this bunch can well be imagined.

"Animal Athletes" demonstrated that the instinct for sport and play is as imbedded in animals as in humans and a wide range of animals are shown in their playful moods.

In "Powder and Smoke" Charley Chase is seen as a lightning rod salesman whose operations are embarrassed by a gang of bandits. This number is expected to add to Chase's rapidly growing reputation as a comedian of the first rank.

The serial, "The Way of Man," reaches its fourth chapter in which the hero and heroine are lost in the desert and captured by a band of Apache Indians.

The current Aesop Fable, "Good Old Days," shows a football game in jungleland which ends in a riot when the mouse hides the ball in the elephant's trunk.

Sennett Working Fast

Mack Sennett is making rapid progress on his schedule of two-reel comedies for Pathe. Camera work has been completed on "Scarem Much" and the negative is en route to New York. Harry Langdon the new Sennett comedian is completing "The Lather Pushers" the fourth of his series which started off auspiciously with "Picking Peaches" and will be followed by "Smile Please" and "Shanghaied Lovers."

First Run Bookings

Pathe single reel subjects are getting numerous bookings in leading first run theatres throughout the country. So far as Broadway, New York, houses are concerned they are getting to be an almost weekly affair. For instance the Charley Chase comedy, "Just a Minute," is enjoying a two-weeks' run at the Rivoli. Other subjects have been heavily booked by such houses as the Strand, of Louisville, Miles and Adams of Detroit, McVickers in Chicago, Strand, New York, and Park in Cleveland.

Tom Wilson With F. B. O.

Tom Wilson, prominent character actor, has been cast for an important role in the third episode of the new "Telephone Girl" series which F. B. O. is filming, based on H. C. Witwer's popular magazine stories.

Century Signs Two

Century has signed "Spec" O'Donnell, the freckled-face kid, and "Fatty" Karr, formerly in Fox comedies. Spec has attracted attention in a number of features, while Karr is well known for his comedy work.

"About Face"

(Educational—Comedy—Two Reels)

Like others of the Juvenile Comedies released by Educational, this one has a Boy-Scout angle, and it serves to introduce Johnny Fox, Jr., as a bad boy who disgraces himself and gets into all sorts of trouble by not living up to the Scout ideals. Johnny, who was the tobacco-chewing kid in "The Covered Wagon," has a similar stunt in this one, and gets terribly sick; so does his dog, which assists him in much of the comedy. Some of your patrons may not like this sequence, but there are a number of humorous scenes in this film, and it is one that should please the majority of spectators, especially the boys.—C. S. S.

"Here and There"

(Educational—Comedy—One Reel)

Sid Smith has the leading role in this Educational-Cameo Comedy, which concerns a chap who is broke, gets a dress-suit without paying for it, and has the tailor's helper trail him to keep his eye on the suit. Much of the comedy depends on the situation where the hero leans over and the suit rips, and he has difficulty in keeping himself properly clothed. While the humor is not refined, it is amusing, and there is a clever stunt where each comedian gets into one leg of a large pair of trousers and hop down the stairway.—C. S. S.

"A Movie Pioneer"

(Educational—Novelty—One Reel)

This number of the Hodge Podge, distributed by Educational, deals with the early experiences of the producer, Lyman H. Howe, as a pioneer lecturer with motion pictures. This has been humorously treated by means of pictures and cartoon work, and is amusing, particularly the cartoons showing how Howe produced appropriate sound effects. This has been burlesqued. There are some clever trick effects in the reel, and several thrills in the scenes, showing unusual feats of horsemanship. —C. S. S.

"Big Business"

(Pathe—Comedy—Two Reels)

There is plenty of opportunity for the "Gang" to do mischief in the name of good when they establish themselves in a barber shop. All sorts of strange hair-cuts result. Everyone who enters the shop is a victim and the onrush of indignant mothers at the close is terrific. The outstanding episode is the shearing of Mickey Daniel's curls which gives him his first glorious chance to be one of the boys, although his fond mother's heart is broken. Farina blacks boots when they're worn and when not, she blackens legs and feet. While this comedy may not be classed as a "riot of laughs," it is good entertainment for any theatre and should be well received.—M. K.

"Pathe Review No. 6"

(Magazine—One Reel)

An average collection of nature scenes, from Mexico, the process of getting artistic effects with sealing wax, a cartoon fantasy, "Pan the Piper," an intimate study of an insect pirate of the sand and presentation in color "In the Heart of the Tyrol" is found here.—M. K.

Radio Stunt Goes Big

Educational reports that the broadcasting by radio station WJAZ of Chicago of the news that Kinograms was carrying views taken in that popular and powerful station proved to be one of the most successful publicity stunts ever used in connection with a motion picture. The station reports the response was terrific. It is believed that millions listened in and bundles of inquiries are said to have been received from theatres, the farthest being Palm Beach, Fla. So impressed were the radio people with the response that announcements are being made from their affiliated stations at Davenport, St. Louis and Louisville.

"SHORTS" REVIEWED IN THIS ISSUE

About Face (Educational)
Animal Athletes (Pathe)
Big Business (Pathe)
Down in Jungle Town (Universal)
Fast Express, The (Universal)
Good Old Days (Pathe)
Hats Off (Universal)
Here and There (Educational)
Highly Recommended (Fox)
Keep Going (Universal)
Movie Pioneer, A (Educational)
Pathe Review No. 6 (Pathe)
Powder and Smoke (Pathe)

"Powder and Smoke"

(Pathe—Comedy—One Reel)

The newest Charles Chase comedy concerns the experiences of an innocent lightning rod salesman who becomes the dupe of a gang of bandits. There is a fair amount of shooting and action of the pell-mell variety. It lacks the distinction and note of novelty that the first of this series had, although Charles Chase and Blanche Mehaffey are capable and interesting—M. K.

"Animal Athletes"

(Pathe—Sportlight—One Reel)

An appealing demonstration of the age-old instinct of playfulness in animals is available in this number of the Grantland Rice "Sportlights." It contains something that will bring a response from nearly everyone. From "gnu stuff" in the Central Park zoo to the boy and his puppy on the front lawn, the subject is interestingly treated. A beautiful spirited Scotch collie plays a prominent part.—M. K.

"Good Old Days"

(Pathe—Cartoon—One Reel)

Paul Terry amusingly depicts a football game, between the Jungle Team and the mice-known as the "Cheese Grabbers." Some of the well-known stunts of the football field as well as some unprecedented ones give the number plenty of spirit. Those who have followed the Aesop Film Fable series should enjoy this one.—M. K.

"Highly Recommended"

(Fox—Comedy—Two Reels)

Al St. John's setting is a department store in this Sunshine comedy which has a fair number of laughs. His various mistakes in waiting on customers make the first part lively and amusing, while the last part dealing with his escapades on a window ledge of a high building are not especially exciting or original, by comparison with other comedies of this type.—M. K.

"Keep Going"

(Universal—Comedy—Two Reels)

A rather disconnected arrangement of light episodes in this Century comedy weakens its grip on the average sense of humor. In a few places it is amusing but most of it seems obvious and forced. Jack Earle plays an elongated traffic cop whose ventures in the field of love, with Harry McCoy as a rival, furnish the situations.—M. K.

"Hats Off"

(Universal—Western—Two Reels)

There is something fresh and interesting about this Western in which Pete Morrison plays a breezy cowpuncher who receives the unpardonable brand of "dude" from the others. He proves that a dude can be a successful cave man lover as well as a vindicator of justice. Above the average two-reel Western.—M. K.

"Down in Jungle Town"

(Universal—Comedy—One Reel)

Joe Martin is assisted by some other talented animals in this—an elephant, a bear and another monkey. It will probably please the children, especially.—M. K.

Review of "The Fast Express" on page 489.

PROJECTION

EDITED BY F. H. RICHARDSON

Take a Rubber

I invite some of you to take a good rubber at pages 2 and 3 of the Constitution adopted by Hamilton, Ontario, local union, 303, Motion Picture Projectionists, I. A. T. S. E. and M. P. M. O. of the U. S. and C. I have taken the liberty of marking certain paragraphs, and will remark that I personally know that local union 303 LIVES UP TO ITS NAME in every particular! I would especially invite your attention to paragraph B of page 3 THAT IT WHAT I CALL COMMON HONESTY. This union demands a decent wage for its members and MAKES IT A PART OF ITS PURPOSE TO MAKE ITS MEMBERS WORTH REAL MONEY!!!!! From the bottom of my heart I wish it could be said that all union constitutions contained similar wording, and that, as in this case, the words were lived up to.

Here is an excerpt from Section 30 of the Hamilton Union By-laws which I most heartily approve, because the exhibitor is given a choice and does not have a man selected by a union official arbitrarily forced upon him:

> When a member receives notice of his dismissal, or when he desires to resign his position in a theatre, he shall immediately notify the Business Agent, and give the reasons for such action being taken. If the reasons are satisfactory the Business Agent shall immediately interview the Manager of the theatre in question and supply him with the names of the members who are eligible for the position, and shall notify those members of the impending vacancy at once, so that they may get in touch with the manager as soon as possible, in order that he may select the one he wants. Should the manager be unable or unwilling to make a selection, then the Business Agent shall, on behalf of the union, recommend the member who has been longest out of employment, or in event of two members having been out of employment the same length of time, he shall recommend the member who is unable, through lack of training, to engage in some lucrative employment other than projection.

The committee on constitution and by-laws, which was responsible for the excellent results produced, was composed of brothers M. A. Bartleman, Hugh Sedgwick and F. E. Baldassari, all real gentlemen, and projectionists of real ability.

PREAMBLE

We, the Motion Picture Projectionists of Hamilton, Ontario, Canada, in order to improve our condition, to ensure the maintenance of a fair rate of wages for services competently rendered, to assure the employment of our members and that equity may be maintained, do signify willingness in all difficulties, to accept wise, honorable and conservative mediation, and to secure to ourselves and posterity the benefits of such unity, do adopt and establish this constitution.

—1—

CONSTITUTION

ARTICLE I.

Section 1—Name.

The name of this organization shall be, The Hamilton Motion Picture Projectionists' Union, Local No. 303, of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada.

Section 2—Object.

(a) The object of this Union shall be, to maintain a fair rate of wages and to improve working conditions for its members, and to see that only competent men are supplied within our jurisdiction.

(b) To encourage among its members the desire to acquire a thorough knowledge of the latest ideas and inventions pertaining to the improvement of Projection.

Section 3—Schedule of Prices and Working Rules.

This Union shall adopt a schedule of prices and working rules for use in conjunction with the official contract of the

—3—

"Powerline" Good

R. A. Hooker, Globe, Arizona, says:

> Would like to know if "Powerline," which is made for the Powers Projector intermittent movement, is best I can get for both old and new Powers movement. Am enclosing ten cents stamps, which is, I believe, your charge for answering questions.

You may safely assume that the lubricant selected by a projector manufacturer for use on any part of his projector is at least as good as anything you can get. Remember, the manufacturer has a direct interest in the excellence of performance of his projector. A pleased customer really is the best possible advertisement. He therefore is directly interested in having his machinery perform well, and to do that it must be well and efficiently lubricated. I believe "Powerline" will be equally good for both old and new intermittents, but if you think something heavier will be better for your old intermittent, try Texaco EXTRA HEAVY motor oil. I think, though, you will do well to stick to Powerline.

Remember Globe

I have lively remembrances of your city. On the wall of my room hangs a photograph of my 'umble self delivering the labor day address from the portico of the Miners' Union Building, in 1902. The end of the bridge over the dry creek shows in the photo. Went from there to Troy and thence, across the desert, to Phoenix. The Globe "boys" certainly treated me well.

As to the matter of a charge, why, when I can answer in the department there is no charge at all, except that I have requested the questioner to help me defray a considerable expense by enclosing four cents in stamps for a carbon copy of department reply. It don't cost much to make and send one carbon, but you would be astounded at what carbon copies cost in the course of a year, and I personally stand all that. The Moving Picture World pays me a salary to edit the department, but I myself stand all expense up to the point of delivery of the muss. Four cents just about covers the cost of making and mailing a carbon copy.

Trouble

From a small town in Louisiana comes the following:

> We have a Simplex projector (observe that, although a small-town man he says PROJECTOR, not "machine") which has been in use for nearly four years, without trouble of any sort, except for the arc, which we are not certain is caused by the current or the equipment.
>
> Current is 220-volt D. C., which gives us approximately 180 to 190 volts at the arc. We use a Simplex rheostat, made by the Precision Machine Company, Style A, with a resistance of 2 5 Min. and 5 0 Max. We cannot keep a steady arc very well, and only get a very bright light by cutting the rheostat all the way over which, of course, gives us considerable flame, instead of a clean arc. The wires are not crossed. We will appreciate any suggestion you may make, or information you may see fit to give.

Information Vague

Your information was rather vague, and your knowledge of electrical action so apparently lacking that I held your letter until I could consult with the Precision Machine Company as to just what you really have in the way of a rheostat. I was sure your figures must refer to amperage capacity, and not to ohms resistance.

The Precision Company says: "According to the records of our electrical department, the only makings we have used on our rheostats for the past seven years are as follows: Type A, 25 to 50 amperes; Type B, 30 to 65 amperes; Type C, 40 to 90 amperes.

From this it will be seen that a Precision Machine Company rheostat marked 25 Min. —50 Max (not 2 5 and 5 0), is presumed to deliver from 25 to 50 amperes at the arc, in your case from a 220-volt line.

You are in error in presuming there is 180 to 190 volts "at the arc." There "ain't no such anamile," my good brother. Your arc will be about 48 to 55 volts, all the rest of the voltage being consumed in the resistance of your rheostat.

Your Trouble

And now as to your trouble. Of course when you put fifty amperes through an A C are there will be some flaming. But I think you are not getting anything like fifty amperes when your rheostat is at maxmium, for the reason that if it is four years old, and has been used much, its resistance will be badly burned and enormously inefficient.

I would suggest the following: First, take my advice and send seven dollars to the Moving Picture World for a Bluebook of Projection (unless you already have one) and a lens chart. Then study "Resistance as Applied to the Projection Circuit," pages 413 to 441, inclusive, paying especial attention to "Variable and Fixed Resistance," page 415, and "Rheostats Wasteful," page 427; also "Adjustable Rheostat and What It Is," page 432. Under your conditions this alone should be well worth the price of the book to you.

Then carefully examine all your wires, be-

ing sure they are not burned and that they are large enough to carry the current (see page 70 of Bluebook). Take ALL contacts apart and thoroughly clean them. Carefully examine the asbestos-covered wires inside the lamphouse, and if they are dead (have no spring in them, but act like a rag when bent), remove them and put new ones in their place.

Get a Transformer

Next, either get a new rheostat, if yours has been used four years, or (far, far better in every way) get a transformer. These are variously called an "Inductor" an "Economizer," a "Compensarc" and other trade names. The three named are all good ones. You should not take current from a 220-volt line through a rheostat. It is altogether too awfully wasteful. Also the arc from a transformer handles and acts much better than the arc from current taken from 220-volt lines through a rheostat. Using 50 amperes from a 220-volt line through a rheostat you will take 11,000 watts from the line, 8,500 of which are wasted in your rheostat. Taking the same 50 amperes from the same lines through a transformer you would only take a total of less than 3,000 watts from the line.

As to a "clean arc" and a flaming arc, you won't get the amperage you ought to use without flaming. It can't be done. However, if you use a lens chart you won't get much ill effect from such flame as you may expect from a maximum of sixty amperes, though it is true you might add something to your condenser breakage. Use none but A. C. Special carbons, and dry them thoroughly before using. Best way is to keep half a dozen or so in or on top of the lamphouse, all the time, adding one every time you remove one from the pile.

Remember that when I say "transformer" I mean only a transformer made especially for projection, which may be had from any supply dealer.

Distance Again

J. V. Eastwood, Projectionist, New Lewis Theatre, Independence, Mo., appeals for information, as follows:

After reading the excellent replies to some of the brain twisters appearing almost weekly in your department, I have concluded you are the one to give the correct answer to a thing which has been causing me to have heated arguments galore.

A short while ago the local branch of our church instituted a "Recreation Center," which now gives promise of permanency. One of its main features is an airdome, planned after the suggestions of a theatrical supply house. Its general layout is as follows: Seating capacity about 5,000. The screen sets at the lower end of ground which slopes upward to the north. The picture is 30 feet wide; distance front row of seats to screen approximately fifty feet; distance screen to back row of seats about 440 feet.

The projection room is sunk two feet into the ground. The lens is eighty-odd feet from the screen and about level with its lower edge, so that the projection angle is upward. They have to use a 2½ inch E F projection lens in order to get the thirty foot picture at the distance.

His Suggestion

I have suggested that the projection room be moved back to a point 180 feet from the screen, which location would bring the lens very close to level with the screen center, and make room for a lot more seats right in the very best part of the auditorium. The man who planned the present layout says this is impossible, because the light would not make a picture at that distance.

Now I freely admit that I am only a ham "operator"—not even a projectionist—but I am unable to see any reason why the added distance would affect screen brilliancy much, if any. Of course it is true there would be some dispersion in the intervening air, but they are not going to project through a smoke screen. If I am wrong in my contention, I want to know WHY I am wrong. If I am right I want the necessary information with which to back up my argument, because it is hard for me, a mere kid, to convince those who are of middle age and therefore not very willing to listen to me.

Correct

Always provided they are using an arc for a light source—and surely they would not be foolish enough to try to project with anything else under the conditions as set forth by you—you are entirely correct. The layout they now have is an outrage on common sense. It makes the placing of a really good picture on the screen utterly impossible.

Just why those proposing to plan a projection installation will go to a theatrical supply dealer with a projection problem, is past my understanding. The theatrical supply house fills a most useful office, and usually fills it well, so long as it sticks to the supply business. But when it butts into the projectioneering field the result nearly always ranges somewhere between punk and BAD.

Ask the "genius" who tells you it is impossible to project a good picture 180 feet how he explains the 200 (about) foot projection distance at the Capitol Theatre, New York City—one of the foremost motion picture theatres of the world. Then when he gets done chewing that over, ask him how he explains the very good picture at the Million Dollar Pier, Atlantic City, N. J., with a 235-foot distance from lens to screen. Then ask him, with my compliments, why he has worked such injury by setting himself up as an authority on matters of which he so evidently does not understand even the first elements.

Answer in Bluebook

If you have a Bluebook of Projection you will find the answer to all such things within its covers, but I nevertheless will, for about the two hundredth time, again explain it, briefly, in the department.

Since a ray of light will and does travel millions upon millions of miles from the sun, pass through something like fifty miles of air and reach the surface of the earth, I think we may assume that, provided the air be reasonably free from dust and dirt, a difference of 100 feet from lens to screen won't make any appreciable difference, once the light has left the lens. From this we conclude that practically ALL LIGHT LOSS OCCURS IN THE PROJECTOR OPTICAL TRAIN ITSELF, and not between lens and screen. True, there is slight dispersion, as you say, but except in air that is very bad indeed, this is negligible.

Lens Requirements

The 180-foot projection distance and a 30-foot picture would only require about a six-inch E F lens, which is not at all bad—at least it is far and away better than what they now have. Before advising just what you ought to have in the way of lenses I would want to know what the amperage is; also I would want an impression made by pressing the crater of a carbon burned at that amperage down on white paper so as to get a clear impression of the rim of the crater. I will then tell you exactly what should be used in the way of lenses.

Offhand, I would advise them, unless they already have done so, to install high-intensity arcs. The picture is very large, and they need all the illumination they can get. I think Cinephor condensers will be the best for them, but cannot say with certainty until I have seen the crater impression.

In conclusion, assuming, as I said, that an arc light source is used, the 180-foot projection distance will give them very, very much better results, always provided they have a correct optical lineup on the projectors. I would suggest that they send one dollar to the Moving Picture World and get a Lens Chart. Also they ought to have a Bluebook of Projection, price six dollars, from same place. I would also suggest to exhibitors the advisability of consulting a projection engineer BEFORE starting to plan a theatre.

From India

Motriam Vallicha, whose address is Box 82, Karachi, India, writes as follows:

Since last time I wrote the department I have been busy organizing and establishing a distributing depot in Karachi, to handle Indian and American-made productions, in which enterprise I have been partially successful. I have been reading Moving Picture World with keen interest, more especially its Projection Department.

The chief difficulty in connection with the organization I have been perfecting is that it cannot be operated on an exclusive rights basis without an enormous capital. This is because the American producers do not choose to have dealings with us unless their interests are fully secured. I have succeeded in obtaining distributing rights on a percentage basis for a number of productions, both American and Indian made. The misfortune is my inability to become the representative of a big national distributing concern on the same basis.

Picture Progress Slow

As regards pictures produced in India, I am sorry to say the progress is slow—very slow. In fact the majority of the pictures made the past year are below even the Indian standard of production.

Madan Theatres, Ltd., have the lead in both production and exhibition, but it is a question as to whether or no they have made satisfactory profits. There are a number of other producing companies, mostly in the south of India, which turn out pictures of average interest to Indian audiences. They confine their efforts, however, to historical or religious subjects. Were these companies to enlarge their field and turn out pictures dealing with stories of every-day life I firmly believe it would greatly enhance the popularity of their product.

I have recently been intrusted with the supervision of the construction of a motion picture theatre of about 800 capacity, in a city of 100,000 population, and to complete the electrical and projection installation. I will be well pleased to have such suggestions as you may be willing to supply, particularly with regard to the arrangement of the projection room and the auditorium lighting.

I shall, by next mail, send a draft for seventeen dollars for the following: One copy of the "Bible of Projection"—Bluebook, one lens chart by Griffith and one complete set of Hawkens Electrical Guides, 10 volumes, which I trust you will have well packed so they will reach me in good shape. With continued affectionate regard I will close, giving you further news in my next letter.

Information in Handbook

As to the production matters, I would not presume to comment except to say that your suggestion as to Indian films seems excellent to me. As to the matter of the theatre, why, it is very hard to give concrete suggestions unless one has the actual plans before him. However, you will find very complete information on projection room planning and locating in the Bluebook. Make your projection room walls fireproof. Allow at least six feet (seven is better) of width for the first projector and three feet additional width for each additional projector, stereopticon or spotlight. Have the front to back depth not less than eight feet—nine is very much better—and the ceiling height all you can get. DON'T have your observation ports less than fourteen inches wide—sixteen is better, and high and low enough as to top and bottom, so that a man of average height may see the entire screen while in working position beside the projector.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Suzanna	Mabel Normand	Mar. 3	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298

ARROW

The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 22	2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

Going Up	Douglas MacLean	Oct. 6	5,886
The Extra Girl	Mabel Normand	Oct. 13	5,700
Harbor Lights	Tom Moore	Oct. 20	5,000
Courtship of Myles Standish	Charles Ray	Oct. 20	9,000
David Copperfield	Star cast	Nov. 17	6,282
The Miracle Makers	Leah Baird	Dec. 22	5,834

EDUCATIONAL FILMS CORP.

"Old Oaken Bucket," etc.	"Sing Them Again"	Oct. 6	1,000
Front	Tuxedo comedy	Oct. 6	2,000
While the Pot Boils	Wilderness Tales	Oct. 6	1,000
Japanese Earthquake	Kinograms	Oct. 13	750
People of Many Climes	Hodge-Podge	Oct. 13	1,000
Fool Proof	Neal Burns	Oct. 13	2,000
Simple Sadie	Cliff Bowes	Oct. 20	1,000
Done in Oil	Jimmy Adams	Oct. 20	2,000
Three Cheers	"Juvenile" comedy	Nov. 3	2,000
Discontent	"Wilderness Tales"	Nov. 3	1,000
Heads Up	Cliff Bowes	Nov. 10	1,000
Uncle Sam	Lee Moran	Nov. 10	2,000
Hank On	Cameo comedy	Nov. 17	2,000
A Perfect 36	Christie comedy	Nov. 17	2,000
Memories	"Sing Them Again"	Nov. 24	1,000
Hot Sparks	Cliff Bowes	Nov. 24	1,000
No Loafing	"Poodles" Hanaford	Nov. 24	2,000
Kidding Kids	Christie comedy	Dec. 1	2,000
Under Covers	Cliff Bowes	Dec. 1	1,000
The Bottom of the Sea	Novelty	Dec. 1	1,000
My Boy Bill	"Wilderness Tales"	Dec. 1	1,000
Black and Blue	Christie comedy	Dec. 8	2,000
Exit Caesar	Mermaid comedy	Dec. 8	2,000
Film Foolish	Cliff Bowes	Dec. 15	1,000
Over the Fence	"Juvenile" comedy	Dec. 15	2,000
Snooky's Covered Wagon	Animal comedy	Dec. 15	2,000
Home Again	"Sing Them Again"	Dec. 15	1,000
Call the Wagon	Christie comedy	Dec. 22	2,000
Liquid Lava	Hodge-Podge	Dec. 22	1,000
Flying Finance	Mermaid comedy	Dec. 29	2,000
Don't Hesitate	Western	Dec. 29	1,000
My Friend	Lloyd Hamilton	Jan. 5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan. 5	2,000
One Night It Rained	Tuxedo comedy	Jan. 12	2,000
Paris Lights	Cameo comedy	Jan. 12	2,000
The Homemaker	"Wilderness Tales"	Jan. 19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan. 19	1,000
Haunted Hills	"Wilderness Tales"	Jan. 19	1,000
Flowers of Hate	"Wilderness Tales"	Jan. 19	1,000
A Sailor's Life	"Hodge-Podge"	Jan. 19	1,000
Stay Single	Christie comedy	Jan. 19	2,000
Lest We Forget	"Sing Them Again"	Jan. 19	1,000
Neck and Neck	Mermaid comedy	Jan. 26	2,000
Oh, Girls/	Sid Smith	Jan. 26	1,000
The Butterfly	Tolhurst series	Jan. 26	1,000

FAMOUS PLAYERS-LASKY

The Spanish Dancer	Pola Negri	Oct. 20	8,434
Woman Proof	Thomas Meighan	Nov. 10	7,687
His Children's Children	Bebe Daniels	Nov. 17	8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec. 1	5,153
Around World in Speejacks	Instructive special	Dec. 1	6,000
Wild Bill Hickok	William S. Hart	Dec. 1	6,893
To the Ladies	Helen Jerome Eddy	Dec. 8	6,268
The Light That Failed	Percy Marmont	Dec. 15	7,013
The Call of the Canyon	Richard Dix	Dec. 29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan. 5	12,000
Big Brother	Tom Moore	Jan. 5	7,080
Don't Call It Love	William DeMille prod.	Jan. 5	6,457
West of the Water Tower	Glenn Hunter	Jan. 12	7,000
The Humming Bird	Gloria Swanson	Jan. 26	7,577

FILM BOOKING OFFICE OF AMERICA

Lights Out	Ruth Stonehouse	Oct. 13	6,938
The Dancer of the Nile	Carmel Myers	Oct. 27	5,787
Taming of the Shrewd	"Fighting Blood"	Nov. 3	2,000
Wages of Cinema	"Fighting Blood"	Nov. 3	2,000
Blow Your Own Horn	Warner Baxter	Nov. 10	6,315
The Love Pirate	Carmel Myers	Nov. 17	4,900
A Comedy of Terrors	"Fighting Blood"	Nov. 17	2,000
Fashionable Fakers	Johnnie Walker	Dec. 15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec. 15	2,000
The Merchant of Menace	"Fighting Blood"	Dec. 15	2,000
Breaking Into Society	Bull Montana	Dec. 29	4,112
Judgment of the Storm	Lloyd Hughes	Jan. 5	6,320
The Lullaby	Jane Novak	Jan. 12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan. 12	2,000
Beauty and the Feast	"Fighting Blood"	Jan. 12	2,000
The Switching Hour	"Fighting Blood"	Jan. 12	2,000
Phantom Justice	Feature cast	Jan. 26	6,238

FIRST NATIONAL

The Huntress	Colleen Moore	Oct. 13	6,236
Ponjola	Anna Q. Nilsson	Oct. 20	7,000
The Bad Man	Holbrook Blinn	Oct. 20	6,404
The Fighting Blade	Richard Barthelmess	Oct. 27	8,729
Flaming Youth	Colleen Moore	Nov. 24	8,434
The Eternal City	Star cast	Dec. 1	7,800
Anna Christie	Blanche Sweet	Dec. 1	7,031
Twenty-one	Richard Barthelmess	Dec. 1	6,560
Boy of Mine	Ben Alexander	Dec. 8	7,000
The Wanters	Marie Prevost	Dec. 8	6,871
Thundergate	Owen Moore	Dec. 15	6,565
Her Temporary Husband	Sydney Chaplin	Dec. 22	6,733
The Dangerous Maid	Constance Talmadge	Dec. 22	7,337
Jealous Husbands	Maurice Tourneur prod.	Dec. 29	6,500
Black Oxen	Corinne Griffith	Jan. 19	7,937
The Song of Love	Norma Talmadge	Jan. 19	8,000
The Love Master	"Strongheart"	Jan. 19	6,779

FOX FILM CORP.

Times Have Changed	William Russell	Oct. 6	5,082
The Tailor	Al St. John	Oct. 6	2,000
Toilers of the Equator	Instructive	Oct. 6	1,000
Sunshine and Ice	Instructive	Oct. 6	900
Second Hand Love	Charles "Buck" Jones	Oct. 20	
Cameo Kirby	John Gilbert	Oct. 27	6,931
The Temple of Venus	Allegorical fantasy	Nov. 10	8,000
Big Dan	Charlie Jones	Nov. 10	5,934
Up in the Air	Imperial Comedy	Nov. 10	2,000
You Can't Get Away With It	Percy Marmont	Nov. 24	6,152
Cloisters in the Clouds	Instructive	Nov. 24	1,000
Dance or Die	Sunshine Comedy	Nov. 24	2,000
When Odds Are Even	William Russell	Dec. 1	4,284
Wet and Weary	Clyde Cook	Dec. 1	2,000
This Freedom	Star cast	Dec. 8	7,000
Income Tax Collector	Lew Brice	Dec. 15	2,000
Universities of the World	Instructive	Dec. 15	1,000
Six Cylinder Love	Ernest Truex	Dec. 22	7,000
The Shepherd King	Feature cast	Dec. 22	8,500
Cupid's Fireman	Charles Jones	Dec. 29	5,000
A Dutch Treat	Instructive	Dec. 29	1,000
Rough Sailing	Sunshine comedy	Dec. 29	2,000
The Governor's Lady	Harry Milarde prod.	Jan. 5	7,069
Johnnie's Swordfish	Instructive	Jan. 5	1,000
Arabia's Last Alarm	Imperial comedy	Jan. 12	2,000
Gentle Julia	Bessie Love	Jan. 19	5,857
Spring Fever	Harry Sweet	Jan. 19	2,000
Hoodman Blind	David Butler	Jan. 26	5,434
The Canadian Alps	Instructive	Jan. 26	1,000

GOLDWYN

Little Old New York	Marion Davies	Aug. 18	10,000
The Green Goddess	George Arliss	Aug. 25	9,100
Red Lights	Marie Prevost	Sept. 22	6,841
Six Days	Corrine Griffith	Sept. 29	8,010
The Eternal Three	Marshall Neilan prod.	Oct. 13	
The Day of Faith	Eleanor Boardman	Dec. 8	6,557
In the Palace of the King	Blanche Sweet	Dec. 15	9,000
Slave of Desire	Star cast	Dec. 15	6,675
Reno	Rupert Hughes prod.	Dec. 22	7,000
The Great White Way	Cosmopolitan prod.	Jan. 12	10,000
Name the Man	Victor Seastrom prod	Jan. 12	8,000
Through the Dark	Colleen Moore	Jan. 19	7,999

HODKINSON

Helpful Hogan	Grant Mitchell	July 28	5,400
Pat's Patents	Comedy	Aug. 25	2,000
Fiddling Fool	Raymond McKee	Aug. 25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept. 1	1,000
The Drivin' Fool	Wally Van	Sept. 8	5,800
Puritan Passions	Glenn Hunter	Sept. 15	6,000
Shifting Sands	Peggy Hylan	Oct. 20	5,300
The Life of Reilly	C. C. Burr Comedy	Oct. 27	2,000
The Old Fool	James Barrows	Dec. 29	6,147
Grit	Glenn Hunter	Jan. 12	5,800

METRO

The Eagle's Feather	Premier prod.	Sept. 22	6,500
The Eternal Struggle	Reginald Barker	Sept. 22	7,374
Long Live the King	Jackie Coogan	Nov. 10	9,364
Held to Answer	Viola Dana	Nov. 3	5,601
The Social Code	Premier prod.	Oct. 6	5,000
The Human Mill	A. Holubar prod.		
Man, Woman and Temptation	Fred Niblo prod.		
Pleasure Mad	R. Barker prod.	Nov. 24	7,547
Scaramouche	Rex Ingram prod.	Oct. 13	9,600
In Search of a Thrill	Viola Dana	Nov. 3	5,500
A Wife's Romance	Clara K. Young	Nov. 3	6,000
Shooting of Dan McGrew	Barbara LaMarr		
Our Hospitality	Buster Keaton	Nov. 24	6,220
Fashion Row	Mae Murray	Dec. 8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec. 15	5,700
The Heart Bandit	Viola Dana	Jan. 19	4,900

(Continued from preceding page)

PATHE

Jamestown	Historical	Nov.	3	4,000
A Barnyard Romeo	Terry cartoon	Nov.	3	1,000
The Whole Truth	Stan Laurel	Nov.	3	1,000
Roughing It	"Spat Family"	Nov.	3	2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3	2,000
Do Women Pay?	Terry cartoon	Nov.	10	1,000
Dear Ol' Pal	Snub Pollard	Nov.	10	1,000
Hustlin' Hank	Will Rogers	Nov.	10	2,000
Derby Day	"Our Gang"	Nov.	17	2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17	1,000
The Way of a Man	Featurized serial	Nov.	24	9,000
Save the Ship	Stan Laurel	Nov.	24	1,000
The Dare Devil	Mack Sennett prod.	Nov.	24	2,000
Go West	"Dippy-Doo-Dads"	Nov.	24	1,000
The Soilers	Stan Laurel	Nov.	24	2,000
Happy Go Luckies	Terry cartoon	Nov.	24	1,000
Vincennes	Historical series	Dec.	1	3,000
Why Elephants Leave Home	Animal subject	Dec.	1	2,000
The Five-Fifteen	Terry cartoon	Dec.	1	1,000
Flip Flops	Sennett comedy	Dec.	1	2,000
Uncensored Movies	Will Rogers	Dec.	1	2,000
Wild and Woolly	"Sportlight"	Dec.	1	1,000
Sunday Calm	"Our Gang"	Dec.	15	2,000
Fully Insured	Snub Pollard	Dec.	15	1,000
The Cat Came Back	Terry cartoon	Dec.	15	1,000
Scorching Sands	Stan Laurel	Dec.	8	1,000
A Dark Horse	Terry cartoon	Dec.	8	1,000
The Great Outdoors	"Spat Family"	Dec.	8	2,000
Join the Circus	Pollard-Parrott	Dec.	8	2,000
The Morning After	Terry cartoon	Dec.	22	1,000
Mother's Joy	Stan Laurel	Dec.	22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec.	22	1,000
The Way of a Man	Serial	Dec.	22	
Daniel Boone	Historical series	Dec.	29	3,000
The Best Man Wins	Aesop Fable	Dec.	29	1,000
It's a Boy	Snub Pollard	Dec.	29	1,000
The Five Orphans of Storm	Terry cartoon	Dec.	29	1,000
Girls and Records	"Sportlight"	Dec.	29	1,000
The Darkest Hour	"Spat Family"	Dec.	29	2,000
Inbad, the Sailor	Billy Bevan	Dec.	29	2,000
Ten Dollars or Ten Days	Ben Turpin	Jan.	5	2,000
Two Wagons—Both Covered	Will Rogers	Jan.	5	2,000
At First Sight	Charles Chase	Jan.	5	1,000
Tire Trouble	"Our Gang"	Jan.	12	2,000
The Good Old Days	Terry cartoon	Jan.	12	1,000
The Call of the Game	"Sportlight"	Jan.	12	1,000
The Big Idea	Snub Pollard	Jan.	12	1,000
Smithy	Stan Laurel	Jan.	19	1,000
The Animals' Fair	Terry cartoon	Jan.	19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan.	19	1,000
The Black Sheep	Terry cartoon	Jan.	19	1,000
The Frontier Woman	"Chronicles" series	Jan.	26	3,000
One Spooky Night	Billy Bevan	Jan.	26	2,000
One of the Family	Charlie Chase	Jan.	26	1,000
Help One Another	"Spat Family"	Jan.	26	2,000
Taking a Chance	"Sportlight"	Jan.	26	1,000

PLAYGOERS PICTURES

The Man Who Waited	Star cast	May	12	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

The Broken Wing	Miriam Cooper	Sept.	1	6,2
April Showers	Colleen Moore	Nov.	17	6,3
The Virginian	Kenneth Harlan	Nov.	24	8,0
Maytime	Ethel Shannon	Dec.	8	7,5

SELZNICK

Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500

TRUART FILM CORP.

Broadway Gold	Elaine Hammerstein	July	28	6,800
Let's Go	Richard Talmadge	Nov.	17	5,198
The Unknown Purple	Henry B. Walthall	Dec.	8	6,950

UNITED ARTISTS

The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

Hunchback of Notre Dame	Lon Chaney	Sept.	15	11,000
A Million to Burn	Herbert Rawlinson	Nov.	3	4,556
Darling of New York	"Baby Peggy" feature	Nov.	3	6,260
Fashion Follies	Century Comedy	Nov.	3	2,000
Code of the Mounted	Western	Nov.	3	2,000
Be My Guest	Neely Edwards	Nov.	3	1,000
Men in the Raw	Jack Hoxie	Nov.	10	4,315
Golfmania	Billy Engle	Nov.	10	2,000
So Long Sultan	Chuck Reisner	Nov.	10	2,000
The Twilight Trail	Margaret Morris	Nov.	10	1,000
Down in the Ships to See	"Pal," the dog	Nov.	17	2,000
The Idea Man	Bert Roach	Nov.	17	1,000
White Tiger	Priscilla Dean	Nov.	24	7,177
The Payroll Thief	Jack Mower	Nov.	24	2,000
No Parking Aloud	Neely Edwards	Nov.	24	1,000
She's a He	Buddy Messinger	Nov.	24	2,000
The Thrill Chaser	Hoot Gibson	Dec.	1	5,196
Crooked Alley	Laura LaPlante	Dec.	1	4,500
Miles of Smiles	Baby Peggy	Dec.	1	2,000
The Ghost City	Pete Morrison	Dec.	8	serial
The Corn-Fed Sleuth	Jack Earle	Dec.	8	2,000
A Matter of Policy	Neely Edwards	Dec.	8	1,000
The Near Lady	Gladys Walton	Dec.	15	4,812
The Red Warning	Jack Hoxie	Dec.	15	4,795
A Lady of Quality	Virginia Valli	Dec.	22	5,640
A Movie Fantasy	Hy Mayer cartoon	Dec.	22	1,000
Under the White Robe	Neely Edwards	Dec.	22	1,000
Bucking the Line	Buddy Messinger	Dec.	22	2,000
His Mystery Girl	Herbert Rawlinson	Dec.	29	4,487
Chasing Wealth	Neely Edwards	Dec.	29	1,000
Hansel and Gretel	Baby Peggy	Dec.	29	2,000
Rustlin' Buster	Jack Mower	Dec.	29	2,000
Pure Grit	Roy Stewart	Jan.	5	4,57
The Last Outlaw	Western	Jan.	5	2,00
A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,568
The Whispered Name	Ruth Clifford	Jan.	19	5,196
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,000
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000
The Man From Wyoming	Jack Hoxie	Jan.	26	4,717
Why Wait?	Slim Summerville	Jan.	26	1,000
Own a Lot	Century comedy	Jan.	26	2,000

VITAGRAPH

Pioneer Trails	Special cast	Oct.	27	6,920
On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000
Let Not Man Put Asunder	Feature cast	Jan.	26	8,000

WARNER BROTHERS

Little Johnny Jones	Johnny Hines	Aug.	25	6,000
The Gold Diggers	Hope Hampton	Sept.	22	6,500
The Country Kid	Wesley Barry	Nov.	10	6,500
Tiger Rose	Lenore Ulrich	Dec.	15	8,000
Lucretia Lombard	Irene Rich	Dec.	22	7,500

MISCELLANEOUS

ANDERSON PICTURES

After the Ball	T. O. D. C. prod.	Jan.	5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,936

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov.	3	

CHARLES C. BURR

The Last Hour	Milton Sills	Jan.	13	6,000
Luck	Johnny Hines	Mar.	31	6,000
You Are Guilty	Edgar Lewis prod.	Mar.	31	5,000

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
Innocence	Anna Q. Nilsson	Jan.	26	5,923

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug.	4	7,000

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb.	10	5,000
Thru the Flames	Richard Talmadge	June	30	5,000
His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr.	7	5,800
Call of the Hills	Maud Malcolm	May	5	5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July	28	
Shattered Reputations	Johnnie Walker	Oct.	27	5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr.	28	6,000
Temporary Marriage	Kenneth Harlan	May	5	7,000
Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

TRISTONE

The Bargain	W. S. Hart	Sept.	29	5,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How Proposed New Theatre Law Affects the Small Town Houses

By GEORGE E. EICHENLAUB, C. P. A.

I HAVE received copies of the early drafts of the proposed New York State theatre law and, after checking these, it is my opinion that, while the law is based on good practice for the great cities and New York City, in particular, the small-town house must either go out of existence or operate at a loss hereafter. When it is recognized that the small-town house of from 600 to 1,000 seating capacity is the backbone of the business, a real boon to the masses of the people and constitutes the vast majority in this field, it is wise to stop and think if legislation for the big city is the right thing to foist upon the smaller, but dominant "American Communities" of this country.

The big city, with its population, wealth, crowded conditions, high values and transportation facilities, can well afford to and should have strict legislation.

Safety of Small-Town Houses

In spite of such legislation and highly organized building departments, we have experienced such disasters as those of the Chicago, the Brooklyn, the Erie, the Washington and the Columbus, accompanied by loss of life.

On the other hand, outside of Calumet, where have we a record of a small-town theatre disaster that hurt any one? True, the conditions found in some smaller communities are most deplorable and vicious and I admit that it is only by the grace of God that we so far have been getting by.

However, while some restrictions are necessary, they should be drafted with thought and judgment for the particular purpose they are to serve, just the same as we put thought and work into the correct plan and construction of a building, so it will serve its purpose and make life easier and better for the owner and his patrons as well.

As it now stands, old death-traps now serving many of the film patrons will be permitted to exist; they can be repaired and propped up and held together to keep them from falling down. The high resulting maintenance charges would more than pay the interest on a new and decent building. But one cannot erect a new building, because it must be "fire-proof," all hedged about with restrictions and requirements, that mean a special plot, a special building that the small-town builder hasn't the experience to tackle and for which the local dealers could not supply materials.

This operates to make the expense of construction so prohibitive, that a high admission charge must be asked. This in turn drives patronage away and the owner soon realizes that his best bet is to leave town without ostentation and get a new start.

If you do not desire this ponderous instrument to be wished upon you and your business, with probable disastrous results, bear in mind that the Board meets in Buffalo at Department of Labor headquarters on February 4—and on succeeding days in Syracuse, Utica and Albany to grant hearings.

If you do not rise up now and show your might, you can make up your mind to be silent forever in future and take the consequences.

How many small-town operators there are on every hand, who were talked into the big thing, put it over, and now are burdened with a "white elephant?" While their hair turns gray and they look for a chance to escape.

A One-Sided Law

At the same time, the proposed law is a good "Safe" law. State owned, church owned and special buildings are exempted from this law. Why should a politician risk votes by trying to conserve the lives and property of his easily recognized "majority" when he knows that it will increase their costs, which will bring about a very concerted and long winded howl from the "Peepul," who are willing to take a chance on their lives mayhap, but who all hate to take the money saved for the new car, to pay more taxes and still higher prices (just another form of tax) for their amusements.

Realizing this, it is just as necessary for the theatre operators and film exchanges to get together and put up the proper volume of protest right now, or hold their traps forever.

Once passed and adopted, it will be practically impossible to change the law into a reasonable instrument. It takes too much power and effort to overcome the inertia of a ponderous body, such as a government department.

What Happened in Ohio

Such a law has been in operation in Ohio for many years past. We have a half dozen or more small-town theatres sketched out and filed away, gathering the dust while the owners are trying to figure how they can safeguard their patrons, get the funds and still pay a dividend by erecting a new and proper house.

These owners feel that the people are entitled to something better than they had when they started business in a remodeled livery stable ten or more years ago, but it can't be done.

I have one town in mind where three separate and distinct theatre propositions have been tried and fallen through in the last ten years, on account of the prohibitive first cost of "fire-proof" construction and old engineering ideas, which do not recognize the merit of some newer materials and methods of fabrication that are even better.

An Example Cited

For instance: While I do not use much hollow tile, there are some places where it is a better material than anything else; then again there are certain forms of hollow tile, that are better than others and even approach the merit of solid masonry in some purposes at half the cost.

Of course, it too frequently is used in the wrong place with consequent hazard, loss and failure and the purpose of the law is to prevent men from doing just these things, through their own ignorance, false economy or

(*Continued on page* 506)

POWER'S
SERVICE STATION
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SERVICE

AN IMPORTANT CONSIDERATION IN THE PURCHASE OF MECHANICAL EQUIPMENT

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(*Continued from page* 504)

quite often a deliberate willingness to sacrifice anything or anybody in the hope of adding another dollar to their own account.

While it is a fact that this type soon goes out of the picture business, nevertheless, the building continues under other managers, who are powerless to rectify the conditions due to the expense of tearing down and rebuilding right. So the trap stands a menace, for years and years and under certain laws is compelled to so continue.

Wide Entrances Penalized

The remarkable thing about the proposed law is that it permits deficient entrances. It even penalizes a wide entrance, by requiring that space back of seats shall be of the same width as the width of the entrance. Exits are well taken care of, but I fail to see why two doors must be used and a double door of the same aggregate width is illegal.

This deficiency of width in the front entrance is almost necessary in Broadway or another great street in a large city on account of the great front foot value. But in the smaller community, it should be mandatory.

Anyone will recognize that in case of emergency, it is natural to turn to the entrance as the one exit for all. If this should be cut off, then and then only are the emergency exits brought into play. Therefore, the entrance should be of ample width, which is covered by the Pennsylvania code better than in any other code that I have worked under. If I could have the use of this entire issue, I might cover the subject, but no one would read it.

The proposed code would just about fill this magazine, with the same result. With small type, finer than newsprint, it covers about 150 pages of a 6x9 book.

To sum up: the new code is too long; it favors the big city and the million dollar house; it divides authority so the architect or engineer can always say: "The building department inspectors neglected their duty. It was their job to inspect. See the code." It is such a "safe" law that the exclusion of church and State owned "assembly halls" must operate to weaken the whole thing and react only on the smaller operator who does not know how and hire the talent that does know how to evade the law; entrances are permitted as deficient and excessively dangerous; slopes in auditorium aisles and balconies are permissible.

The cost of a small-town house, according to the proposed code, would be so prohibitive that it must operate to prevent new construction.

Practical Suggestions

I would recommend that:

All places of public assembly where more than 200 people congregate and occupy chairs or seats for the purpose of amusement be amenable to this law, without exceptions;

The structural requirements as to materials and fabrication be covered by the latest "Standard Practice recommended by the American Society for Testing Materials" or the United States Bureau of Standards or other equally recognized authority in common use throughout the architectural or engineering professions;

The underwriters automatically penalize for infringement on their code through the higher rates charged and this means better buildings without writing it into a law. Practice may change, but laws may be said to be impossible of change;

Fireproof buildings should be required in thickly built up downtown sections. Outlying districts and small towns should be permitted to use fire-resistive construction, but bar the use of wood exterior walls and require 2-inch roof deck with "Underwriters' Approved Class A Roof"; stage to be "cut-off" from auditorium and in turn "cut-off" from any structure adjoining in approved manner; exit passages fireproof;

Require that a recognized or registered architect or engineer be in charge of the work. If a builder is qualified as one or either, then let him be registered as such and carry that title.

Put Teeth into Law

Then put some real teeth into the law, (forget the "safe law" procedure) and hold the architect or engineer to a strict accountability. Make him bear the responsibilities of his profession, which he now only too easily avoids. I have not knowledge of any architects through any theatre failure, ever having been convicted, through his mistakes, or ignorance, although lives were lost thereby.

The building department can easily specify a series of loading tests on completed structures, which will determine whether they are built according to the lawful standards.:

In conclusion, let us make this law simple, short and sweet; make it enforceable without the ponderous machinery required by government; put real teeth into the document by fixing responsibility where it belongs, namely, on the engineer or architect.

And above all, if you do not desire this ponderous instrument to be wished on you and your business with probable disastrous results, bear in mind that the Board meets in Buffalo at the Department of Labor quarters Feb. 4th next and on succeeding days in Syracuse, Utica and Albany to grant hearings, and if you don't rise up and show your might right now, you can make up your mind to be silent forever and take the consequences.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

The Week's Record of Albany Incorporations

Six companies and over $265,000 in capitalization was the record of incorporations in the motion picture industry in New York State during the week ending January 26.

The charters issued by the secretary of state showed the following companies, capitalization and directors:

Sell-By-Film Corporation, $50,000, with C. A. Worch, C. J. Dempsey, Brooklyn; Joseph Blackhall, New York City.

Priscilla Dean Productions, $100,000, M. W. and R. F. Garsson, Manhattan Beach, N. Y.; Hunt Stromberg, Los Angeles, Calif.

Jackson Heights Amusement Corporation, capitalization not stated, E. F. Meisler, H. E. Bogdish, New York City; H. H. Irwin, Brooklyn.

Biltmore Pictures, Incorporated, $15,000, Louis L. Alterman, D. V. Barnes, D. M. Sehmer, New York City.

M. M. P. Corporation, $50,000, G. C. May, A. H. Setter, William Vogelsang, Buffalo.

Suburban Theatre Corporation, $50,000, H. G. Wiley, M. W. Ross, Gertrude Searing, New York.



THE BAIRD REWINDER and DUMMY

Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.

Ask your dealer.

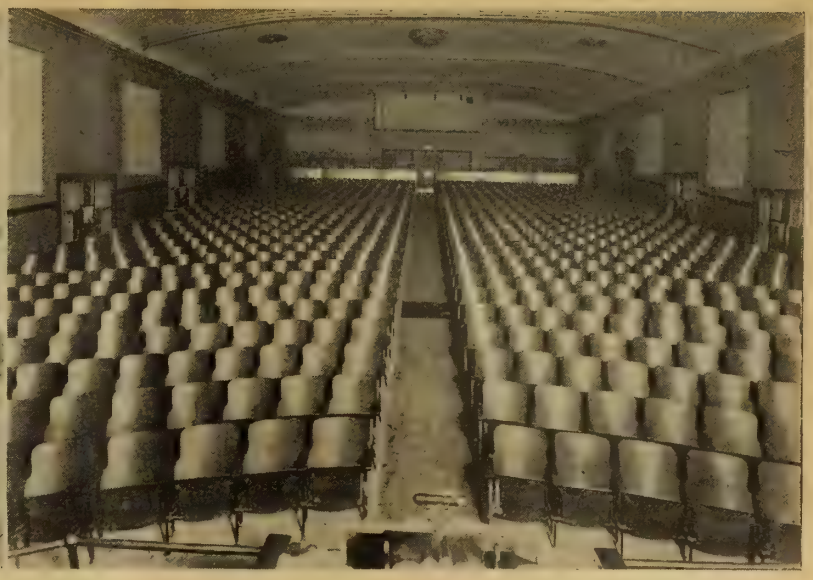
THE C. R. BAIRD CO.

2 East 23rd Street New York

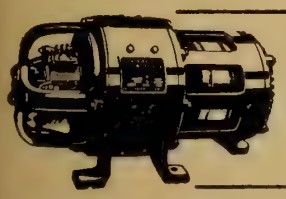
Manufacturers and Distributors of Moving Picture Machine Parts Since 1909







EXTERIOR AND INTERIOR VIEWS OF VARSITY THEATRE, BUFFALO, N. Y.
A new, 863 seat house, which has just been opened by James Car dina, who also operates the Kensington of Buffalo and the Glen of Williamsville.



HALLBERG
MOTOR GENERATORS
Are the best for Projectors.
J. H. HALLBERG
445 Riverside Drive New York



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
748 7th Ave., New York

FOR SALE
Suburban theatre in one of the thickest populated districts of Charleston, W. Va. A real money maker. Seating capacity 600, new and modern equipment alone cost $8,500.00. Owner required give attention other business. Only bonafide prospective purchasers desired. Write Box No. 1478, Charleston, W. Va.

BIG BARGAIN
For Sale: Bench Miller with 8 hole index plate for making star wheels. Bench Miller with 16 hole index plate for making intermittent sprockets—priced for quick disposal. Box 4, care Moving Picture World.

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You have an insurance or BOND problem consult
STEPHEN H. ANGELL
89 MAIDEN LANE, NEW YORK
Phone: Beekman 2100
Years of experience at your service.

Cardina's Varsity Has Two Simplexes and a Novel Automatic Heating System

JAMES CARDINA, who owns the Kensington Theatre, on Grider street, Buffalo, and also the Glen Theatre, of Williamsville, New York, recently opened his new $150,000 Varsity Theatre at 3161 Bailey avenue, in the Kensington district of Buffalo, with "Pioneer Trails."

The Varsity, which is a fireproof house, of brick, steel, marble and concrete construction and has a seating capacity of eight hundred and sixty-three, was designed by two Buffalo architects, Messrs. Lewis and Hill, James O. Cristina being the general contractor.

There are two stores on each side of the theatre entrance and four offices, one of which is utilized by Mr. Cardina, are located on the second floor of the building.

Five oak and glass doors lead into a lobby which measures nineteen by thirty-five feet. At the right, of this lobby, which is decorated with Stanlay frames, is the box office, comfortably arranged and modernly equipped.

Cosy and Homelike Auditorium

Three double oak doors lead to a cosy and homelike auditorium. The stage is attractively framed between Corentian pillars and silk curtains bearing the initial "V" in their centres conceal the screen from view, when not in use.

Ivory and old rose constitute the color scheme of the auditorium's interior. The aisles are wide and four large exits lead from the side of the auditorium, permitting of prompt emptying of the house in an emergency.

While space has been provided for boxes at each side of the stage, this space is not utilized at present.

The seating, supplied by the American Seating Company, consists of large and comfortable chairs so placed that there is plenty of leg room between the rows.

The Varsity is said to be the first Buffalo Theatre to install a Duplex automatic heating system, which does away with furnaces in the basement, firemen, and ash removal.

A Novel Heating System

The system burns gas and air and is so designed that no matter how low may be the pressure there is always sufficient gas to heat the entire building. Through the use of this system it is possible to automatically control the heat in every section of the house by means of thermostats.

The heaters resemble the usual steam heat radiators, the gas burning unit being placed in the center of each radiator. These heaters are placed along the walls of the auditorium. There are five units in each group, the whole being covered with lattice iron work. A few moments after the burners are lighted the house is comfortably warm. Mr. Cardina also keeps the organ heated to the proper temperature with one of these burners, so that the instrument is always in fine working order no matter how cold the weather.

Two Simplexes Furnish Projection

The projection room is admirably placed directly above the entrance to the auditorium. In it are two Simplexes, a spotlight and a motor generator.

The length of the projection throw is 96.4 and A. L. Bothan, a veteran western New York projectionist, is in charge. House telephones keep the manager's office in direct touch with each department of the theatre.

The house lighting is of the indirect type, rows of incandescent bulbs being placed in coves along the tops of all the walls. In addition, a large basket worked covered dome in the centre of the ceiling, and several smaller domes of the same style are utilized in the lobby.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

An attractive electric sign, operated by a flasher, is placed over the entrance.

The Varsity has a beautifully toned organ, with a consol in the centre of the orchestra pit, at which C. L. Tifford, formerly of the Strand the Bellevue, Niagara Falls, presides.

The Varsity gives two shows each evening, with matinees Saturdays and Sundays. Prices are fifteen and twenty-five cents at all times.

Mr. Cardina states that it is his intention to completely remodel his Kensington Theatre this coming spring and also install a new organ and a new stage therein. He also expects soon to commence the erection of a new house in Williamsville, which is one of the rapidly growing towns in the vicinity of Buffalo.

Houses Opened

BIRMINGHAM, ALA.—West End Family Theatre at Tuscaloosa avenue and Elyton street has opened.

There Are Mighty Good Reasons Why the Best Houses Use
TRIMOUNT TICKETS
and have used them for the past sixteen years.
THE REASONS ARE
QUALITY, SERVICE and a SQUARE DEAL
Send for samples and prices of the best tickets built, printed in the largest exclusive ticket plant in New England.
And learn what a ticket should be.
TRIMOUNT PRESS
119 Albany Street Boston, Mass.

WALNUT RIDGE, ARK.—New Swan Theatre, costing $30,000, has opened under management of L. L. Lewis.

SPRING VALLEY, ILL.—New Valley Theatre has opened.

ADRIAN, MICH.—New Family Theatre on South Main street has opened.

GRAND HAVEN, MICH.—New Holland Theatre has opened with first-class picture policy.

ELVINS, MO.—Regal Theatre, owned by W. T. Bollinger, has opened.

EL RENO, OKLA.—New Derry Theatre has opened with pictures and vaudeville.

Improving Theatres

DANIELSON, CONN.—Orpheum Theatre, 20 Center street, contemplates erecting two-story frame addition to theatre on Center street.

BLOOMINGTON, ILL.—Castle Theatre has been remodeled, redecorated and reopened.

PORT ARTHUR, TEXAS.—Seating of Elks Theatre will be improved and rearranged.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
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Minimum charge 60c
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Situations Wanted

PROJECTIONIST—Married. 9 years' experience. Desires permanent position where skillful work is essential. Philadelphia license. Repair own equipment. Long runs preferred. Go anywhere at once. V. Groetzinger, 4406 Market Street, Philadelphia, Pa.

MANAGER—Former theatre owner and exchange manager would like to connect with first-class theatre after February 1st, can produce results. Twelve years' experience as theatre owner. J. C. Lund, 22 Robson Place, Fairfield, Connecticut.

WHAT'S WRONG WITH YOUR BUSINESS? Do you know? Can you analyze the facts from an outsider's as well as a personal viewpoint? I have proven that I can; and not only plan the course to take but carry out the necessary exploitation and advertising campaigns to put the theatre across. Have wonderful letters from theatres that have had my services. Two to three months' campaigns. Basis salary, traveling expenses and percentage of increased business. I will be available March 1st. Address Box 327, Moving Picture World, 516 5th Ave., New York City.

ORGANIST of real ability desires connection with reliable theatre, having opening for same. Expert picture player. Soloist. Ten years' experience best house. Play any standard make organ. Large diversified library. State particulars, best salary. Lady Organist, care Moving Picture World, New York City.

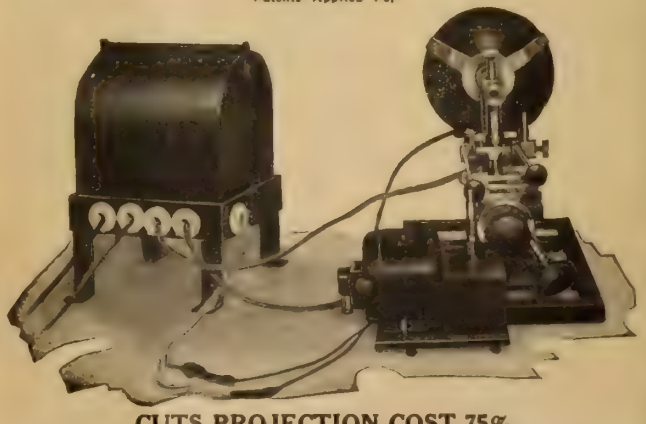
FIRST-CLASS ORGANIST at liberty. Trained musician of international reputation. Expert picture player and soloist of ability. Union. Splendid library. Good instrument essential. State make and size of organ, working hours and best salary. Wire or write, Arthur Edward Jones, 343 West Eighth Street, Erie, Pa.

REAL ORGANIST—Experienced in photoplaying. Worth investigating by those desiring real organ playing. Reputation. Experience. Best firms. Anywhere. Address Very Capable, Moving Picture World, New York City.

REAL ORGANIST—Experienced in photoplaying. Worth investigating by those desiring real organ playing. Reputation. Experience. Best firms. Anywhere. Fine organ and fair salary. Address Very Capable, Moving Picture World, New York City.

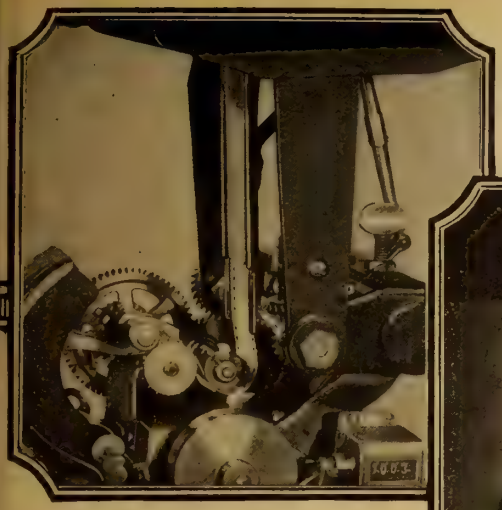
LA CINEMATOGRAFIA ITALIANA ED ESTERA
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Published on the 15th and 30th of Each Month
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Patents Applied For



CUTS PROJECTION COST 75%
10 to 25 amperes with D. C. or 25 to 35 amperes with A. C. equals present carbon illumination using 80 amperes and over.
ELMINATES ALL CONDENSERS
AUTOMATIC ARC CONTROL
Guarantees correct maintenance of arc with either direct or alternating current.
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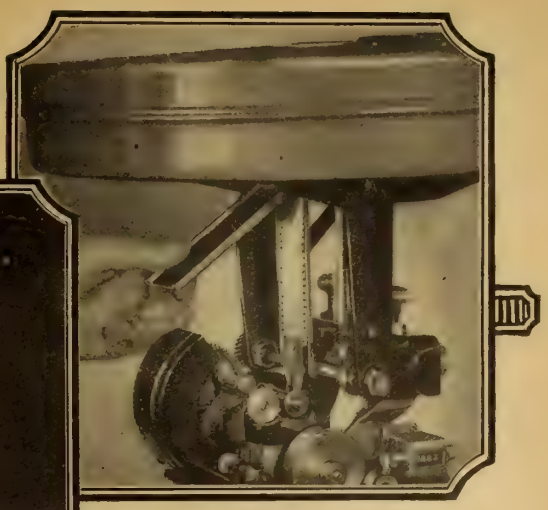
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Will not only give the maximum light, but will do it at the minimum current consumption.
Also Carbons for High Intensity Arcs.
Write for Booklet
HUGO REISINGER
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Above—*Showing special fire preventive chute, a feature of every Feaster machine.*

Below—*Result of fire at aperture in projection machine Feaster equipped (see view on right).*





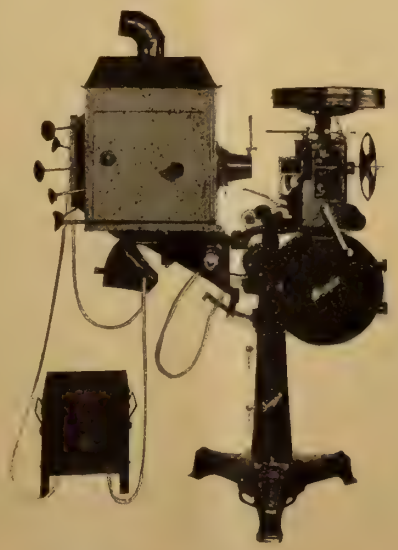
Above—*Showing how the fire (at left) was smothered by film chute of the Feaster machine.*

Feaster Machines

Reduce Theatre Fire Hazards to a Minimum

HE Feaster Machine eliminates fire hazards and unnecessary film exposure in the projection room. When using a Feaster Machine, fire risk in a theatre is reduced to the minimum. The Feaster Machine was primarily constructed eliminate the rewinding of film, t a special feature has been added a Fire Preventive Chute, which made possible by feeding the film om the center. This special fea-re, together with the horizontal gazine, makes the Feaster Ma-ne absolutely fireproof.

The Special Fire Preventive Chute forms its duty without attention. fire starting at the aperture and reading upward is smothered at base of the Fire Preventive ute and cannot possibly reach the n in the Feaster magazine. This convincingly demonstrated by the istrations at the top of this page.



The Simplex Projector Feaster Equipped

A theatre in which Feaster Machines are a part of the equipment has taken a decided precautionary measure to insure the safety of its patrons from the actual danger of fire or the equal horror of a panic caused by a small conflagration.

The Special Fire Preventive Chute assures protection to exhibitors against projection room fires which frequently cause the loss of box office receipts for the day and affect receipts adversely for many days to follow.

The projectionist is the man who realizes most keenly the advantages of the Feaster Machine. He knows that if the film should stop for three seconds during projection, a serious damage may follow. To this man the merits of the machine are obvious. They mean improved projection and fire prevention.

easter machines have been thoroughly tested and approved by the Underwriters' Laboratories, Inc., of the National Board of Fire Underwriters.

FEASTER MANUFACTURING COMPANY, Inc.

eneral Offices: 25 West 43rd Street New York City

Good Theatre Seating Essential to Success



Chair No. 8004

A complete compilation of valuable information and interesting illustrations of Theatre, Auditorium and Assembly Seating has been completed. This book will be sent on request if made on your business or official stationery.

Some Pertinent Questions on Theatre Seating

IF representative sample chairs from all the various theatres in your neighborhood or city were assembled together in a sort of local Theatre-Chair Exhibit, and representative theatre patrons were asked to come in to select naturally the one most attractive and inviting to them, would yours be the first selected?

Isn't this unconscious selection of comfortable, inviting seating what actually goes on in the minds of your theatre patrons?

Isn't it a fact that the most successful and largest theatres in the country demand the best in seating that they can command and will have no other? If their seating is becoming antiquated, is uncomfortable, is poorly arranged, out it must go to give place to new.

Wouldn't it be worth while on your part to look your seating equipment "full in the face" and carefully, without prejudice, weigh its merits with those of your competitors, and judge where it would stand? Put yourself in your patrons' place and see if your own choice would fall on your own chair.

Make 1924 your Reseating Year. It will be real building for increased future profits.

American Seating Company

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There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
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Moving Picture WORLD

Will Be Glad to Hear That



The Hippodrome
New York City

THE WORLD'S LARGEST THEATRE

IS *Simplex* EQUIPPED

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 66, No. 7 | February 16, 1924 | PRICE 25 CENTS

Every Meighan Picture is a Knockout!



Here's the greatest Meighan of them all!

Thomas Meighan

in "PIED PIPER MALONE"

BY BOOTH TARKINGTON

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

DIRECTED BY ALFRED E GREEN

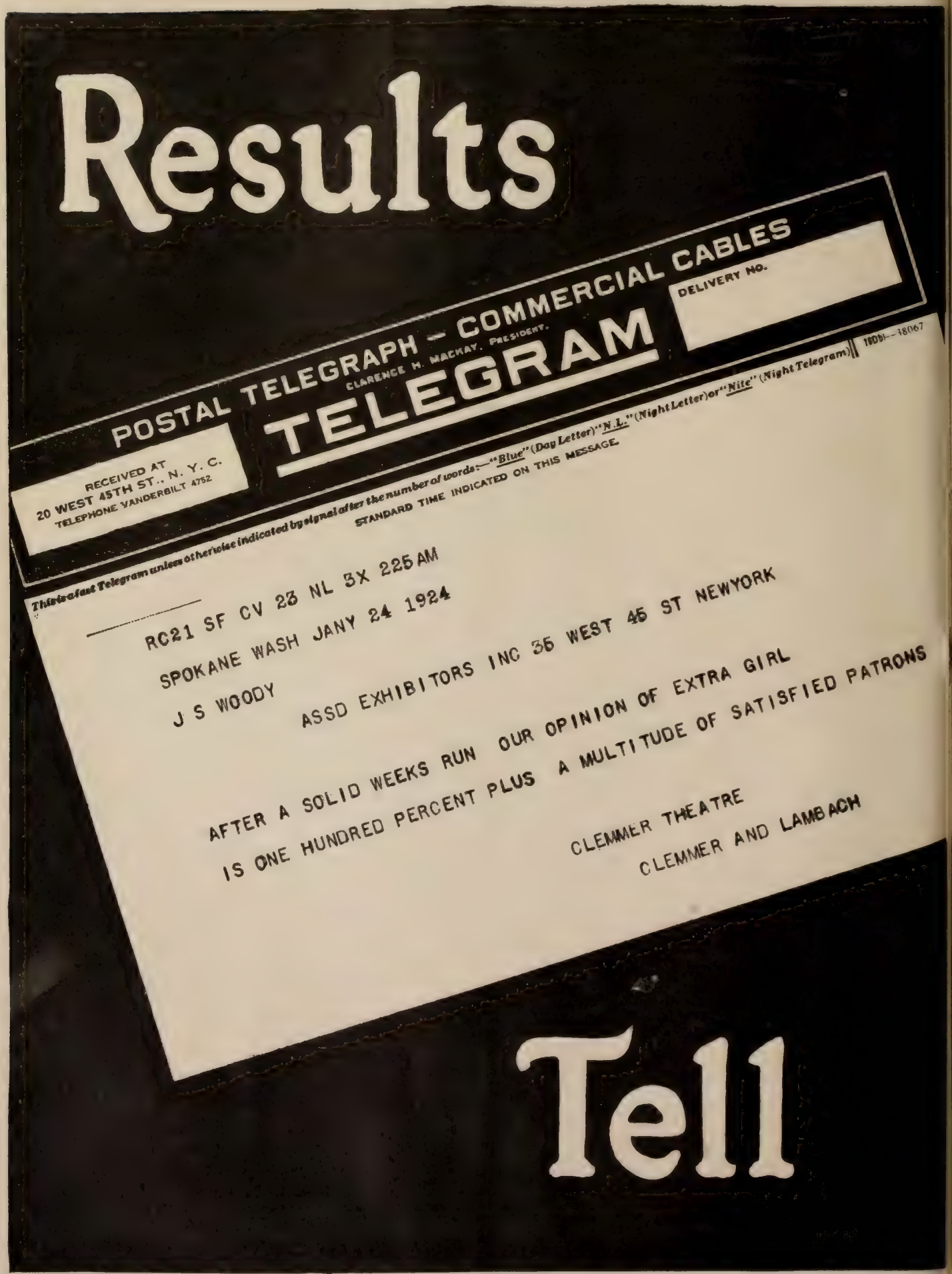
ADAPTED BY TOM GERAGHTY

Released February 4, 1924

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.


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AFTER A SOLID WEEKS RUN OUR OPINION OF EXTRA GIRL
IS ONE HUNDRED PERCENT PLUS A MULTITUDE OF SATISFIED PATRONS
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You ain't seen nothin' yet—

From August to January we have released to you a product of consistent successes including "Enemies of Women"—"Little Old New York"—"The Spoilers"—"Six Days," Etc.

But now we announce the greatest series of box-office triumphs you've ever had a chance to sign up

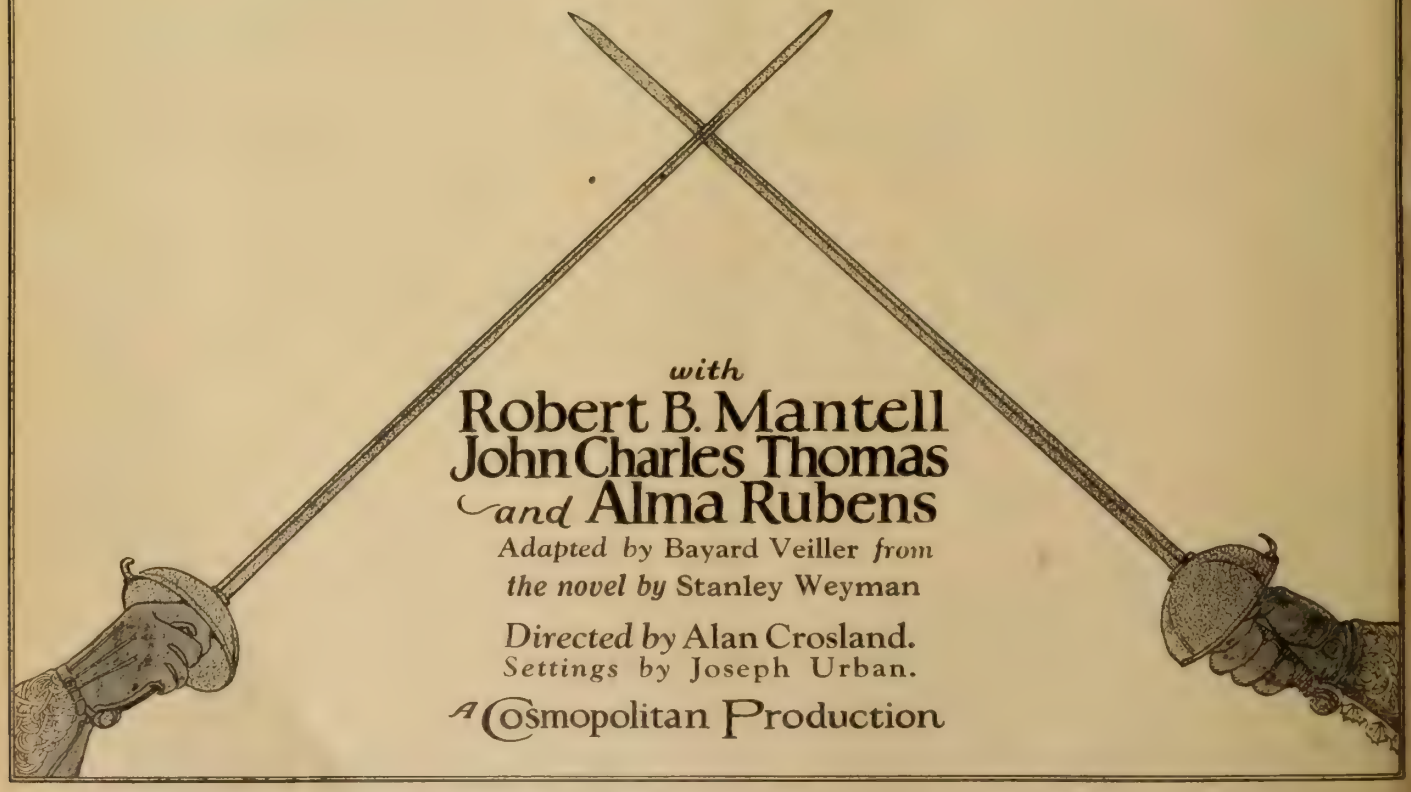
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for Distribution by

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation
presents

Under the Red Robe



with
Robert B. Mantell
John Charles Thomas
and Alma Rubens

Adapted by Bayard Veiller *from the novel by* Stanley Weyman

Directed by Alan Crosland.
Settings by Joseph Urban.

A Cosmopolitan Production

The $1,500,000 Picture. Two months on Broadway. A picture that is gorgeous, lavish and above all dramatic. A clean-up everywhere!



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THE GREAT WHITE WAY

"It's the life!"

The wonder picture of New York's Main Street

Adapted by LUTHER REED
From the story by H. C. WITWER
Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

with—

ANITA STEWART
T. ROY BARNES
OSCAR SHAW
TOM LEWIS
DORE DAVIDSON
HARRY WATSON
OLIN HOWLAND
HAL FORDE
STANLEY FORDE
"BUGS" BAER
TEX RICKARD
NED WAYBURN
IRVIN S. COBB
H. C. WITWER
"McGURK"
WINSOR McCAY
HAL COFFMAN
ARTHUR BRISBANE
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JOHNNY GALLAGHER
PETE HARTLEY
JOE HUMPHRIES

AND THE ENTIRE "ZIEGFELD CHORUS"



"Makes the Dempsey-Firpo battle look like a chess match in slow-motion."
—DON ALLEN *in the Eve. World*

Goldwyn-Cosmopolitan

Goldwyn *presents*

NAME The MAN!



Victor Seastrom's

Production from "The Master of Man" by

Sir Hall Caine

Featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale

Screen Adaptation by Paul Bern
JUNE MATHIS, *Editorial Director*

A Goldwyn Picture



see it ~ *that's all!*

The Talk of the Trade. This is a real film classic and no one will dispute it. A towering, powerful production that packs the money punch. You'll be proud to present this one.

Goldwyn *presents*



Elinor Glyn's THREE WEEKS

Production of HER FAMOUS NOVEL

A picture of flaming passion *from the most famous love story of our day*

With Conrad Nagel *and* Aileen Pringle

Directed by Alan Crosland

Scenario by Elinor Glyn
Continuity by Carey Wilson
JUNE MATHIS, *Editorial Director*

"Three Weeks" is three "Sheiks" rolled into one. It's great!

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation *presents*

THROUGH THE DARK

with

Colleen Moore

Directed by

George Hill

Adapted by
Frances Marion

from the story by
Jack Boyle



A Fast-moving Picture Play with an absorbing Plot and a great love story. Now running on Broadway at legit prices

Goldwyn *presents*

King Vidor's *production of*

Wild Oranges

By Joseph Hergesheimer

with Frank Mayo, Virginia Valli, Ford Sterling.

June Mathis,
Editorial Director.



The Saturday Evening Post Story

Joseph Hergesheimer writes: "I am speechless with delight. It is perfection. There is not an inch of bunk in it. It is fine and stirring. Setting and camera superb."

"'Wild Oranges' is one of the real novelties of the season and one of the best of recent melodramas. Quite a few superlatives will be needed to describe it."

Edwin Schallert in the Los Angeles Times.

Goldwyn-Cosmopolitan

Goldwyn *presents*

EMMETT FLYNN'S *production*

Nellie

THE BEAUTIFUL CLOAK MODEL



By Owen Davis. Scenario by Carey Wilson. Directed by Emmett Flynn.

Featuring Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody and Hobart Bosworth.

Adapted by
H. H. Van Loan.

JUNE MATHIS
Editorial Director

1,000 THRILLS!

Pictures Talk—We've got 'em

and backing them with real advertising and publicity

Goldwyn-Cosmopolitan

By F. J. REMBUSCH
Manager of Big Indiana Theatre Circuit

The long features are destroying the business.

There is not a speaker, no matter how brilliant, who can hold your attention for more than forty-five minutes or an hour; then why would you expect to hold the attention of a motion picture audience for two hours, especially when so much of it is just a matter of dragging the story out?

It is an awful strain for people to look at a picture for an hour and a half, and I do not know of anything that takes greater concentration. Five reels, and some short subjects between, would relieve it.

MERMAID COMEDIES

NEVER MISS FIRE as Laugh-Makers



"NECK AND NECK"

A JACK WHITE PRODUCTION

with LIGE CONLEY

Your audience will cheer like the freshman class when you show this comedy of a hick as the college champion

Supervised by
JACK WHITE

Educational Pictures
THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President





ADOLPH ZUKOR AND
JESSE L. LASKY *present*

"The Stranger"

A
Joseph Henabery
PRODUCTION

with

BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

"A Greater Picture than 'The Miracle Man'"



From "The First and the Last" by John Galsworthy.

Adapted by Edfrid Bingham.

ONE of the biggest showmen in the country said this first at a pre-release showing of "The Stranger." Thousands have said it since. Because it's true!

The world's greatest living author wrote the story. Henabery has produced it perfectly. Betty Compson is at last as good as she was in "The Miracle Man." The rest of the all-star cast is marvelous.

"The Stranger" will do more than make big money. It will make your reputation. Don't let it slip to your competitor!

"The Stranger" is doing great business at the Rivoli, New York, and Grauman's Metropolitan, Los Angeles, and the critics say

"The picture, the filming, and the acting are excellent."
—NEW YORK WORLD

"Betty Compson gives a performance that can be matched against anything offered this year."
—NEW YORK AMERICAN

"One of the best things Paramount has ever done. Highly entertaining."
—MOTION PICTURE NEWS

"Betty Compson expands to the caliber that was hers in 'The Miracle Man.'"
—LOS ANGELES EXAMINER

"Excellent. Good acting, strong, unusual story."
—NEW YORK TIMES

"Highly dramatic. Worthy of highest praise."
—NEW YORK TELEGRAPH

One of the 18 Great Paramount Hits now showing. With 17 just as great coming between March-June 1924. Get them!

What the Hoosiers think of "The HOOSIER SCHOOLMASTER"

THE INDIANA SOCIETY
OF THE DISTRICT OF COLUMBIA
WASHINGTON, D. C.

January 12, 1924

To Whitman Bennett,
Producer of
The Hoosier Schoolmaster

Dear Mr Bennett:

The Indiana Society of Washington, D. C., esteem an honor in your giving them a private showing of the picturization of "The Hoosier Schoolmaster" January 8, 1924.

There has been for many years a desire, by descendants of the early settlers of Indiana, that a film reproduction depicting the frontier days of that section of our country be made for the benefit of this and future generations.

In giving the story of "The Hoosier Schoolmaster" you have succeeded creditably and the scenes presented follow the story very well, and we hope that you will secure the popularity for this "Picture" that your efforts deserve.

We have enjoyed meeting you and your associates and hope that we may reciprocate their good will and esteem in the future.

Very sincerely yours,
ALTON P. HASTINGS
President

Passed by the most critical board in the world—the people it tells about. They like it—so will you, and so will your patrons. A wonderful picture has been made from Edward Eggleston's famous mid-western classic, depicting the trials and triumphs of two lovers in the early days of Indiana.

Book It Now At Your Nearest Hodkinson Exchange



Whitman Bennett
presents
The HOOSIER SCHOOLMASTER
The Great Mid-Western Classic
by Edward Eggleston
featuring
Henry Hull & Jane Thomas
Scenario by Eve Stuyvesant
Directed by
Oliver Sellers

Distributed by **HODKINSON**
First Run Pictures

Carl Laemmle Drives Home a Fact!

ALONG with others in the industry, Universal made a lot of promises about its great array of productions for this year. But, unlike many others, Universal CAME THROUGH.

Beginning with "Merry Go Round" Universal swept the field with one great box-office smash after another—and simultaneously swept profits into the hands of every exhibitor who played these great successes.

AND NOW in the great pictures described on the following pages Carl Laemmle gives the industry the final, overwhelming proof of his great slogan—UNIVERSAL HAS THE PICTURES.

For the sake of your box-office study every one of the pictures listed. Note the unexcelled combinations of stars, stories, casts, directors,—they are superb! Every one is destined to be a bigger success than any of its predecessors—they cannot fail! Nothing could state more clearly, or emphasize more strongly the fact that

UNIVERSAL Has The Pictures!



THE papers are full of it! The people are talking about it! Your box office is hungry for it!

Carl Laemmle presents

SPORTING YOUTH

The great American speed picture—young blood, young love, young ideas running wild without a speedometer, and a roaring, smashing auto race that will give young and old the thrill of their lives.

Starring

Reginald Denny

A real box office star if ever there was one, with a good looking, snappy supporting cast headed by Laura La Plante. Here is the greatest, sure-fire audience picture ever made!

FEBRUARY 12 Carl Laemmle ANNIVERSARY MONTH 1884 1924

Byron Morgan's Dazzling Story of the Younger Set

Directed by Harry Pollard

UNIVERSAL JEWEL

AT last! The Beautiful "Merry Go Round" Girl in her second great box office triumph.



Carl Laemmle presents

FOOLS HIGHWAY

Along this path worn smooth by many feet is unfolded the gripping action, the love and the pathos of Mary Philbin's second great starring vehicle. Her part in this vivid story of New York life is by far her greatest role, and the rare talent and artistry with which it is enacted will prove the box office sensation of the year.

Starring

Mary Philbin

Ever since the release of "Merry Go Round" you and your public have waited for another great Mary Philbin picture. Here it is! You can book it with all the assurance in the world that it is going to sweep your audiences to the very heights of picture entertainment.

The great supporting cast includes Pat O' Malley, Max Davidson, William Collier, Jr., Kate Price, Charles Murray, Lincoln Plummer, E. J. Brady and others.

From Owen Kildare's Amazing Life Story
"MY MAMIE ROSE"
Directed by Irving Cummings

UNIVERSAL JEWEL





A GREAT box office title, 100% audience appeal, and a tremendous cast! Some combination!

Carl Laemmle presents

The LAW FORBIDS

The dramatist has searched the heart of a modern American family for his story—and has found one! This daring human-interest drama contains rare humor and eye-opening surprise developments forming a combination that will wring applause from young and old.

With a great all star cast including

Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson, Bobby Bowes, William E. Lawrence, Eva Thatcher and others.

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924

When a picture has an appeal that gets every member of every family, it is going to talk money at your box office. This one has it!

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE

PRISCILLA DEAN—a specially written story—and Dean audiences waiting everywhere. Get the significance of it!



Carl Laemmle presents

THE STORM DAUGHTER

The steady howl of the gale, the shuddering death blows that the huge sea rollers dealt, the creak of strained rigging—together with the hoarse, intermittent cries of the crew struggling heroically to hold the little schooner to its course, rolling and surging onward . . . . such is the background of this splendid new photo drama.

Starring

PRISCILLA DEAN

Just the kind of a picture that has made Dean famous! You can see her now on that little schooner, and you will feel the tang of the salt sea breeze as the scenes of this turbulent, dramatic romance unfold on your screen. It certainly is a picture to put pep in lazy box offices!

Tom Santschi, Wm. B. Davidson, J. F. McDonald, Cyril Chadwick and Bert Roach head the powerful supporting cast. From the story by Leet Renick Brown.

Directed by George Archainbaud

UNIVERSAL JEWEL





HUNDREDS of exhibitors say "He's my best bet!" Here's one of the reasons why.

Carl Laemmle presents

HOOT GIBSON

Good old Hoot! How the audience roars as he rips across the screen in his whirlwind action romances of the great outdoors! And here is his latest—full of the stuff that made him famous. Think of the best picture he ever made—multiply it by two and you have it. That's straight goods!

Ride For Your Life

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924

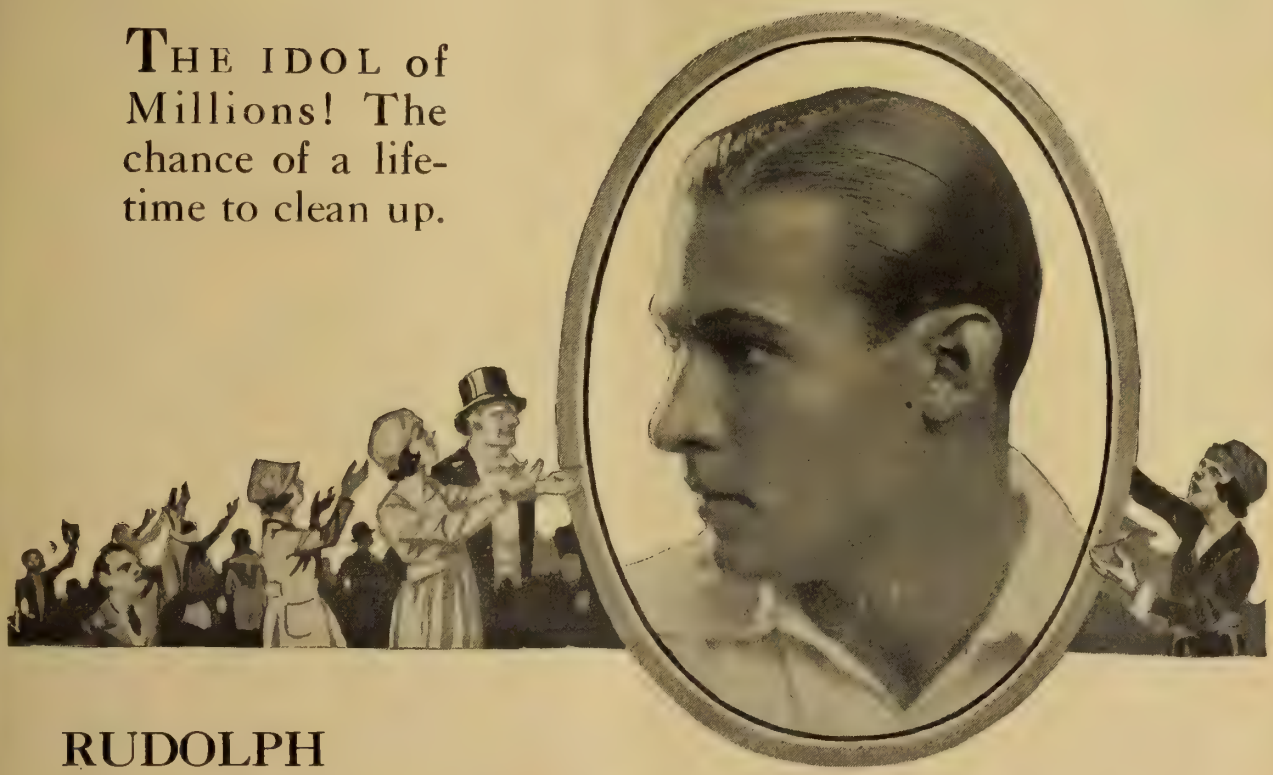
Will bring a crowd from far and near. Every Gibson fan and all his friends will want to see this one! No house record is safe while Hoot is making pictures!

From the story by Johnston McCulley

Directed by Edward Sedgwick

UNIVERSAL GIBSON PRODUCTION

THE IDOL of Millions! The chance of a life-time to clean up.



RUDOLPH

VALENTINO

AND

CARMEL MYERS

In a two-reel re-issue of the popular feature success

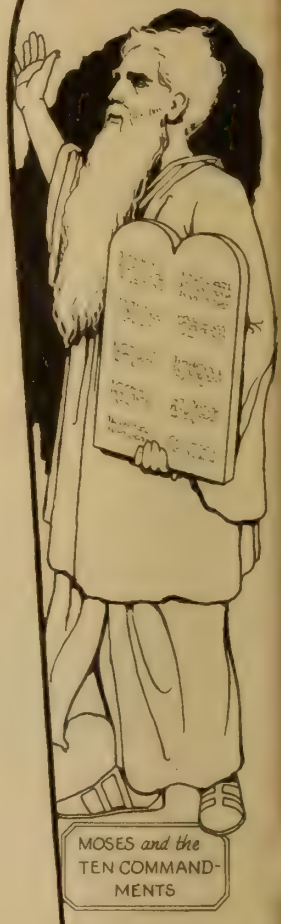
A Society Sensation

You don't need to be told the power of Valentino's name at your box office! The public was never so eager to see him as it is today! This picture is a real gold mine for you—a bonanza—a box office triumph! Seldom do you get a chance like this to make a clean-up. Don't let your competition get this one. New prints, beautifully re-edited and titled; new accessories. Get it quick.

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924

A UNIVERSAL SPECIAL





SHOWMEN—

How many opportunities have you missed in this business? How many pictures at different times have you turned down—only to realize later that you made a great mistake?

"AFTER SIX DAYS"

FEATURING

MOSES AND THE TEN COMMANDMENTS

Is the greatest "clean-up" this business has ever known.
It has broken every exchange record in every territory sold.
It has created new box-office records in every theatre played.
It has caused more favorable comment by exchangemen, exhibitors and public than has ever been accorded a picture.
It can't miss. It is sure-fire.

EXCHANGEMEN—

This is the greatest opportunity you have ever had. What are you going to do about it? "After Six Days" put into a road show in your territory and capably handled will make a fortune for you. It's possibilities are unlimited and what is true this year will prove to be true every year. It will live forever. "It's a clean-up."

EXHIBITORS—

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. It's a "clean-up."

SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 Seventh Avenue, New York
Greater New York and Northern New Jersey

STANDARD FILM ATTRACTIONS, 1322 Vine Street, Philadelphia
Eastern Pennsylvania and Southern New Jersey

EPIC FILM ATTRACTIONS, 808 So. Wabash Avenue, Chicago
Northern Illinois and Indiana

CHARLES LALUMIERE, 465 Sherbrooke East, Montreal
Dominion of Canada

VICTOR BEALS

WEISS BROS.

ARTCLASS PICTURES CORP.

1540 BROADWAY, NEW YORK CITY



Announcing F. B. O.'s

LATEST BOX-OFFICE SENSATION

with Warner Baxter Grace Darmond, & Ruby Miller

in

ALIMONY



Directed by
JAMES W.
HORNE

A Giant Box Office Title With a Powerful Picture to Back It Up!

That's "ALIMONY"

WE'VE put the most powerful ticket selling advertising matter behind this picture that has been seen in years. Smashing posters, wonderful newspaper ads, magical lobby photos, plenty of F. B. O.'s well known exploitation and showmanship. "ALIMONY" as a title alone will pack 'em in and now backed by F. B. O.'s showmanship, here's YOUR chance to clean up. See the material. See the Picture. To look means to book.

1924 belongs to F.B.O.

FILM BOOKING OFFICES
OF AMERICA, Inc. **723 Seventh Ave., New York City**

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street Wardour Street, London, W. 1, England

—the rush of the 50,000,

HAROLD

WHEN A

Presented by
SOL LESSER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

2 PM EF 38 NL
PATERSON NJ FEB 4 1924
E A ESCHMAN
385 MADISON AVENUE NEWYORK NY
OUR GARDEN THEATRE PATERSON TRIED OUT SOME OF THE BIGGEST PICTURES BUT WHEN (MANS A MAN WHICH OPENED TEST ENGAGEMENT TONIGHT DID THE BIGGEST OPENING DAY BUSINESS IN HISTORY OF HOUSE WENT OVER GREAT WITH AUDIENCES
A M FABIAN
1207A

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

SA 13 81 NL 1/60
SANFRANCISCO CALIF FEB 4
IRVING LESSER
1006 LOEWS STATE BLDG NEWYORK NY
SOL LESSERS PRODUCTION OF HAROLD BELL WRIGHTS WHEN A MANS A MAN OPENED OUR LOEWS WARFIELD THEATRE SATURDAY FEBRUARY SECOND AND PLAYED TO CAPACITY BUSINESS SATURDAY AND SUNDAY EXCEEDING BY OVER ONE THOUSAND DOLLARS BUSINESS DONE ON PREVIOUS LESSER PRODUCTION NEAREST MAN IN WORLD WHICH BROKE OUR HOUSE RECORD LAST AUGUST NEWSPAPER REVIEWS ALL VERY ENTHUSIASTIC AND PRAISE PICTURE VERY HIGHLY OUR AUDIENCES ALSO UNANIMOUS IN THEIR APPROVAL OF PICTURE AND WE ARE LOOKING FORWARD TO A RECORD BREAKING WEEK REGARDS
WEST COAST THEATRES INC OF NORTHERN CALIFORNIA

"It is as I wrote it"
Harold Bell Wright

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

000

readers of Harold Bell Wright's books

has started!

BELL WRIGHT'S

MAN'S A MAN"

with John Bowers, Marguerite de la Motte, George Hackathorne, Forrest Robinson, John Frazier

Opens at six centers to tremendous business

Where the weather conditions were half-way decent, "WHEN A MAN'S A MAN" smashed the house records; in others, under terrific climatic handicaps and strong opposition it played to extraordinary business

The showing made by "WHEN A MAN'S A MAN" in these cities—

Paterson N.J.-San Francisco

Produced by
Principal Pictures Corporation
SOL LESSER, President
Directed by EDWARD F. CLINE

A First National Attraction

Los Angeles—Wichita, Kansas Jackson, Mich., and NEW YORK

and

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram
Day Letter | Blue
Night Message | Nite
Night Letter | N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

CCB K 67 5 EXA

WICHITA KANSAS FEB 5

HARRY SCHWALBE NEWYORK

WHEN A MANS A MAN OPENED PALACE THEATRE TO EXTRAORDINARY BUSINESS IN SPITE OF BLIZZARD ZERO WEATHER UNUSUAL FOR KANSAS FOLLOWING WEEK OF REGULAR SPRING WEATHER STOP PICTURE SENSATIONAL SUCCESS RECEIVING NOTHING BUT FAVORABLE COMMENTS STOP WITH DECENT BREAK IN WEATHER SHOULD COMPETE FOR BOX OFFICE RECORDS OF THIS HOUSE STOP YOU HAVE A GREAT SHOWMANS PICTURE HERE EXPLOITATION POSSIBILITIES UNLIMITED REGARDS

STANLEY CHAMBERS

MANAGENG DIRECTOR MILLER THEATRE

ENTERPRISE



WESTERN UNION TELEGRAM

COMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT

14NY K 96 NL LOSANGELES CAL FEB 3

H O SCHWALBE NY

MY PREDICTION OF HAROLD BELL WRIGHTS SERIES JUSTIFIED BY BUSINESS DONE AT LOEWS WARFIELD SANFRANCISCO AND LOEWS STATE LOSANGELES WITH WHEN A MANS A MAN ON OPENING DAY SATURDAY STOP WE DID FORTY SEVEN HUNDRED SIXTEEN DOLLARS IN LOSANGELES AND FORTY THREE HUNDRED SANFRANCISCO WHICH IN BOTH INSTANCES ONLY ABOUT FOUR HUNDRED LESS THAN BLACK OXEN AND ONLY OTHER PICTURE BEATING IT IS FLAMING YOUTH STOP AUDIENCES ENJOYED PICTURE AND APPLAUDED IN BOTH THEATRES AM LOOKING FOR TWO KNOCKOUT WEEKS STOP TO-DAY SUNDAY AT LOEWS STATE BUSINESS FIFTY TWO SEVENTY FIVE FAR EXCEEDING BLACK OXEN REGARDS

SOL LESSER 9AM

POSTAL TELEGRAPH — COMMERCIAL C

RECEIVED AT STRAUS BUILDING N. E. COR. FIFTH AVE & 46TH. ST. NEW YORK CITY TEL. VANDERBILT 2199

TELEGRAM

STANDARD TIME INDICATED ON THIS MESSAGE.

13NY K 74 NL 5 EXA

JACKSON MICH FEB 3

H O SCHWALBE NY

IN FACE OF ESPECIALLY STRONG OPPOSITION AT ALL HOUSES WHEN A MANS A MAN OPENED TO BUSINESS SLIGHTLY BELOW FLAMING YOUTH AND CONSIDERABLY IN EXCESS OF BLACK OXEN AND PONJOLA PATRONS COMMENT VERY FAVORABLE PERSONALLY THINK TOUCHES IN DIRECTION HAVE RAISED PICTURE WELL OUT OF THE CLASS OF ORDINARY WESTERNS WHILE BOX OFFICE POWER OF AUTHORS NAME MAKES IT A STRONG ATTRACTTION AT LEAST FOR CITIES OF THIS SIZE

HAROLD FRANK

MGR REX AND MAJESTIC THEATRES

AT JACKSON



You can't go wrong when
A First National Attraction

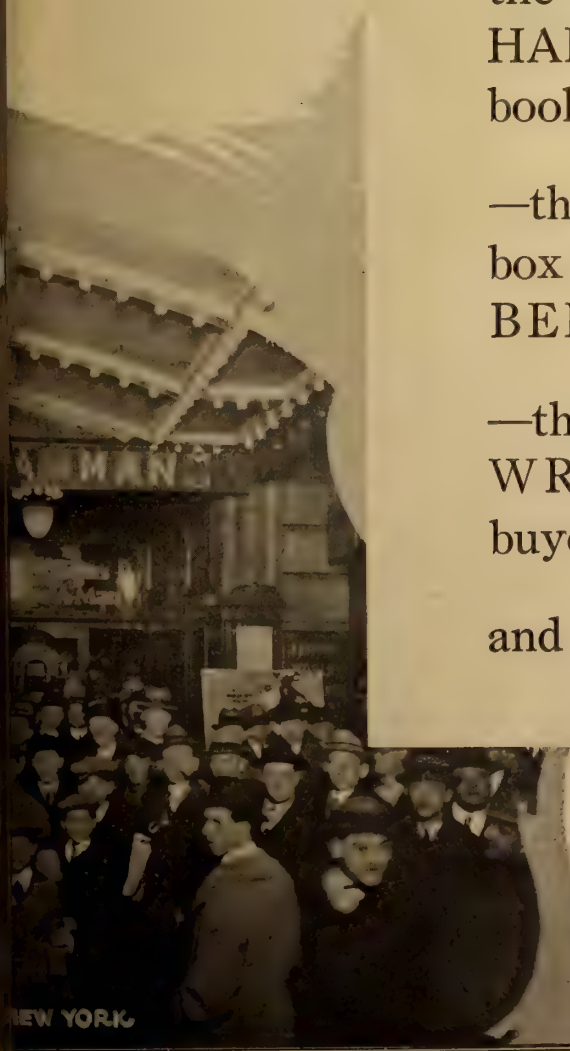
prove—HAROLD BELL WRIGHT to be greatest of box-office authors "WHEN A MAN'S A MAN" biggest of audience pictures,

—these telegrams and photographs tell the story of what will happen wherever HAROLD BELL WRIGHT'S novel is booked.

—these facts demonstrate what a real box office drawing card HAROLD BELL WRIGHT'S name is.

—these results prove that every WRIGHT reader is a "sold" ticket buyer—

and remember—there are



50,000,000 of them

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

you have a Wright .

A First National Attraction

"It lined them up and held them out!"

"It lined them up and held them out!"

"It lined ~"

But then ~ it's the same old story wherever it plays ~

—Los Angeles
—St. Louis
—Newark
—Chicago
—New Haven
—Buffalo
—Dallas
—New York
—Paterson

George Fitzmaurice's
production

"The ETERNAL CITY"

PRESENTED BY
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

FIRST NATIONAL PICTURES

A First National Picture



The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

THE Nation's loss in the passing of Woodrow Wilson is, in even greater degree, this industry's loss.

Woodrow Wilson was a good friend to the motion picture. He was that greatest of friends, he who gives opportunity for service.

In his call to the industry for war service Woodrow Wilson gave enviable recognition to the motion picture. His call presented a sacred trust; the response to that trust remains a cherished memory.

The world loses a towering leader of thought; the nation a helmsman who carried magnificently through the storm; the motion picture mourns the passing of a sincere friend.

And the greatest word that tongue can command is: Friend.

* * *

GEORGE KLEINE'S suggestion that the industry pay tribute to Thomas A. Edison was happily conceived. The encouraging response to that suggestion is but a small measure of the industry's regard for Thomas A.

It has always been a matter of more than sentimental regret that the famous Edison trade-mark disappeared from the screens that he did so much to make possible. But there must be comforting pride to the inventor in the fact that his signature never introduced a theme or situation needing an apology.

Next Friday's luncheon should see one of the most delightful gatherings in film history. And in the names of those on the committee there is a further suggestion. Why not, at a later date, a dinner to the Grand Old Timers who are still active among our leaders? To George Kleine? Edward S. Porter? Albert E. Smith?

AT times in the past The Chicago Tribune has shown that it does not hesitate to lend the dignity of its editorial page to discussion of particular motion pictures. In this attitude we believe it to be alone among American newspapers.

Sometimes the editorial comment has been to bestow deserved praise, often the words have been harsh.

It remained for "A Woman of Paris" to receive the most generous treatment that it would be possible to imagine. Under the heading "'A Woman of Paris' is a Queen of Art" The Tribune comments enthusiastically and at length—practically a column of space in the leading editorial of the day.

"Chaplin," declares the writer, "is frequently called a genius, and we believe he is. He has recognized the screen as an art and treated it honestly and respectfully as such."

A metropolitan newspaper giving such consideration to a screen production is remarkable; this Tribune essay is remarkable among editorials.

* * *

JOHN M. QUINN was a motion picture executive of a type new to the industry, and a type that the industry can rightly welcome. Because he shunned publicity to an extreme degree his personality is less well known in the industry than his ability deserved.

Delightfully pleasant to meet, keen in analysis, straightforward in speech, he was a figure destined to greater things in the career so untimely ended.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Other publications: Cine Mundial (Spanish). Technical books.

Oil Industry Is Theme

'Flowing Gold" Is a February Release of First National

"Flowing Gold," the Richard Walton Tully production, which will be a February issue of Associated First National Pictures, Inc., is announced by that company as an epic of the oil industry, probably the most romantic and fascinating development since the "gold rush" of 1849. The picture is adapted from Rex Beach's novel of the same name.

The all-star cast includes Anna Q. Nilsson, Milton Sills, Alice Calhoun, Craufurd Kent, Cissy Fitzgerald, John Roche, Josephine Crowell, Bert Woodruff, Charles Sellon, Francis Powers, and other notables. Joseph De Grasse directed the production from the scenario by Mr. Tully.

Eugene Zukor Sails

Eugene J. Zukor, assistant to the president of Famous Players-Lasky Corporation, sailed February 6 on the steamship Paris of the French Line on an extended business trip in Europe. Mr. Zukor will inspect the Paramount offices in France, England, Spain, Belgium, Italy and Germany. Mr. Zukor also will attend meetings of Paramount representatives in the different countries he visits, and while in London and Paris will supervise the arrangements for the presentation of Cecil B. DeMille's production, "The Ten Commandments," in those cities.

Accompanying Mr. Zukor will be Mrs. Zukor and their son.

Sales Managers Please Note!

A means has been found to get your price in Minneapolis. Our correspondent rushes it to the wire red hot. Here you are:

"Six armed bandits held up the money car of Finkelstein & Ruben, Twin City theatre magnates, in downtown St. Paul yesterday and escaped with $10,000 week end receipts of three St. Paul theatres. Roy Blair, manager of the Shubert; Frank Otto, doorman of Aster, and Jack Ferlund, driver, were in the theatre company's car. The automobile used by the bandits has been recovered. It was a stolen car.

BURKE.

Darkens Signs in Memory of Wilson

The home office of Universal at 1600 Broadway has received the following telegram from its president, Carl Laemmle, now planning next year's program at Universal City:

"As a token of respect to the memory of Woodrow Wilson keep our electric signs all over the world, including those on Broadway, dark on Wednesday night."

In conformity with this telegram, every electric advertising sign which Universal owns or operates will be kept dark on Wednesday night. This will affect mostly the "Hunchback of Notre Dame" signs in New York City and Brooklyn; London, where Universal has a huge sign over the Empire Theatre; Paris, and Barcelona.

Suit Is Ended

Rudolph Valentino has made a compromise of the action instituted in the New York Supreme Court by Arthur Butler Graham against him for professional services rendered in the Famous Players litigation. While the amount paid by Valentino to Graham has not been mentioned, it is understood to be of substantial proportions. An order settling and discontinuing the action will be entered in the Supreme Court.

Prize Won

Universal's $250.00 "Hunchback of Notre Dame" Musical Competition is terminated. The winning manuscript, "The Chimes of Notre Dame," composed by Maurice Baron, was selected from among several hundred by Leopold Godowsky, the noted pianist; Dr. Hugo Reisenfeld, musical director of the Rialto, Rivoli and Criterion theatres, New York City, and Carl Laemmle, president of Universal.

Completes "Magnolia"

James Cruze has completed his production of "Magnolia" at the Paramount West Coast studio. Work was begun on the picture when the company left Hollywood for Natchez, Mississippi, December 22. Two weeks were spent on locations where Southern mansions and old fashioned gardens are to be found. Then the company returned to the Paramount West Coast studio to complete the indoor sequences.

Completes Big Film

Universal's "Innocent" Finished by Director Sheehan

Filming of a series of sensational storm scenes, and a thrilling race over a wrecked trestle ended the photography on "Innocent," the new Universal all-star feature written and directed by Perley Poore Sheehan, noted novelist.

The picture in the making created intense interest at Universal City for several reasons. It was rehearsed and presented as a stage play is handled, from preliminary reading of the play on, through complete rehearsals. The man assigned to cut and edit the film, Ralph Dietrich, was assigned to the staff as script secretary and assistant director, knowing therefore every point in the action and editing the film as photography progressed.

Barker Film Retitled

Metro offices announce that Reginald Barker's newest production, hitherto revealed as "Her Man" will be released under the new title of "Woman and Her Man." The change is necessitated by the fact that another production is imminent with a title very similar to the one Metro has discarded and the new title of "Woman and Her Man" will avoid confusion.

"Pal o' Mine" Next C. B. C.

Word comes from Harry Cohn, producer of features released through C. B. C. Film Sales Corporation, that "Pal O' Mine" will be the next production on the C. B. C. special feature schedule.

Work has been completed on the continuity, and an all star cast is being lined up. "Pal O' Mine" will follow "Discontented Husbands" on the C. B. C. production and distribution schedule.

Looming Up Strong

Keep your eye on Goldwyn—and you don't need to look far into the future to "Ben Hur"—look around now. In "Name the Man," at the Capitol Theatre, Goldwyn has one of the real big ones of the year. First reports from Los Angeles on "Three Weeks" are warmly enthusiastic. In "Nellie the Beautiful Cloak Model" the advance whisperers tell us Emmett Flynn has made that great combination "a melodrama with class." And there is "The Great White Way." That's product to start the year with—eh?—The Editor.

Excessive Taxes Menace Industry in France; American Ideas Superior

By W. STEPHEN BUSH

EVERY Sunday afternoon, whether the sun shines or not, great throngs pour into the big and attractive thoroughfares that lie between the Boulevard de la Madeleine and the Place de la Republique, Paris, France, in search of motion picture entertainment. Long before two o'clock the crowds besiege all the show houses with which this section is dotted so generously. Practically that entire afternoon and night means capacity business.

As the prices of admission average just about the same as those of any large theatre in the United States, the uninformed observer is likely to believe that the French exhibitor's lot is indeed a happy one. Such, however, is not the case for every theatre has to give up 35 per cent. of its gross receipts to the Government of France and to the municipal administration.

As throughout the world, the theatre owner is the big feeder of the industry and where he is at a disadvantage the whole industry suffers in every vein and nerve. The exhibitors of France are organized in name only; they have a charter and a program, but they are little more than parchment and paper.

Three years ago France had no censorship. Nowhere was there the slightest demand for it, indeed censorship is naturally distasteful to the French mind which, in all matters relating to public entertainment, is exceedingly tolerant and enlightened. The unorganized condition of the theatre owners, however, again attracted the notice of the politicians and now a lot of office holders are making a pleasant and easy livelihood by looking at films before the public is allowed to see them. These "censors" are supported by involuntary contributions from the motion picture industry. According to all accounts French censorship is more or less nominal; no American producer as far as I have been able to learn has ever had any trouble with it, but there is a lot of needless ceremony and expense. While as a rule the decisions made in Paris are unquestionably respected in every part of the Republic, the local authorities have the right if they choose to do some more censoring on their own account.

The French producers, who played so important a part early in our own history, were handicapped and much set back by the war, but they are undoubtedly progressing and regaining some of the prestige which years ago they enjoyed throughout the world. They have learned much from their American competitors—and they admit that they still have a lot to learn. The reputation of the French in the world of motion pictures has been enhanced by a number of films recently made by them of which I might mention "Ferragus," a clever film built on a Balzac story and "Koenigsmark," one of the longest films ever turned out and directed by a man who has done some creditable work in the States and now has surpassed himself in giving the screen the adaptation of a much read novel by Pierre Benoit, a contemporaneous author of some note. I saw the film in the "Salle Marivaux," the one house in Paris where first class pictures hold the screen for a period of weeks and even months; it was there that "Robin Hood" enjoyed a four-months' run.

The director of "Koenigsmark" is M. Leonce Perrett, who will be remembered in New York as a fairly successful director in a small way. Watching this splendid production, it was most interesting to note that all the fine and big ideas had evidently been learned in the American school. The French vision has a lively understanding for the rights of art. When you graft upon such a mind American quickness and initiative and daring the result is apt to approximate 100 per cent. in the way of screencraft. I have little doubt that this film, "Koenigsmark," will find its way to the American screen and a rather general review at least may not be without interest.

M. Perrett took a leaf out of the American book of art and perfection in film by the selection of his settings. He travelled many hundreds of miles before he set up his camera and when he did so he found himself in probably the most romantic corner of the continent. Much of the frame of the picture consists of the pretty lakes and sombre but picturesque forests of Bavaria. There are scattered through these scenes of rare natural beauty a number of glorious castles and parks and palaces built by a crazy king of Bavaria and these are indeed unusual in the way of settings.

In the spectacular line, too, the best and most exacting American models and standards have been reached and here and there, I believe, really surpassed. The story abounds with sensationalism, suspense and mystery predominating. Many scenes were taken in familiar places here in Paris—an idea of international screen values which also originated in American brains. The action is there, too, action in the sense of exhibitor and public. M. Perrett has chosen an entirely French cast. While the majority of the players are pleasing and capable the weakest point in the cast and play is the leading lady, taken for the occasion from the Comedie Francaise. Not that the woman is not clever enough. What Americans may miss here is the total absence of sweetness and womanly gentleness. The American public is spoiled when it comes to their screen favorites of the gentler sex—the touch of hardness in the appearance as well as in the manner of the foreign artiste may evoke criticism.



Scenes from "Among the Missing," a Will Nigh One-Reel Subject Distributed by Pathe. The Picture Co-stars Will Nigh and Lucille La Verne. The Former Also Directed

"Marriage Circle" Draws More Than N. Y. Strand Can House

THOUSANDS pressed into the Mark Strand Theatre, New York, Sunday, February 3, to witness the Eastern premiere of "The Marriage Circle." Record attendance was reported by Joseph Plunkett, the theatre's managing director. So many prospective patrons were refused admission that Plunkett, it is said, issued a formal apology in the newspapers to those who came too late to see the picture.

An elaborate advertising campaign had prefaced the engagement. Full and half page ads, together with a series of one-column type ads began two weeks ago.

The Tribune: "'The Marriage Circle' left us speechless. We warn you not to miss this picture of Ernst Lubitsch's. Its beauty and its joyousness cannot be described." The World: "Now and then there comes an opportunity to point with pride to a motion picture. 'The Marriage Circle' is a smart and funny comedy—one of the most engaging picture plays we have seen. Mr. Lubitsch is a man who will tell you a chapter with the fling of an actor's hand, the shifting of a silken ankle. He can do more with a half minute of utter silence on the part of a character than many directors find possible to do with fifteen minutes of ponderous dramatic acting."

The Times: "It is unalloyed bliss to watch 'The Marriage Circle.' Beginning with a hole in a sock and culminating with a characteristic twist, this picture is filled with surprises and moves along with a hitherto unknown rapidity of action. Simplicity is the keynote of this production, in which suspense and exposure are constantly being unfurled without any waste of time."

The Evening Telegram: "Ernst Lubitsch again proved himself a creative master in the second motion picture he had made in these United States. Those who are married, those who wish to get married and those who do not will find much to absorb them in this story." The American: "Mr. Lubitsch can feel that he has not only made the grade, but that he has given a most unusual and satisfactory treatment of a theme that might have been very mediocre under a less skilled director."

Add to Valentino Cast

Florence O'Denishawn, famous dancer, and Flora Finch, equally famous for her motion picture work which dates back to the days of John Bunny, are two new additions to the cast of "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture which will be put into production next week at the Famous Players' Long Island studio. Miss O'Denishawn will do a specialty dance with Mr. Valentino in the picture and Miss Finch will have the role of one of the old maids of the court of Louis XV.

Rafael Bongini, who played the role of the Montmartre cab driver so successfully in Gloria Swanson's latest picture, "The Humming Bird," is another new member of the cast. He will play Francois, Beaucaire's servant.

Critics Find Mae Murray Best in "Fashion Row"

MAE MURRAY'S latest Metro picture, "Fashion Row," had a successful engagement at the Capitol Theatre in New York last week. Numbers of enthusiastic Mae Murray fans crowded the theatre all through the run.

"Miss Murray shows a real gift for comedy in 'Fashion Row,'" said the Daily News. "There is lots of plot and there were no empty loge chairs at the Capitol this week." "Miss Murray is unusually appealing in this picture," said the Journal. "'Fashion Row' is an interesting story, with dramatic developments. There are also all the sophisticated situations and dances dear to Mae Murray fans."

The Times said: "Original twists, interesting situations, and clever double exposure photography makes 'Fashion Row' one of the best productions in which Mae Murray has appeared." "Mae is herself again," said the critic of the American. "So much so that we hope some day she will give us an entire picture with a heroine patterned after Zita, the heroine in 'Fashion Row.' Robert Z. Leonard, the director of all of Miss Murray's pictures, excels himself in 'Fashion Row.'" "'Fashion Row,' executed by Sada Cowan and Howard Higgin, is considerably effective," said the Herald. "They have built their climaxes with considerable skill and they have kept the interest well up. The acting, too, is good. Miss Murray herself is as scintillating as usual."

"In 'Fashion Row' Miss Murray has the distinction of having won the approval of President Coolidge, when this newest Metro picture was exhibited privately in Washington," said the critic of the World. "She does her best work," said the Tribune.



Scenes from "Nearly a Sinner," with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser. It is a Sam Wood production adapted from Kate Jordon's novel, "The Next Corner," and is released by Paramount.

Associated Exhibitors System Will Give Exhibitor Voice on All Details

CONTRACTING for pictures, or picture material, subject to the approval of exhibitors, is the latest innovation in distribution methods. This system, under which contracts with producers will be made subject to rejection if exhibitors vote against the proposition, has been adopted as a permanent policy by Associated Exhibitors, of which Arthur S. Kane is president, that organization announces. The trade also is to be consulted regarding cast, director and the method of developing dramatic situations, according to the announcement.

Contracts embodying these principles have recently been closed and material is now in the mails soliciting exhibitor opinion of one of the propositions. The deal last consummated is with Murray W. Garsson, who has long been identified with the financing of independent production. It represents extended conferences between Mr. Garsson and J. S. Woody, general manager of Associated, to whom credit for the plan is given.

"An excellent opportunity to test the idea fairly and thoroughly is offered under this contract," Mr. Woody explained. "Nothing has been done toward production, so Mr. Garsson is in a position to take full advantage of suggestions or criticisms which may be made. He can use the material as it now stands, or can alter it in one or one hundred respects. And as he is just as much interested as we are, or as the exhibitor is, in catering to the public taste, it is natural that he should be more than willing to eliminate parts of the script or add to or otherwise change them."

Kummer Novel Under Consideration

The material under consideration, and upon which Messrs. Woody and Garsson have agreed to go before exhibitors, is a novel by Frederic Arnold Kummer, entitled "Plaster Saints." It is explained, however, that this title may not be retained, as the producer and the distributor are not certain that it makes exactly the right sort of public appeal.

The analysis of the story material, as made to exhibitors in the explanations which Associated has mailed out, may thus be summarized: "It is a present-day theme—a chapter from life—hence the costume bugaboo is eliminated. It is a human story, meaning that it presents problems and situations with which nearly every one except the hopelessly narrow-minded is familiar. As written, the book is properly described as 'dressed up' melodrama, but the intention, if this meets with exhibitor approval, is to emphasize the melodramatic side somewhat more, by slight departures from the text.

"That it is the sort of story which has wide appeal is proven by its publication history. It first ran serially in Hearst's Magazine. At the conclusion of this publication, it was printed in book form. Recently it has been run again as a serial in a chain of newspapers which include many of the principal cities of the country. "These facts are cited, however," the prospectus states, "not so much to show that the story has interested thousands of persons, as to support our judgment, that it is the sort of material which is popular with the masses."

Emphasis is laid on the fact that much of the interest centers about the two women who have the contrasting principal roles. The proposal is to utilize Betty Blythe and Pauline Garon. The men suggested are Lowell Sherman and Elliott Dexter. Other male characters whose services it is proposed to use are Robert Warwick and Burr McIntosh. William Christy Cabanne is proposed for director.

"Frankly," says Mr. Woody, "the plan is an experiment. All we claim for it is that it represents a real effort to give the exhibitor an opportunity to express himself about product before that product goes into work. We are not asking any one to pledge himself to buy the picture when it is completed because possibly even our honest endeavors to conform to exhibitors' specifications may not be successful.

Not Getting What Public Wants

"The situation is simply this: Exhibitors are claiming they are not getting what the public wants. They say pictures are too long, deal too much with costume periods, are mis-cast, too expensive, and lack the sort of appeal to which patrons are quickly responsive. An important criticism is that producers often are badly influenced by directors and actors who have themselves or their art principally in mind, whereas what the public wants isn't elaborateness or closeups but good entertainment. All this dissatisfaction points to real trouble somewhere. How serious it is I do not pretend to say. But I do feel, regardless of the merits of current complaints, that it is at least not a backward step to invite the exhibitor into production councils.

"Of course, there will be some men who will regard our invitation as an attempt to obtain valuable advice for nothing. But why, then, should we, the distributor, be interested in having a voice in production? Why should we not say to the producer: 'The story, the casting, the direction and the cutting are your problems and risks; come to us when your product is completed'? Hasn't that attitude in the past been a failure? Hasn't it increased costs, and have not good material and intelligent effort, to say nothing of money, often been wasted, solely because some unpopular theme has been injected into pictures in such a way that it could not be cut out? Why do costume pictures continue to be offered in dozen lots, although distributors, exhibitors and public alike have sworn never to look at another one?

Reduce Costs to Lower Rentals

"It seems to me that if we ever are to have lower rentals we must reduce costs. If costs are to be lowered we must eliminate waste. And waste will not be lessened while producers continue shooting in the dark. So why should not the distributor, who knows the exhibitor's wants, and the exhibitor, who knows the public's taste, give the producer the benefit of their experience in the expectation that their co-operation will be well repaid through making available better and less expensive pictures."



BETTY BLYTHE

Jackie Coogan 2-a-Year

"No More—Studies First," Decrees Young Star's "Pop"

In order to maintain a high standard of production Jackie Coogan, whose first Metro picture, "Long Live the King," is one of the acknowledged successes of the season, will make only two pictures a year hereafter, according to Jack Coogan, Senior.

"Stories suitable for Jackie are none too plentiful," declared Mr. Coogan. "Those selected for production must be chosen with rare discrimination. Then, too, Jackie must have all the advantages of other boys of his age. In making but two pictures a year we will consume from eight to ten weeks intermittently of Jackie's time, which is about the average vacation period of the schoolboy of nine years. Jackie's education must come before all else, and if we find that his pictures interfere we will make only one a year."

While Mr. Coogan has long been planning a curtailment of pictures, his announcement at this time comes as a result of the increasing communications from exhibitors all over the country asking for from four to six Jackie Coogan pictures a year. Mr. Coogan declared that he appreciates the compliment but that in justice to his son and to his son's future, Jackie's pictures had to be limited.

Cinema Lauds "Virginian"

The English trade press is enthusiastic in its recommendation of the high production qualities which B. P. Schulberg has given to the film version of Preferred's "The Virginian." The Cinema writes: "A highly attractive production featuring every known essential to first rate entertainment. The picture maintains a grip on the interest throughout and the fast moving action attractively alternates with a charmingly presented love story."

DeMille Returns to Realm of Social Satire in "Triumph"

TRIUMPH," Cecil B. DeMille's next Paramount picture, scheduled for regular spring release, is said to return to the realm of social satire in which this producer has scored such sensational past successes.

"Triumph" has been adapted by Jeanie Macpherson from a *Saturday Evening Post* story by May Edginton. Its appeal to the public lies in the fact that it swings in its orbit to all gradations of human life. It shows the factory girl in the whirl and thunder of ponderous machinery. It shows the same girl at the pinnacle of what she calls triumph, with wealth, jewels, applause. It takes one man from the haunts of the rich and tosses him into the gutter. It takes another from poverty to affluence. It answers the question that occurs in millions of minds: "What would happen if my personal position were reversed?"

Leatrice Joy is a can factory girl, determined to get ahead by her own efforts and not because of any man she might marry. Rod la Rocque gets another great acting chance as a man who has never had to work and doesn't, only to find himself shorn of the money and power accruing as heir of the Garnet Can Works. Victor Varconi, of Hungary, a new DeMille find, who has been a sensation in Europe, is la Rocque's rival for Joy. Never having had money, he has strange ideas of his power—ideas which permit a succession of gorgeous and spectacular scenes when circumstances reverse la Rocque and himself.

Besides the powerful and original spectacle of an immense modern factory in actual operation DeMille will present in "Triumph" a splendid cafe set, a colorful vision of the Romeo and Juliet balcony scene, and interesting banquet in Paris, a headlong ninety-mile-an-hour dash, with la Rocque and Varconi fighting a desperate battle in a closed limousine, and what is said to be a remarkable finish, giving a twist which the producer believes to have definite boxoffice possibilities.

The featured players of "Triumph" include Leatrice Joy, Rod la Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, ZaSu Pitts, Raymond Hatton and George Fawcett. Every name has values for the box office. Five of the players—Miss Joy, Mr. la Rocque, Mr. Edeson, Miss Faye and Mr. Ogle—appeared in Mr. DeMille's "The Ten Commandments." Ogle also scored a great hit in "The Covered Wagon." Miss Pitts, Mr. Hatton and Mr. Fawcett need no introduction to their thousands of admirers.

Move Catawaba Indians

"Gateway of West," Another of Pathe Serials, Finished After Much Detail

Webster Campbell has completed production work on "The Gateway of the West," and this subject will be shortly scheduled for release by Pathe. According to word from Yale University Press, which is producing the "Chronicles of America" series for distribution by Pathe, "The Gateway of the West" is one of the most elaborately produced numbers in this group of historical dramas.

The exteriors were staged in the backwoods regions of North and South Carolina. The staging of the scenes portraying the attack of the Indians and French on the British stronghold, Fort Necessity, involved the transfer of the entire tribe of Catawaba Indians to the location from their state reservation three hundred miles distant.

Another feature of the production details entailed in the filming of the subject was the assembling of an army of extras recruited from the Carolina mountaineers. These backwoods men served in the double capacity of workmen in the building of the Fort Necessity sets and as riflemen in the battle scenes.

West Likes "Mailman"

Especially in Denver and Seattle Does F. B. O. Feature Score

Lively business is reported throughout the western territories for Emory Johnson's production, "The Mailman," according to Art Schmidt, F. B. O.'s west coast supervisor of sales. Mr. Schmidt has just returned from a trip around the western exchange circuit which took him as far as Denver and reports an optimistic viewpoint on the part of every exhibitor with whom he came in contact.

"The Mailman" scored heavily, it is stated, at the Ellison Theatre, Denver, where complete postal co-operation was given the management in putting over one of the biggest exploitation campaigns in the history of Denver theatricals.

At the Heilig, Seattle, the Johnson attraction also set a fast pace, with post office co-operation.

At Astor February 25

Metro officials announce that Fred Niblo's latest production, "Thy Name is Woman," will go into the Astor Theatre, New York, February 25. Ramon Novarro has the leading male role. With Novarro are Barbara La Marr, William V. Mong, Wallace MacDonald, Claire MacDowell, Edith Roberts and Robert Edeson.

Lay Plans for Reorganization of Western Missouri M. P. T. O.

DEFINITE plans for the reorganization of the Motion Picture Theatre Owners of Western Missouri were formulated at a meeting of a small group of Missouri exhibitors at the Hotel Baltimore, Kansas City, January 29. It had been hoped that all of the exhibitors in Western Missouri would turn out to the convention, but the small representation was the result of a year of inactivity on the part of the association. Since Missouri divided into a western and an eastern section neither has been very active in exhibitor affairs.

After considerable debating and discussion it was decided that those present should subscribe a sufficient amount of money to defray the expenses of a person to be selected to tour the association's territory in order to solicit memberships. It will be the duty of this person to obtain dues for the maintenance of the association.

After the organization has sufficient funds, a business manager will be engaged to look after all business of the association. This is the plan being followed by the Motion Picture Theatre Owners of Kansas.

A committee composed of Charles T. Sears, present president; A. M. Eisner, T. C. Goodnight, A. F. Baker and Jay Means was appointed to select the person who will tour the western part of the state soliciting new memberships and reviving the interest of old members.

The consolidation of the state and Kansas City associations was discussed, but no action taken. It was decided to wait until the result of the tour is announced before anything definite is done.

Regardless of any consolidation the Kansas City exhibitors will retain their separate identity because, as A. M. Eisner, president, says, there are problems which deal strictly with the Kansas City exhibitors, and which must be handled separately.

In pointing out the advantages the state organization would possess if organized properly, the Kansas City association was used as an example. The local organization of exhibitors has fought the music tax so successfully that very few theatres are now paying.

It was pointed out that there are practically as many theatres in Western Missouri as there are in the state of Kansas and that there was no reason why the Missouri exhibitors should not have as strong an organization as that of Kansas. The Missouri organization is well under way for its reorganization and time only will tell whether the formulated plans are successful.



ALBERTA VAUGHN
Playing the leading role in F. B. O.'s new series, "The Telephone Girl."

Big "U" Wrecks Train

Real Smash Up Staged in Making of "The Signal Tower"

A complete train wreck, with all the damage and thrills except human injury was staged at Universal City. Clarence L. Brown, who is directing Jewels for Universal, conducted the disaster in connection with the completion of "The Signal Tower," which has railroad life as its background and which stars Virginia Valli.

For much of this background a real railroad contributed the equipment of its system, but when it came to the wreck the officials balked so Brown was forced to depend upon his own ingenuity.

A spur into Universal City was built, and sufficient equipment to make two trains was purchased. The locomotives were somewhat altered to make their exteriors conform to the latest models, to be sure, for not even in the most expensive pictures are such expensive machines reduced to scrap-iron.

Brown, who has a university degree of engineering, superintended the construction of tracks, trestles and the like, and when all had been prepared the two trains were set in motion, the engineers jumped, and the cameras recorded details of a real collision.

Sails for Europe

Shipman Representative Goes Abroad to Place Productions

Holmes C. Walton, representing Ernest Shipman, sailed for England on the SS. Stuttgart last Thursday to arrange for the distribution of the three latest Shipman pictures in England and on the Continent. A great demand for these pictures has already been expressed by several British distributors because of the fact that, being Canadian made, they are practically British-made.

Two of these productions, "The Man From Glengary" and "The Critical Age," are from stories by Ralph Connor, who has the greatest following in Canada and in England. The third picture, "The Rapids," another Canadian-made feature, has, in addition to a splendid dramatic story, a typically Canadian background that will appeal especially to the Britishers, who are so proud of their Canadian Dominion.

The success of "Back to God's Country," one of the outstanding Shipman productions, threatens to be excelled by these new Ralph Connor production. "The Man From Glengarry" is being shown in Canada under the disinguished patronage of Lord Byng of Vimy, and Lady Byng.

Held for Second Week

The premiere showing of "Grit" starring Glenn Hunter, the first of the Hodkinson 1924 releases, has gone over with great success at the Alcazar Theatre, in the loop district, Chicago. This production was booked for one week but owing to the tremendous business it drew it has been held over for a second week.

Lorch to Chicago

H. S. Lorch has resigned his post as Detroit branch manager for Goldwyn to become manager of the Chicago branch of the Hodkinson Corporation. Mr. Lorch will fill the place left vacant by the promotion of Cecil Maberry, who is now Central Division Manager of the Hodkinson branches.

Road Show vs. Picture Theatre Gets Real Test in Hamilton, O.

AN experiment of unusual interest to every exhibitor to whom the term "road show" is a red flag will be the engagement of "Scaramouche" at the Palace Theatre, Hamilton, Ohio. Metro's big special, instead of being "road showed" at the legitimate theatre in Hamilton, will open at the Palace on February 26th at 50c top, and Fred S. Meyer, manager of the Palace, takes his patrons into his confidence with the following notice in the Palace program:

"Producers of Motion Pictures insist that they can never realize their original investment unless they "road-show" BIG PICTURES. In substantiation of such a claim they point to "The Covered Wagon," "The Hunchback of Notre Dame," and "The 10 Commandments," all of which are now shown nationally at $1.50 prices.

"As a special favor to us—and after considerable effort on our part—Metro has agreed to make a "trial exception" in the Hamilton engagement of "Scaramouche." In brief, it means that if the Hamilton engagement is successful, other theatre-managers and the theatre-goers in other towns will get the benefit, for Metro expects ONLY AN ADEQUATE REVENUE. If we're successful with our engagement at 50 cent prices, the day of HIGH PRICED PICTURE ATTRACTIONS IS DOOMED. If we fail, it's as inevitable as the day of reckoning.

"We cheerfully paid $1.65 to see "Scaramouche" in Cincinnati recently. What's more we enjoyed it, and felt we had gotten our money's worth. You will be afforded the opportunity of witnessing this same gigantic production at 50 cents. If Hamilton responds en masse, and the way the production justifies, good for Hamilton and all concerned. If Hamilton fails, watch the Jefferson show all **the BIG ones at road-show prices.**

"This frank statement of conditions as they actually exist TODAY is written in the firm belief that **HAMILTON WILL NOT FAIL** nor fall short of the trust we have placed in the theatre-going public."

Now all that Fred Meyer has to do to complete an unusually enterprising piece of showmanship is to favor Moving Picture World with a letter telling of actual results of the trial. We are waiting Fred.

"The Mailman" Campaigns Aiding Postal Employes

THE excellent and varied publicity campaigns being executed by showmen throughout the country on the Emory Johnson production, "The Mailman," has resulted in Congressmen at Washington being literally swamped with postal-card requests that they support the Kelly bill to readjust the compensation of employes in the postal service.

The Providence News, Providence, R. I., commenting on this fact, said:

"Representative Jeremiah E. O'Connell, of the Third Rhode Island District, has received 3,500 cards. Representative Richard S. Aldrich, of the Second Rhode Island District, has received a couple of thousand of the cards. Representative Clark Burdick, of the First Rhode Island District, declared himself in favor of the proposed legislation, saying the following about the cards:

"'I have received thousands of postal cards urging me to get behind the measure. The cards show a general feeling throughout my district and the state as a whole in favor of the increase. The postal cards that I and my colleagues have been receiving represent an expression of opinion of the people of Rhode Island.'"

As part of his campaign on "The Mailman" for the Fay Theatre in Providence, "Buddie" Stuart, F. B. O. exploiteer, distributed postal cards addressed to the three Congressmen mentioned, calling upon them to support the Kelly bill. Stuart promised the letter carriers he would aid them in their fight for higher wages if they would put forth every effort to assist the Fay Theatre in putting over "The Mailman" in a big way. The article in the Providence News clearly indicates that Stuart lived up to his promise and shows that exhibitors elsewhere need not hestitate to promise to help the mailmen if they will aid in exploiting the Johnson attraction.

The desire of postal workers throughout the nation to get better salaries and better pension regulations is a factor which is helping many showmen to roll up big grosses on "The Mailman."

Postal workers of California are co-operating in the closest way possible with all exhibitors that book "The Mailman" on the West Coast. They are keeping tabs on the bookings of the production, and have developed a system by which they at once get in touch with the exhibitor who has rented "The Mailman" and offer to assist him in any way possible to put the picture over. This system, showmen of the coast declare, is one of the most practical and far-reaching exploitation aids ever put behind a show proposition.

Baby Peggy's Hit

"Darling of New York" Doing Topping Business, Universal Reports

Universal reports big business on "The Darling of New York," Baby Peggy's first feature picture, which now is being played all over the country in first run houses. The vast amount of newspaper publicity Baby Peggy has obtained in the last several months, and the unusual exploitation values of the picture are said to aid its success.

"The Darling of New York" definitely took Baby Peggy out of the two-reel comedy class and placed her among the feature stars of the screen Universal remarks. The United Booking Offices tried it out in the Columbia Theatre, Far Rockaway, a suburb of New York. It played to standing room.

In the middle west, "The Darling of New York" has been booked over the entire Finklestein and Rubin circuits, consisting of fifteen theatres in Minneapolis and St. Paul, and by the Lubliner and Trintz circuit in Illinois.

Reformers Indict Industry on Trivialities, Says Ex-Censor

MORE unjust abuse and unfair accusations are directed without cause against the motion picture industry than against any other legitimate enterprise, despite the fact that the movies render services which are invaluable. This is the conclusion reached by Henry Staab, new executive secretary of the Motion Picture Theatre Owners of Wisconsin, after a month of service in that office.

Mr. Staab's observations along this line, however, have not been confined merely to his experience with the exhibitor organization, since for several years he has had a rare opportunity to study the situation as a member of the Milwaukee Motion Picture Commission, the censoring body.

"Reformers are always ready to point an accusing finger at the movies," he declared, "yet the movies are the first ones they turn to when they want aid in putting over their drives. The movies have been accused at times of being sensational, yet has there ever been a picture based on a book which did not cleanse the book?

"The exhibitor has learned long ago that it is not profitable to show unclean pictures, and as a result many times when there has been the slightest question regarding a picture, it has been the exhibitor himself who has called attention to it and asked for a review by the censoring organization.

"Reformers stir up a big fuss when, out of the hundreds employed in our industry, one or two become involved in scandal, but they fail to take into consideration the fact that these isolated cases represent the exception rather than the rule. Likewise, they fail to observe that it is the movie industry itself which is the first to condemn and bar any who have strayed from the conventional paths.

"The producer who has been unfortunate enough to have a star who figured in a questionable act has realized soon enough that the exhibitors have no further use for that actor's pictures. And yet we are blamed for it all and the reformers harp on the charge that the entire movie colony is composed of such people.

"What agency is it that always stands ready to boost a move which will be for the good of the public? The movies stand by themselves in this respect. The movies represent the greatest amusement and education that has ever been offered for the price and the sooner the reformers realize that, the sooner will they cease their unfair attacks."

"Peter Pan" to Be Produced by Famous Players-Lasky

PETER PAN," James M. Barrie's most famous play, is to be produced for the screen this summer by the Famous Players-Lasky Corporation. While no announcement was forthcoming from the company's offices, it was learned from an authoritative source that the scenario for the production has already been completed and that it is planned to have the picture ready for release around next Christmas.

Famous Players has owned the screen rights to this valuable dramatic property for several years, having acquired them with the rights of all the other Barrie dramatic successes. There has been considerable speculation as to why the picture was not produced long ago, but it is understood that it was held off in the hope that Maude Adams, who created the title role and who scored her biggest success in it, would change her mind and return to the stage. Apparently hope of getting Miss Adams back on the stage has been abandoned, and as "Peter Pan" cannot be conceived without her in the title role, arrangements for its production in motion pictures are being pushed in the Famous Players offices.

Who will play the role of Peter Pan on the screen has not been decided upon, it is understood.

Nita Naldi Working

Nita Naldi has arrived in Hollywood and started work in Herbert Brenon's current Paramount production, "The Breaking Point." Miss Naldi has been appearing in vaudeville for several weeks. She will share feature honors with Patsy Ruth Miller, Matt Moore, George Fawcett and Theodore Von Eltz.

"The Breaking Point" was written for the screen from Mary Roberts Rinehart's novel of the same name.

Fox Wins Out of Court

Finkelstein & Rubin Settle Suit Over Contracts

A termination favorable to Fox Film Corporation has brought to an end a long-standing controversy between that firm and Messrs. Finkelstein & Rubin, well known Middle West exhibitors. This result is pleasing to Fox officials as "of importance as again emphasizing the validity of an exhibitor's contract for pictures and the sacredness of the contract entered into by an exhibitor for product and service from a producing or distributing company, and as establishing his responsibility for payment under the terms of such a contract."

Finkelstein & Rubin entered into a contract with Fox on the behalf of certain of their Minneapolis theatres, in which the exhibitors agreed to play and to pay for certain pictures released by Fox during the season of 1921-1922. In a suit recently brought in the courts of St. Paul, Fox asserted that the theatre owners had accepted and played some of the pictures mentioned in the contract, but had not paid for them; and that they had likewise refused to accept or play or pay for a number of other pictures covered by the contract for 1921-1922 season's service.

The object of the suit at law was to enforce payment for those pictures which Finkelstein & Rubin had already played and also to obtain payment for those pictures which had been offered to them and which they had failed to accept to play or to pay for.

Both sides proceeded to trial. In the midst of negotiations, the lawyers representing Finkelstein & Rubin approached the attorneys representing Fox and proposed that a settlement be made out of court. Negotiations were opened and when, Fox says, Messrs. Finkelstein & Rubin agreed to pay a sum sufficiently in keeping with the amount demanded in the suit, the Fox lawyers accepted the proposed settlement out of court and the suit was withdrawn.

"White Sin" Completed

Written by Palmer Student and Made by Palmer Photoplay Corporation

"The White Sin," the second picture to be produced by the Palmer Photoplay Corporation, has been completed and is scheduled for release February 24 by the Film Booking Offices.

"The White Sin" has been written directly for the screen by a Palmer instructed scenario writer, Harold Shumate, of St. Louis.

William Seiter directed the production, which includes in the cast Madge Bellamy, John Bowers, Francelia Billington, Hal Cooley, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon.

MacLean Buys Comedy

Douglas MacLean, whose second starring production for Associated Exhibitors, "The Yankee Consul," is soon to be seen on Broadway, this week purchased through Sanger & Jordan the screen rights to "Never Say Die," William H. Post's comedy farce in which William Collier kept Broadway laughing for an entire year.

New Stars and Ambitious Plans for Coming Universal Features

THE movement for the fostering of interest in university faculties concerning the needs of the motion picture art, started by Carl Laemmle, president of Universal, with a nationwide scenario scholarship contest in which two hundred and fifty educational institutions were represented, will have its concrete realization on the screen with the immediate production at Universal City of "The Throwback," the prize winner.

"The Throwback," written by William Ellwell Oliver, student of the University of California, will go into production as quickly as the continuity is finished by Harvey Gates. It is the story which won first place in the contest of over several thousand manuscripts submitted by university men and women of all ages and classes. It carries a luxury-bred hero, scion of a pioneer family, through the mazes of adventure in the Orient, experiences which give the story its title by throwing him back into the mould of his forefathers.

Tom Forman has been engaged to guide the filming. Forman dropped the profession of acting and took up the mantle of directorship with Thomas Meighan as his subject, two or three years ago, and his latest achievement of note is "The Virginian."

Pat O'Malley will portray "The Throwback." This decision sets at rest one of the principal anxieties of the casting office at Universal City, which has been looking for the most suitable player for weeks.

Simultaneously with the announcement of the prize scenario production Mr. Laemmle gave out several details of forthcoming production plans matured since his arrival from New York. He has been in contant succession of conferences with Julius Bernheim, general manager at Universal City; William Koenig, chief production aide, and stars and directors considered for future engagements.

Clarence L. Brown will have in his next subject Kathleen Norris' popular novel, "Butterfly." Miss Valli will star in this production. It will be her third stellar Universal release, following "The Signal Tower." Norman Kerry will play the masculine leading role.

Clifford S. Smith has been engaged to direct a new western feature, "Ridgeway of Montana," a William McLeod Raine novel, starring Jack Hoxie. The Hoxie unit recently completed "The Drifter," a novelty western feature.

Edward Laemmle, after a few days' work on interiors in the studio, will return at once to Tia Juana with Billy Sullivan and the supporting players in the new short reel series, Gerald Beaumont's race track classics, "The Information Kid." Tia Juana with its quaint atmosphere is the chief locale for filming.

The consistently active Hoot Gibson-Edward Sedgwick unit will start immediately on "Forty-Horse Hawkins," comedy drama of a cowboy driving a New York taxicab through mysterious adventures. Sedgwick and Raymond L. Schrock wrote the story; the same team have written other Gibson pictures that have been successes.

Country-Wide Box Office Hit Is Seastrom's "Name the Man"

GOLDWYN'S first Victor Seastrom picture, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," is winning critical praise, packing the theatres and filling the coffers of exhibitors wherever it has been screened.

From all parts of the country come flattering reports concerning it—from Seattle and Portland; from Chicago, Cleveland, Detroit; from San Francisco and Los Angeles; from Atlanta, St. Louis, Dallas, Oklahoma City; and from Washington, Baltimore and New York.

Tom Moore telegraphed Goldwyn that the first day of the showing at his Rialto Theatre in Washington, D. C., packed the house at every performance and gave him the biggest matinee of the season. "The Rialto," says the wire, "has never played a picture to receive such unanimous high praise from the press and the public alike."

In Washington, critics said:

Daily News: "Seastrom brings to Hollywood amazing vitality, with a whip that stings, with a fertility of directorial imagination that is vivid and refreshing. He brings thrills, and tears and laughter. You will get a kick out of this picture. A good movie and it will make a pot of money."

The Star said: "Victor Seastrom has scored a real triumph. One of the finest productions brought to the screen this season."

The Herald: "One of the best offerings of the season. Some of the greatest emotional and dramatic acting which has ever reached the American screen."

The Post: "The very essence of movie success. It will probably gross several million dollars at least."



Seastrom's "Name the Man" a Hit with New York Audiences

"NAME THE MAN!", Goldwyn's first Victor Seastrom production, had its initial showing in New York at the Capitol Theatre this week; it played to the biggest Sunday audiences of the year. After seeing the manner in which the Sunday audiences received this photoplay there is no doubt that it is going to achieve one of the biggest successes of the year. Hundreds of persons were turned away from the evening performances, unable to get seats.

"Victor Seastrom has not only duplicated his Swedish successes in 'Name the Man!', but has gone one better by taking advantage of all that America has to offer in improved technical equipment," says Louella O. Parsons in her review of the picture in the New York American. "Mr. Seastrom has an eye for scenic effects. For intense drama there are few stories that have ever been written that approach it in interest."

Aileen St. John-Brenon, in the Morning Telegraph: "Victor Seastrom has hit the bull's eye in 'Name the Man!'. The climax of the story in the courtroom is as stirring a piece of drama as has been portrayed on the screen."

Don Allen in the Evening World: "Victor Seastrom's outstanding film epic is, of course, the one best bet of this week's cinema offerings. It is a corking bit of directorial work and puts Seastrom up along with Griffith and Chaplin."

The Sun and Globe: "One of the most absorbing motion pictures this city has seen in some years. Seastrom makes unforgetable moments of individual scenes. Seastrom has made the actors into stars with his magic. A gripping, human interest story."

The Evening Telegram and Mail: "Several million people saw the advertisements of this, one of the big pictures to be featured this year; it seemed that at least half of that number tried to get into the Capitol last night and the calibre of the entertainment offered justified their efforts."

Quinn Martin in the New York World: "We are inclined to agree that 'Name the Man!' will fetch home the bacon."

Frederick Hall in the New York Times: "Victor Seastrom's 'Name the Man!' is a dramatic story. There are some dramatic episodes portrayed with telling emphasis."

Shauer on Trip

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, accompanied by Mrs. Shauer, sailed Saturday, February 2, on the Southern Cross on a business trip to Buenos Aires and Rio de Janeiro. Arrangements for increased distribution for Paramount pictures during the year 1924 will be considered by Mr. Shauer in both cities.

Now Burr Pictures, Inc.

Burr Pictures, Inc., is the new corporate name of the firm producing and distributing organization previously known as the Burr-Rogers Producing Corporation, the change having been effected this week. Charles R. Rogers, who was manager of distribution, recently retired from the firm.

Entire Cast Is Picked

Production Starts on "Woman on the Jury," a First National Release

"The Woman on the Jury," an initial production of First National's own producing forces to be started since the new year, has been completely cast and production is now under way with Harry O. Hoyt directing.

As already announced, Sylvia Breamer will play the dramatic feminine lead. Five other players, all of whom have been starred in their own productions, will be seen in the other important roles. They are Lew Cody, Frank Mayo, Bessie Love, Hobart Bosworth and Mary Carr.

To fill the jury box—in which Miss Breamer will sit as the only woman who during the trial is forced to reveal a part of her own dramatic life—Hoyt has selected Ford Sterling, Jean Hersholt, Fred Warren, Leo White, Stanton Heck, Arthur Lubin, J. Edwards Davis, Arthur S. Hull, Kewpee King and Frank Mayo, playing the role of Miss Breamer's husband.

Hold Film for Two Weeks

For the first time since 1915, the Olympic Theatre of Boston held over a picture for a second week during the showing of Frank Lloyd's "Black Oxen." This record was equalled immediately by "Flaming Youth" and now "Anna Christie" is entering into its second week at the Boston house. This makes three successive First National pictures to cause the Olympic to break its single week policy in force for eight years.

Burr Reports Sale

C. C. Burr reports the sale of the New York State franchise, excepting Greater New York, on "You Are Guilty," an Edgar Lewis Production, to Bernard Mills of the First Graphic Productions Exchange, New York City.



SCENES FROM FIRST NATIONAL PRODUCTION, "LILIES OF THE FIELD," STARRING CORINNE GRIFFITH AND CONWAY TEARLE

Releases for February 17

"The Wolf Man" and "A Sculptor's Paradise" are Listed by Fox

"The Wolf Man," a William Fox star series attraction featuring John Gilbert and "A Sculptor's Paradise," an Educational Entertainment, are the only pictures scheduled for release the week of February 17 by Fox Film Corporation.

Edmund Mortimer directed Gilbert in "The Wolf Man," which is an original story by Frederick and Fanny Hatton. In this production the young Fox star plays the role of a dissolute English nobleman who is accused of killing the brother of his fiancee.

Norma Shearer is Gilbert's new leading lady. The other principals in the cast included Alma Frances, George Barroud, Eugene Pallette, Max Montisole, Charles Wellesley, Edgar Norton, Thomas R. Mills, Richard Blayden, D. R. O. Hatswell, Mary Warren and Ebba Mona.

Distinctive's Next Release

Will Soon Start Production on Gilbert Parker's "The Weavers"

"The Weavers," Sir Gilbert Parker's famous romance, will be the next feature picture on the production schedule of Distinctive Pictures Corporation. This announcement was made by Henry M. Hobart, vice-president and production manager for Distinctive, and work will be started soon.

Distinctive has owned the film rights to this celebrated Parker novel for nearly a year. Mr. Hobart said that a further announcement on the director and the cast will be made shortly.

"The Weavers" will call for a cast of about eight principal players, half a dozen minor parts and quite a number of specialty bits. It is a story the principal action of which takes place in Egypt.

Distinctive has just finished making "Blood and Gold," an original story by John Lynch, veteran screen writer. "Second Youth" and "The Adopted Father," previously finished, are on the schedule for release in the next two months.

Renewing Acquaintances

Vitagraph's "Borrowed Husbands" Brings 4 Old Friends Together

The abolishment of the so-called star system and the engaging of all star casts instead is bringing together in studios many players who worked together several seasons ago, says Vitagraph.

In "Borrowed Husbands," which David Smith is directing at the Hollywood studios for Vitagraph, Florence Vidor, who has the leading role, returns to the company under whose direction she first appeared in pictures. Miss Vidor first played before the camera on the old Vitagraph lot at Santa Monica.

There are three leading men in "Borrowed Husbands" playing opposite to Miss Vidor. Earle Williams, who began his screen career with Vitagraph, returns to this company for this production in one of these important roles. Rockliffe Fellowes and Robert Gordon have the other principal male roles.

C. B. C. Back of Exchanges in New Independent Territories

FOLLOWING a trip throughout the country to study the exchange situation, comes announcement that Joe Brandt, president of C. B. C. Film Sales Corporation, has perfected plans for, and is the force behind, the opening of Independent distributing exchanges in all the territories formerly considered "closed" to Independent distribution.

This is one of the most important forward steps that has been made recently in the development of the Independents—a development which, according to Mr. Brandt's most recent observation of the field, has been so marked that the territories in question are now ripe for productive Independent distribution through local exchanges.

The initial exchange was opened in Omaha about a month ago, under the name of Columbia Pictures Corporation. "Columbia" is the brand name of the special productions which C. B. C. is distributing. With Sid Baker, long associated with First National in an executive capacity, at its head, the exchange has been highly successful in distributing C. B. C. product in the Iowa and Nebraska territory.

This week the opening of another such exchange in St. Louis is announced by Mr. Brandt, handling the C. B. C. product in the Eastern Missouri and Southern Illinois territory.

The new company has as its head Barney Rosenthal, a pioneer in the film business and well known to exhibitors in the territory. For the past eleven years Mr. Rosenthal has been resident manager of the local Universal Exchange.

Associated with him in the new enterprise is Nat Steinberg, also formerly with Universal.

Rosenthal and Steinberg were in New York this week arranging with Cohn and Brandt for the handling of C. B. C. product in their territory, and conferring on the launching of special campaigns for them.

Regarding his new affiliation in the handling of Independent product Mr. Rosenthal said he believed the time had come when the Independent picture had established itself in the confidence of exhibitors, and that, with the new "open program" booking by exhibitors, there was a tremendous possibility in the territory for Independent pictures. C. B. C.'s "Innocence," featuring Anna Q. Nilsson; "Forgive and Forget," featuring Estelle Tayor, Pauline Garon and Wyndham Standing;; and "The Barefoot Boy," with an all star cast, would be released at once in his territory.

Arrangements have been under way, and are practically completed now by Mr. Brandt, for the opening of other Independent exchanges.

"If Winter Comes" Makes New Record for Toledo

IF WINTER COMES," the William Fox screen version of A. S. M. Hutchinson's story, has been included on every critic's list of the ten best pictures produced this season and is now establishing new attendance records in first-run houses throughout the country. One of the most successful engagements recently finished was at the Temple Theatre in Toledo, Ohio. When "If Winter Comes" was brought back last week for a return engagement at this theatre the Toledo News-Bee printed the following story in its news columns:

"Pictures that are strong enough from a box office standpoint to merit a return engagement have been very few and far between during the past three years. 'If Winter Comes' is an exception. This picture recently broke all house records at the Temple Theatre. And now it has been booked for a return engagement for the week starting on Saturday at that same theatre.

"Quite a few pictures are held over for a second week but many of this type of picture have proven 'flivver' on the second week and the only reason that they are booked is due to the fact that the producer's and distributor's contract demands an extended engagement, although the exhibitor knows that the picture is not strong enough for the second week.

"But when a picture is brought back for a second week of the exhibitor's own accord the public may be assured that it is a winner."

Has Small Cast

Maurice Tourneur's newest M. C. Levee production for First National, "Torment," offers a unique story, at least as far as this director is concerned, in that the entire cast consists of but seven players. This marks the smallest cast ever directed by Tourneur, who in the past has seldom produced films with less than twenty leading roles. The players in "Torment" are Owen Moore, Bessie Love, Joseph Kilgour, Maude George, Jean Hersholt, Morgan Wallace and George Cooper.



Saunders Defends Stability of Industry Before Bankers

THE January, 1924, issue of the *Bankers Magazine* contains an article by Richard W. Saunders, comptroller of the Famous Players-Lasky Corporation, and formerly cashier of the National Bank of Commerce of New York, on "Motion Pictures and the Banker." Profusely illustrated with views of various Paramount studio units and scenes from Cecil B. DeMille's "Ten Commandments," this article undertakes to convince the investing public that the motion picture industry is here to stay, that it is substantial as a basis for credit, and that its accounting methods do show the true condition of any specific company.

"The investments in studios, laboratories, distribution exchanges and motion picture theatres aggregate well over the billion-dollar mark, and place the industry, as far as invested capital is concerned, eighth in the great business enterprises of the country," Mr. Saunders writes. He refutes assertions that the public is gradually losing interest in pictures and that the radio is in part responsible, pointing out that "man is a gregarious animal, and we seek the larger number of our amusements where other people enjoy them with us." The industry, he feels, has hardly begun to show what it can do. In amplifying this point Mr. Saunders notes that the field of education has hardly been touched, "the great improvement so far having been along the lines of feature plays."

"The production and distribution parts of the business are those where credit lines will most likely be needed, while the third great division —that of exhibition—is more a matter of real estate investment than one calling for a bank credit line," he says.

Then Mr. Saunders discusses "the doctrine of averages." This means that, "in striving for the public taste, it is practically impossible to show a complete list of successes." At one time it was considered that, "if one show out of five was successful, a theatrical producer could still make money; but the average is now about one out of three." A small company, he claims, therefore is at a disadvantage because "it cannot readily absorb the lower values of its less successful theatres."

Answering the public jealousy of salaries paid directors and stars, Mr. Saunders points out that the law of supply and demand obtains in this business as well as in any other. The obsession many people have that, without training, they can qualify as actors and actresses, he disposes of effectively.

A large part of the article is devoted to explaining the *modus operandi* of production and distribution, and he interprets for the lay mind the meaning of "negative cost" and "residual value." A chart illustrates new accounting methods devised by the committee on banking procedure and finance of the Motion Picture Producers & Distributors of America, Inc.



RICHARD W. SAUNDERS
Comptroller of Famous Players-Lasky Corp.

Fox Changes Title

New John Gilbert Production Is Named "A Man's Mate"

"A Man's Mate" has been selected as the title for the latest John Gilbert star series feature which is now in production at the William Fox West Coast studios. The working title of this picture was "The Apache."

Edmund Mortimer is directing the production from the story and scenario by Charles Kenyon. Renee Adoree will be seen as the new leading woman for John Gilbert. The others in the cast are: Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

Arrange Firemen's Bill

When the William Fox feature, "Cupid's Fireman," starring Charles Jones, was booked by the Isis Theatre, Denver, Colo., the management arranged for an all-firemen's bill. In addition to the feature, the William Fox Imperial Comedy, "Arabia's Last Alarm," was used and also the added attraction of a prologue by the Denver Firemen's Quartet. The money obtained from the appearance of the quartet was donated by them to the relief fund of the Denver Firemen's Protective Association.

F. B. O.'s Coast Plant Operating at Top Speed, Says Schnitzer

J. I. SCHNITZER, vice-president of the Film Booking Offices, returned recently to New York from the Coast, buoyant with optimism for the entire film industry's outlook for 1924.

Mr. Schnitzer, who went to the West Coast two months ago to speed up F. B. O.'s production activities, said:

"Every inch of available space on our lot is in actual use. The rush of activity has increased in the last few weeks. When other producers temporarily closed their studios F. B. O. enlarged their production program, so that we are now ahead of all others by the proverbial mile.

"Emory Johnson at this moment is shooting some of the big scenes of 'Swords and Plowshares,' under the auspices of the U. S. government at the Presidio in San Francisco. The new Johnson attraction will not be a war picture; the scenes of warfare will serve merely as a dramatic background for a certain phase of the story. Johnnie Walker and Mary Carr, the joint stars, are at the Army reservation with Johnson.

"Mal St. Clair and his 'Telephone Girl' company are already on the fifth episode of the new Witwer series which are now appearing in the Cosmopolitan Magazine," Schnitzer added.

"George O'Hara, who will be remembered for his good work in the 'Fighting Blood,' will soon start work on his first starring vehicle. The story, as yet untitled, was written by F. C. Millhauser. It will be directed by Al Santell, who recently gave the industry that pleasing mystery comedy drama, 'Lights Out.'

"Chester Bennett will soon start a new Jane Novak in what Mr. Bennett predicts will be even a better production than 'The Lullaby,' the Novak production now rolling up big grosses throughout the country and winning the praise of critics everywhere.

"Productions that have so firmly made F. B. O. the dominant showmen of the film industry, such as 'The Mailman,' 'The Third Alarm' and 'Human Wreckage,' will be the keynote of our production policy," he declared. "Exploitation possibilities will be worked into all of our pictures, every production being made primarily for their box-office appeal and adaptability to practical methods of showmanship."

Among the many independent producers now operating on the F. B. O. lot are William Seiter, working on "Listen Lester" for the Sacramento Pictures Corporation. Scotty Dunlap, director-producer, is busy on a new picture with an all-star cast including Mildred Harris and Robert Fraser. Carlos attractions are beginning a new feature starring Richard Talmadge. Making the F. B. O. studios the busiest in Hollywood.

Riesenfeld to Chicago

Hugo Riesenfeld, who arranged the musical score for "The Ten Commandments," will go to Chicago to conduct the opening performances of the film next week. The Chicago run is scheduled to begin February 11 at the Woods Theatre.

Books "Lullaby"

Chester Bennett's new production, "The Lullaby," starring Jane Novak and which has received commendatory reviews from the trade and daily press, has been booked by the Rothschild interests of San Francisco for early exhibition, according to Art Schmidt, F. B. O.'s West Coast supervisor of sales.

A Bowery Premiere

"Fools' Highway" To Be Shown First at Atlantic Gardens

Because it is located half a block away from Pell street on the Bowery, Universal Pictures Corporation chose the Atlantic Gardens as the most appropriate place to hold the world's premiere of "Fools' Highway," the adaptation of Owen Kildare's well known book, "My Mamie Rose." The action of "Fools' Highway" takes place mostly on the corner of these streets, made famous in bygone days by Barney Flynn's well known saloon. There is a retail commercial establishment on the site at the present time, but with that exception little change has come over the corner. Most of the change is in the people that pass it.

But on February 11 at 8:30 p. m. one famous institution which was running full blast in its pre-Volsteadian glory, the Atlantic Gardens, will be brought back to its former appearance. Of course, pictures were not a part of the program in the old days, but in every other respect except the beer, Universal, with the assistance of the manager and the owners of the theatre, will endeavor to put Atlantic Gardens into its 1892 appearance.

This world premiere of "Fools' Highway" will be attended by an invited audience and, outside of the newspaper people who are present, every invited guest will have to show some Bowery hallmark.

Add to Cast of Fox Play

Florence Dixon, Byron Douglas and Olaf Hytton Will Appear in "It Is the Law"

Florence Dixon, Byron Douglas and Olaf Hytton have been added to the cast assembled at the William Fox New York studios for the screen version of "It Is the Law," the stage play by Elmer Rice. Director J. Gordon Edwards is making this picture, which will be one of the special productions on the Fox program for 1924-25.

Mimi Palmeri has the leading feminine role. Arthur Hohl and Herbert Hayes will be seen in the two chief male parts. Hohl is playing the same part in the screen play that he took in the stage production. In addition to working all day before the camera in the Fox studio, Hohl has the leading role in "White Cargo," one of the hits of the current season.

Would Make Owners Pay

Because of a situation which developed some few weeks ago in Ottawa, Ontario, the Provincial authorities of Ontario announce that amendments to the Amusement Tax Act to be submitted to the Provincial Legislature will include a provision which will make the owner of a theatre responsible for amusement tax returns in the event that a lessee of the theatre fails to turn over the complete tax receipts. At present, the lessee is held to account for the Provincial ticket tax and if he fails the Province can go no further. Under the proposed new legislation, the Ontario Government will be able to turn to the owner of the theatre for tax amounts owing and unpaid. In Ottawa recently a lessee was found to be delinquent in tax payments amounting to a considerable sum and the theatre is now being operated under the direct control of the theatre company.

C. C. Burr to Exceed Promised Quota of Features This Season

C. C. BURR is a man who keeps his promise in producing pictures. With his first feature, "Burn 'Em Up Barnes," starring Johnny Hines, Mr. Burr showed that he had a keen sense of what the public wanted in the way of films. He, personally, went into the field and sold his initial feature and exhibitors cried for more like it.

So he announced six features for the 1922-23 season and he delivered the goods to the entire satisfaction of distributors and exhibitors and the theatre-going public. This series of six was comprised of "Sure Fire Flint," starring Johnny Hines, supported by Violet Mesereau, Edmund Breese, Robert Edeson, Charlie Murray and others: "I Am the Law," an Edwin Carewe production, with a star cast, including Wallace Beery, Alice Lake and Gaston Glass; "Secrets of Paris," a Whitman Bennett production, with Lew Cody, Gladys Hulette, Montagu Love, Rose Coghlan and Buster Collier heading the cast; "The Last Hour," an Edward Sloman production, with Carmel Myers and Milton Sills; "You Are Guilty," an Edgar Lewis production, co-starring James Kirkwood and Doris Kenyon, supported by Robert Edeson, Mary Carr, Edmund Breese and Russell Griffin.

This season a group of representative leaders in the state right field, realizing what C. C. Burr productions meant to the independent market, got together and assured Mr. Burr that they were counting on his new product for their exchanges. In response to the demand, Mr. Burr secured story material of high calibre by well-known writers and signed up stars whose following meant dollars at the box office.

He then announced that he would make at least four productions for the independent market during the 1923-24 season, and not only has he made his quota but he will make two more features in the near future.

The four completed pictures are: "Three o'Clock in the Morning," starring Constance Binney; "The New School Teacher," with Charles "Chic" Sale; "Restless Wives," with Doris Kenyon, James Rennie and a superior cast; and "The Average Woman," with a cast including Pauline Garon, David Powell and Harrison Ford.

Kenneth Webb directed "Three o'Clock in the Morning" from Gerald C. Duffy's scenario based upon Mann Page's original story. It is an ideal vehicle for Constance Binney, who has just scored a hit on the musical comedy stage in "Sweet Little Devil" at the Astor Theatre, New York. Her Burr screen play is also of musical comedy vein and is by far her best effort for the films. She is supported by Mary Carr, Edmund Breese, Richard Thorpe, William N. Bailey, Edna May Oliver and Russell Griffin. The famous "Bambalina" dancing girls from "Wildflower" appear in elaborate scenes.

Gregory La Cava directed "The New School Teacher," a comedy-drama with the famous vaudeville star, Charles "Chic" Sale. As a portrayer of characters Sale is famed far and wide. He gives the most natural interpretation of his career in this Burr picture, for he plays "straight" as regards artificial facial make-up. Others in the cast are Polly Archer, Harlan Knight, Leslie King, William Black, Mary Kitson, Robert Bentley and Russell Griffin, Mickey Bennett and a score of boy players.

La Cava is also responsible for the directionof "Restless Wives," adapted by Mann Page from Izola Forrester's Ainslee's Magazine story of the same name. The cast includes Doris Kenyon, James Rennie, Naomi Childers, Burr McIntosh, Coit Albertson, Montagu Love, Edmund Breese, Edna May Oliver, Maud Sinclair. "Restless Wives" is a society melodrama.

William Christy Cabanne directed "The Average Woman," adapted by Raymond S. Harris from a story by Dorothy de Jagers, published in the Saturday Evening Post. It is a frank portrayal of modern day social life and conditions. The players include Pauline Garon, Harrison Ford and David Powell, Burr McIntosh, De Sacia Mooers, Coit Albertson, William H. Tooker and Russell Griffin.

Mr. Burr further announces that he will make two more features this season—"Lend Me Your Husband" and "Youth to Sell"—both on a lavish scale with superior casts. "Lend Me Your Husband" is a sensational and original society drama of today written directly for the screen. Doris Kenyon has already been signed for this feature. "Youth to Sell" is another of Izola Forrester's stories and was published in Ainslee's Magazine under the title of "The Grey Path."

Truart Has Thriller

Richard Talmadge's Second Stunt Film Full of Death-Defying Acts

The second of the two Truart Film Corporation releases during February, will be Richard Talmadge in "On Time!" which was made by Carlos Productions under the direction of Henry Lehrman. This is the second of a series of thrill-dramas in which the stunt king is being starred. The series has been franchised on the independent market by Truart Film Corporation and is being handled by leading exchanges in every territory.

In the cast with Richard Talmadge are such well-known players as Billie Dove, Stuart Holmes, Charles Clary, Charles Gerrard, Tom Wilson. "On Time!" has been termed by those who have seen it as one of the most unusual and fantastic comedy dramas produced this season. The full complement of thrilling, death-defying stunts by the star are incorporated in the unfolding of the story.



Frank Lloyd's "Sea Hawk" Unit Seeing Real Service

A LOCATION camp that takes on the aspect of a military expedition is now established on the west coast of Catalina Island. It is Frank Lloyd's "The Sea Hawk" company, based on Rafael Sabatini's adventure novel, which will be a First National special.

Few picture companies, it is said, have equalled in size this gigantic encampment. Lloyd brought more than 600 principals, supernumeraries, technicians and sailors from Los Angeles to Catalina; transported four sea craft of the sixteenth century type from a San Pedro shipbuilding company's drydock to his location; fed his four large crews of active sailors and actors, frequently 70 miles from the base of supplies; provided sleeping quarters, costumes, clothing, food and entertainment for this large camp; built sets; loaded and unloaded ships daily and established regular contact with the studio that reinforcements and supplies might be ordered and shipped so as to reach the camp in proper season.

Camp Lloyd is conducted on a strict military basis and bugle calls and radio play a prominent part in its activities. A commissary department, a quartermaster's department, an entertainment bureau, an electrical department, club house, dance hall, mess hall, hospital with two doctors and four nurses, adjutant's office, hair dressers, make-up tent, bath house, a wardrobe department with a large staff working on costumes and a laundry are but a part of the camp.

The cost of this location camp, as well as the money spent in buying and reconstructing four medieval vessels will be more than justified, according to reports, by the splendor of the picture. The story calls for several sea fights between ships of different types of construction, and Lloyd's fleet therefore includes an English frigate, a Spanish galleon, and two Moorish galleas.

The filming of the spectacular fight scenes has already been completed and in another week the company will break camp and return to Los Angeles, where the interiors will be filmed. Milton Sills has the title role. Others in the cast include: Enid Bennett, Wallace Beery, William Collier, Jr., Lloyd Hughes, Wallace MacDonald and Hector V. Sarno. Norbert F. Brodin is photographing "The Sea Hawk."

Praise for "Paddy"

Huntingdon, Pa., Exhibitor Lauds Graham-Wilcox Film

Here is what J. L. Blackford, Jr., of the Clifton Theatre, Huntingdon, Pa., has to say about "Paddy-the-Next-Best-Thing," a Graham Wilcox production, starring Mae Marsh, and being released by Allied Producers and Distributors Corporation:

"It is seldom that I have anything to say about productions that play my theatres, but I do want to say that 'Paddy-the-Next-Best-Thing' is just about one of the biggest successes that has ever played here. We are only sorry that we did not give it a longer run. Received more favorable comment on this picture than we do on ninety per cent. of the big so-called specials.

"'Paddy-the-Next-Best-Thing' will more than please any audience. Mae Marsh does the best work of her career in this production and the picture deserves to be played in all the best theatres in the country."

"Scaramouche" Among 5 Big February Releases by Metro

METRO will celebrate the mid-point of the season by the release this month of the strongest group of productions in its history.

The February releases, five in number, are: Fred Niblo's newest production, "Thy Name Is Woman"; "The White Sister," starring Lillian Gish, which played on Broadway for six months; the J. E. Williamson-Ralph Ince production, "The Uninvited Guest"; Rex Ingram's "Scaramouche," and "Happiness," Laurette Taylor's stage success, in which she plays the role she made famous on the stage.

"Thy Name Is Woman" is Fred Niblo's second contribution to this season's Metro schedule, the first being "Strangers of the Night." Among the players are: Ramon Novarro, Barbara La Marr, Wallace MacDonald, William V. Mong, Robert Edeson, Claire MacDowell and Edith Roberts. It is a Metro-Louis B. Mayer attraction, adapted by Bess Meredyth from Karl Schoenherr's play.

"The White Sister" is too well known to the public and to exhibitors to need much comment here. It is a Henry King production for Inspiration Pictures, Inc., of which Charles H. Duell, Jr., is president. Its acquisition for national release was by Metro.

"The Uninvited Guest" is partly in technicolor. This part was made under the famous technicolor process of the Technicolor Motion Picture Corporation. It was developed by Dr. Daniel F. Comstock and Dr. Herbert T. Kalmus. The producers of "The Uninvited Guest" are J. E. Williamson, submarine engineer, and Ralph Ince, who directed it. In the cast are: Jean Tolley, Maurice "Lefty" Flynn, Mary MacLaren, William Bailey and Louis Wolheim. The story was written by Curtis Benton.

Earlier in the season Metro announced that "Scaramouche" would not be released until next season. But Metro officials have changed their plans in deference to the exhibitors. By its release now exhibitors will be able to reap the benefit of the publicity which "Scaramouche" has received all over the country. Its cast of Alice Terry, Ramon Novarro and Lewis Stone, supported by thirty principals and ten thousand extras, make it a great production.

The last February release will be "Happiness." Miss Taylor is supported by Pat O'Malley, Hedda Hopper, Edith Yorke, Cyril Chadwick, Lawrence Grant, Mario Carillo, Charlotte Minneau, Patterson Dial and Charles Mailes. The play was written by J. Hartley Manners and it was one of Miss Taylor's phenomenal stage successes.



From far off Algeria, Africa, Pete Milne, who is with the Edwin Carewe Productions, sends us the above photograph with the following inscription: "Edwin Carewe and some of his company in the public square of the village of Chetma, Algeria, where the director found an ideal location for the slave market scenes of his story. Next to Mr. Carewe is the Caid, or mayor, of Chetma, corresponding closely to the American idea of a sheik." It is to be a First National Production.

"Vic" Shapiro Moves

Leaves Pathe to Become Executive with Samuel Goldwyn

Victor M. Shapiro, who for the past five years has been affiliated with Pathe in an executive and advisory capacity as well as managing the exploitation and publicity departments of the organization, has become associated in a similar capacity with Samuel Goldwyn, not connected with the Goldwyn Pictures Corporation. The arrangements leading to Mr. Shapiro's affiliations were consummated through the offices of Mr. Goldwyn and Harry Reichenbach and become effective February 11.

Mr. Shapiro has been identified with the motion picture industry for the past eight years and during that time has attained to the foremost ranks of the industry's recognized advertising and exploitation experts. His forcible personality and qualities of frank good fellowship, as well as his proved ability as a showman of the first rank, have won for him a host of friends and admirers.

During the past five years, Mr. Shapiro has been actively in charge of all Pathe's exploitation and publicity activities and has personally organized and conducted the elaborate campaigns in behalf of all the Harold Lloyd comedies, from the two-reel, "Bumping Into Broadway," down to that star's later feature successes, including "Grandma's Boy," "Safety Last" and "Why Worry?" Another high light of his association with Pathe was the leading part he played in bringing "Nanook of the North" to its Broadway presentation at the Capitol.

New Truart Ready

Second Elaine Hammerstein Film in Independent Exchanges

"Drums of Jeopardy," Elaine Hammerstein's second release for Truart, an adaptation of Harold MacGrath's famous Saturday Evening Post story and novel, will be released in February throughout the country. This series of star productions is being released by Truart by franchise to independent exchanges.

In the New York State, Long Island and Northern New Jersey territory it is being distributed by Renown Pictures, with offices in New York City and Buffalo. New England States will be handled by Franklin Film Co. with offices in Boston and New Haven. American Feature Film Co. of Philadelphia releases in Southern New Jersey and Eastern Pennsylvania. Lande Film Company with offices in Pittsburgh, Cleveland and Cincinnati distributes in Western Pennsylvania, Ohio and Kentucky. Renown Exchange, Chicago, covers Northern Illinois and Indiana. Southern States Film Co. with offices in Atlanta, New Orleans and Dallas releases this series in the entire southern states. St. Louis Film Exchange distributes in Southern Illinois and Eastern Missouri. F. & R. Film Co., Minneapolis, releases this series in Minnesota, North and South Dakota. Celebrated Players Film Co., Milwaukee, distributes in Wisconsin. De Luxe Feature Film Exchange, Seattle, covers Oregon, Washington and Montana. All Star Features, with offices in Los Angeles and San Francisco, has the franchise for the territory consisting of California, Arizona, Nevada and Hawaiian Islands.

Goldwyn-Cosmopolitan Names Seven More Box Office Hits

THE Goldwyn-Cosmopolitan Distributing Corporation has been releasing a line of consistently successful pictures such as "Enemies of Women," "Little Old New York," "The Spoilers," "Six Days," "Three Wise Fools," etc., but in the immediate future it is releasing seven of the greatest box-office pictures of the year.

Cosmopolitan's production of "Under the Red Robe," from Stanley Weyman's historical romance, directed by Alan Crosland, with a cast headed by Robert B. Mantell, John Charles Thomas and Alma Rubens, had a two months' run at the Cosmopolitan Theatre in New York, followed by two great capacity weeks at the Capitol Theatre.

Cosmopolitan's "The Great White Way," now having a tremendously successful engagement at the Cosmopolitan Theatre, was directed by E. Mason Hopper from H. C. Witwer's story, "Cain and Mabel." The cast is headed by Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis, Dore Davidson, Harry Watson, Olin Howland, Hal Forde, Stanley Forde and many of the best known sporting writers and artists in the New York newspaper field.

Goldwyn's first Victor Seastrom picture, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," has already become the talk of the trade through its simultaneous first run showings in twenty of the country's biggest cities, proving that the picture packs "the money punch." The direction of Victor Seastrom and the acting of Conrad Nagel, Mae Busch, Hobart Bosworth, Patsy Ruth Miller, Creighton Hale and other members of the cast have received the highest praise.

Elinor Glyn's production of her famous novel, "Three Weeks," is down for early release. "Three Weeks" has been filmed exactly to the taste of the author. She was on the set while it was being made, O. K.'d the selection of the players, wrote the titles and helped edit the film. Alan Crosland directed, with Conrad Nagel and Aileen Pringle in the leading roles.

Cosmopolitan's "Through the Dark," with Colleen Moore, has been recognized by newspaper reviewers as one of the most thrilling of the recent crook photoplays. It was adapted by Frances Marion from the story by Jack Boyle, "The Daughter of Mother McGinn."

Goldwyn's King Vidor production of "Wild Oranges," from the novel by Joseph Hergesheimer, is another production which is going to rank high in the list of the season's box office winners. It is one of the real novelties of the season and a melodrama of first rate quality. Frank Mayo, Virginia Valli, Ford Sterling and Charles A. Post have the leading roles.

Goldwyn has prepared another melodrama of sensational qualities in "Nellie, the Beautiful Cloak Model," picturized from Owen Davis' successful stage melodrama. It was adapted by H. H. Van Loan, directed by Emmett Flynn, with a cast including Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody and Hobart Bosworth.

Swedish Distributor on Way Home; Loew to Tour Europe

RAOUL LE MAT, a prominent exhibitor of Sweden and distributor of Metro pictures there, following a short visit to this country to visit Arthur Loew, general manager of Metro's foreign department, sailed Tuesday, February 5, for Europe aboard the same ship with Arthur Loew, who will visit Metro's foreign representatives through Europe and study motion picture conditions there.

Mr. Le Mat's visit here was taken up with conferences with Arthur Loew and with viewing important Metro productions that are awaiting release. He expressed himself as highly gratified with the results of his short sojourn here and declared that he is eagerly anticipating the distribution of the future Metro productions.

Mr. Le Mat is the owner of a big chain of motion picture theatres scattered through Sweden and his distributing facilities are claimed to be the biggest and the best in the country. He declared that a great portion of his success is due to his adoption of American exploitation methods which he pursues on every Metro picture he distributes just as they do in this country.

His greatest enthusiasm was for Metro pictures and Metro service. He paid a fine compliment to Metro's foreign department manager when he declared that due to Arthur Loew's co-operation he had enjoyed great success with Metro's product in Sweden, where Metro pictures were instantly popular.

Arthur Loew, accompanied by Mrs. Loew, will tour Europe for several months, visiting France, Italy, England, Central Europe and the Scandinavian countries. He will make a thorough study of conditions and will consult with his representatives in each of the countries. His trip abroad is in accordance with the close co-operation he maintains at all times with his foreign representatives.



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Simultaneous Showings

Paterson and Manhattan See "When a Man's a Man" at Same Time

Principal Pictures Corporation, of which Sol Lesser is president, placed "When a Man's a Man," the first adaption of Harold Bell Wright's novels, before the public simultaneously this week at the Cameo Theatre, New York, an dat the Garden Theatre, Paterson, New Jersey.

James M. Loughborough handled the exploitation of this production. The flexible title, "When a Man's a Man," was capitalized with success, both in the field and in the theatre. Tie-ups with transit companies were made to the effect that if "A Man's a Man" he'll rise to offer his seat to a lady in a crowded car. Similar stunts were pulled with banks, prize-fighting matches, and merchandise stores. A $35,000 advertising campaign was launched in New York and supported by copious publicity. The Democratic Convention which is bringing thousands of strangers to that city, from all parts of the country, was utilized in exploiting the Cameo attraction.

Book stores in Paterson were enlisted for co-operative advertising of the Wright book and the principal picture, and a personal endorsement of the author constituted a letter-enlargement which attracted attention in the Garden Theatre lobby.

"Flattery" Cast Picked

Leon Rice, President of Mission Film Corporation, announces that the cast has been completed and production begun on "Flattery," the new feature which his company is producing for release through C. B. C. Film Sales Corporation. John Bowers and Marguerite De La Motte have the two leading roles. In their support Mr. Rice has signed Grace Darmond, Alan Hale, Larry Steers, Edwards Davis and Lewis Morrison.

Universal Buys Three

The three leading purchases consummated by the Universal scenario department are for "The Husbands of Edith," a George Barr McCutcheon story, "Butterfly," by Kathleen Norris, and "The Best in Life,' by Muriel Hine.

"The Husbands of Edith" will be used for Reginald Denny. McCutcheon originally wrote it as a novel. "Butterfly" is now the fifth best seller in the literary world. "The Best in Life" will be used as a vehicle for Mary Philbin.

Auspicious Opening for "Judgment of the Storm"

ONE of the most brilliant gatherings, including representatives of the screen, society and the business world, gave Palmer Photoplay Corporation's first production, "Judgment of the Storm," a rousing reception at a gala opening at the Mission Theatre, Los Angeles, on Monday night, January 14. Every seat was taken and there was an overflow sufficient to fill the theatre a second time with hundreds turned away.

A number of powerful sunlight arcs flooded the lobby and Broadway in the vicinity of the theatre with a dazzling light action. Cameras "caught" groups of notables whose names appear nightly in electric lights and in the society columns of metropolitan newspapers, while still cameramen "shot" the crowds that came to see as well as the long lines of patrons.

The exploitation of the "Judgment of the Storm," although along regular lines with one exception, was intensive. One hundred and fifty twenty-four sheets blanketed the city. Advance and regular newspaper advertisements were enlarged, and printers' ink carried the announcement of the opening in press columns and illustrations. Representative book stores in Los Angeles and Hollywood gave window displays of the book, "Judgment of the Storm," with stills and a card announcing that the picture was now playing at the Mission Theatre. Every big department store also gave considerable of its floor space to a showing of the book with stills and card.

One of the most effective exploitation angles was a letter, mailed by the Palmer Photoplay Corporation to each one of its students in Los Angeles with the request to mail a copy, or similar letter, to at least three of their friends. The letter called attention to the coming engagement of "Judgment of the Storm" at the Mission Theatre, and in addition carried a message to aspiring screen writers with the suggestion they see the picture.

Sam Goldwyn Says West Better for Production; to Quit East

SAMUEL GOLDWYN has transferred his production of "Cytherea," the Joseph Hergesheimer novel, from the Biograph studios in New York to Los Angeles. George Fitzmaurice left last week to prepare for the arrival of the players in the cast. Alma Rubens and Constance Bennett are among them.

Mr. Goldwyn said: "Los Angeles is more efficient for us, more cheap. New York with all the virtue of its wider viewpoint, its more easily attained actors, its frequently superior settings, is entirely unadaptable to our purpose.

"The movies are not a normal product. They do not work on a normal schedule and rarely do they achieve anything resembling a normal result. They are, in essence, a capitalization of temperament. In Los Angeles the community understands this. It does not expect anyone in the industry that has made it famous to do things as any other rational business man would. For instance—if a caterer in Los Angeles gets a call at midnight to come immediately to the studio and stage a banquet, he does so without surprise or discussion.

"In Manhattan the movie waits on the community and not the community on the movie. I do not expect the conditions to be altered. New York has thousands of other interests. As much as it hurts the movies to say it, we must bow gracefully and say that our presence doesn't mean a thing to her. Los Angeles has no other interest, save real estate and climate. The climate takes care of itself and we keep the real estate booming, so Los Angeles gives us all her attention and resources. I doubt very much if I ever make another production in the east."



SCENES FROM F. B. O.'S "SWORDS AND PLOWSHARES," IN WHICH MARY CARR AND JOHNNIE WALKER ARE STARRED. IT IS AN EMORY JOHNSON PRODUCTION

'Courtship' Opens in Boston and Seattle; Societies Endorse It

CHARLES RAY'S "The Courtship of Myles Standish" invaded Boston last week, and, as one of the papers said, it was "welcomed as an old friend." The Associated Exhibitors' attraction is showing at the Tremont Temple. J. S. Woody, general manager of Associated, has received the following telegram from F. F. Plimpton, managing director: "'The Courtship of Myles Standish' opened at Tremont Temple tonight to a capacity house. The large and representative audience was extremely enthusiastic, and the reception accorded the picture augurs well for a record run."

The Boston Globe said: "Seldom has there been a picture in this city which had a deeper appeal to all that goes toward making up Boston. There is something so eternally boyish about Charles Ray that the audience always sympathizes with him." The Herald: "The cast is an unusually well chosen one from each particular pirate and Indian to each historic Pilgrim. No detail has been overlooked."

The Traveler said: "Charles Ray has wrung out of historical facts all the drama, all the color and romance that is in them. It is imagination-stirring; especially potent because we are seeing events we have only read about. Mr. Ray is ideally cast, a sympathetic figure throughout."

In Seattle, where "The Courtship of Myles Standish" has just started its run at the Columbia Theatre, the Post-Intelligencer said: "'The Courtship of Myles Standish' is one of the few pictures that have historical value and yet are are so constructed as to be full of dramatic interest." The Seattle Times said: "The crowds were amazed at the brilliant and dramatic film that Mr. Ray has constructed. Ray's work is flawless."

At the recent convention of the Oregon State Teachers' Association in Portland "The Courtship of Myles Standish" was screened and was received with great enthusiasm by the six hundred educators present. One of the officials said in an address afterward: "This picture is a fine example of the class of material we hope to have for educational, as well as entertainment, purposes in the near future." At a special morning matinee given by the management of the Columbia Theatre nearly 1,000 children of the schools saw the picture.

From Omaha comes announcement of the endorsement of Mr. Ray's masterpiece by the civics committee of the Omaha Women's Club. Mrs. W. S. Knight, chairman, with the other members of the committee and representatives of a number of other organizations, attended a special showing in advance of the opening of the run at the Rialto Theatre, and unanimously voted resolutions expressing appreciation of the "beauty and carefully worked out historical detail of the film."

Charles Ray received a letter this week from Walter I. Joyce, of New York, chairman of the National Americanization Committee of the Veterans of Foreign Wars of the United States, which read in part: "Our organization has been making every possible effort to combat 'tainted' American histories. I wish more producers would bring about pictures like 'The Courtship of Myles Standish.'"

New Burr Production

"New School Teacher" Stars Chic Sales in "Straight" Role

"The New School Teacher" is the next production in which Chic Sales will be starred, C. C. Burr announces.

The title affords many exploitation angles as the picture itself is centered around a typical little red school house. As Professor Timmons, Sales plays a "straight" role, unassisted by any artificial guise or make-up.

A group of well known juvenile players have the roles of pupils. Among them are Mickey Bennett, Freddy Strange, Kent Raymond, Henry O'Conner, Edward Weisman, Edward Quinn, Billy Quinn, Jack Jacobs, Fred Gorman, Bert and Warren Gorman, Paul Jachia and Buddy Raynor.

In the cast also are such well known and capable players as Rolly Archer, Robert Bentley, William Black, Mary Kitson, Russell Griffin, Harlan Knight, Helen Gerould and Leslie King.

Gregory LaCava will direct this production.

Simultaneous Premieres for 2 Warner Films in Los Angeles

THE distinction of having two premieres in the same city during the same week was enjoyed by Warner Brothers when the world premiere of "The Marriage Circle," the Ernst Lubitsch production, and the western premiere of "Tiger Rose" took place in Los Angeles recently.

Both pictures were shown in Grauman theatres—"Tiger Rose" at the Metropolitan Theatre, the largest Grauman theatre on the coast, and "The Marriage Circle" at the Rialto.

The Warner home offices are in receipt of the following telegram from Al Kaufman, in charge of Grauman's theatres: "Opened Ernst Lubitsch's 'Marriage Circle' Grauman's Rialto Wednesday night to as select and enthusiastic an audience as Los Angeles has ever known. Did not wire you congratulations until now account our desire to wait to see results first week. Now we can say you have a real box-office attraction as the house has been crowded every show since the opening hour."

"Tiger Rose" repeated the success it has enjoyed throughout the country, where it played in the largest theatres of the largest cities.



Viola Dana Starts 5th

Viola Dana has begun work in her fifth starring picture of this season, "Don't Doubt Your Husband," for Metro. The story was written by Sada Cowan and Howard Higgin. "Don't Doubt Your Husband" is being directed by Harry Beaumont.







SCENES FROM "THREE MILES OUT," A KENMA CORPORATION PRODUCTION, DISTRIBUTED BY ASSOCIATED EXHIBITORS, INC. MADGE KENNEDY IS THE FEATURED PLAYER WITH HARRISON FORD IN THE LEADING MALE ROLE

Working on Story

Herbert Rawlinson's Next to be Waiting Honeymooner's Return

Irving Cummings, Universal director, is busy preparing for the production of the next Herbert Rawlinson feature while the star is on "honeymoon location at Riverside and various other points in Southern California. Mr. Rawlinson recently married Loraine Abigail Long, a Detroit society girl.

Cummings' standing as a director jumped several notches when Universal previewed his remarakble feature, "Fools Highway," a Universal-super-Jewel special starring Mary Philbin. He completed the last Rawlinson picture, tentatively titled "The Virtuous Crook," two or three weeks ago. Its quality is such that Universal executives believe the Rawlinson-Cummings combination one of the most successful yet developed at "U" City.

Esther Lindner Betrothed

Vice President of Happiness Candy Is Publicity Writer's Fiancee

Esther Lindner, for three and a half years publicity and exploitation director for C. B. C. Film Sales Corporation, leaves this week to take a life position—she expects to be married shortly to Ralph H. Haas, Vice-president of the Happiness Candy Stores company.

She received her publicity training working with Nellie Revell, dean of woman press agents, with whom she was affiliated for almost four years in the press department of John Cort, theatre owner and theatrical producer.

Books All Carey Series

The popularity of western subjects in the Pittsburgh territory is indicated by the contract just closed by Rowland & Clark with G. R. Ainsworth, Pittsburgh branch manager, for the entire series of Harry Carey pictures that Hunt Stromberg is producing for the Hodkinson Corporation.

Walker Introduces Bill for New York Censorship Repeal

SENATOR JAMES J. WALKER last week introduced a bill in the upper house at the State Capitol calling for the repeal of the New York State motion picture censorship law on July 1. While the bill is identical in its wording to the one introduced by Assemblyman Frederick L. Hackenburg during the first week in January, the Walker measure is generally regarded as representative of the administration and will receive consideration along such lines. It is generally conceded now that action will shortly be forthcoming on the Walker bill. It will probably be advanced to third reading and passage within the next few days, in view of the fact that it was committed to the finance committee and will be reported out with little or no delay.

While the Hackenburg bill remains in committee, this will not serve to delay matters, for the usual procedure will be followed out and the passage of the Walker bill will automatically send the bill to the Assembly for action in that body, which is Republican in its majority.

There is a division of opinion as to whether or not a public hearing will be held on the bill. The exhibitors have been working quietly and flooding their representatives with letters calling for the repeal of the measure. But even if all of the Democrats in the Assembly vote in favor of the repeal, it will be necessary to marshal at least thirteen Republicans to bring about a passage on the measure. Whether or not these Republicans can be located and brought in line is a question which is debatable. In view of the fact that the bill was introduced by Democrats and that it is in line with Governor Smith's recommendations on January 2, there are many who think that when the measure receives consideration in the Assembly, it will be along poliitcal lines.

June Mathis Sails for Rome to Aid in Making "Ben-Hur"

JUNE MATHIS, editorial director of the Goldwyn Pictures Corporation, arrived in New York from the company studios in Culver City on February 1, and sailed on the S. S. Paris on February 6 for Rome, to assist Director Charles Brabin in the filming of "Ben Hur."

While in New York City, Miss Mathis was in frequent consultation with Edward Bowes, Goldwyn vice-president, who returned last week from four months spent in Rome assisting Director Brabin in the preliminary preparations for the production, and with A. L. Erlanger, who is interested with Goldwyn in the picturization of this famous novel. Mr. Erlanger conferred with Miss Mathis on his recent trip to the West Coast on the continuity for "Ben Hur," and further matters relating to the film version of the story were discussed while Miss Mathis was in the city.

The "Ben Hur" continuity was prepared entirely by Miss Mathis. She will remain in Rome throughout the filming of "Ben Hur" at the Cines Studios and will be in constant conference with Director Brabin and his technical staff.

Miss Mathis was accompanied on her arrival in New York by her grandmother, Mrs. Emily Hawkes, and her secretary and her maid, all three of whom sailed with her on the S. S. Paris. Superintendent Hinckly of the Goldwyn laboratory also sailed on the S. S. Paris to have charge of the laboratory work on the film of "Ben Hur." Silvano Balboni, cameraman, was another passenger. He will be added to the staff of John Boyle, head cameraman of the company.





Clara Bow and Kenneth Harlan in Scenes from "Poisoned Paradise," a Preferred picture.







Jake Wells Coming Back?

Southern Pioneer Who Sold Most of Big Chain Starts Buying Again

Jake Wells, a southern pioneer in the operation of extensive theatre chains, is expanding his holdings. During the past week he bought the big Pack Theatre, Asheville, N. C. It is reported that he is now negotiating for one of the leading theatres in Greenville, South Carolina. Upon purchasing the Pack, Mr. Wells made plans for its improvement, so as to accommodate all classes of theatrical attractions. It is practically a new theatre, advantageously located and with large seating capacity.

Wells quit playing baseball twenty-five years ago to enter the theatre business. From one small house in Richmond, Va., he grew until he controlled forty-two theatres in nine southern states. He later disposed of most of his houses, many of them going to the old Lynch organization. He now controls only the fourteen theatres in Norfolk and Richmond, Va., but also owns a mammoth beach resort at Ocean View, Va., and four mammoth tourist hotels at Hendersonville, North Carolina, all of these properties being under a five million dollar corporation of which he and his brother, Otto, are the directing heads.

He put on the first big time Keith vaudeville in the South many years ago. He has been in Atlanta during the past week, which lends additional color to the idea that he is getting ready to stage a strong "come-back." This is the impression emanating from that place to New York.

Back at His Desk

Isadore Bernstein, supervisor of the Jack Hoxie unit at Universal City, is at his desk again, following several weeks' illness due to a severe attack of pneumonia.

Erecting $3,000,000 House in Chicago

Balaban and Katz, owners of a number of big houses in the Middle West, are erecting a $3,000,000 theatre, with a seating capacity for 5,000 persons, at the intersection of Lawrence street and Broadway, Chicago.

This new structure, which, it is said, will be larger than the Chicago, is expected to be ready for business by April, 1925. A dispatch from Chicago states that the Riviera will be tied up with the new house.

Getting Chicago Money

Preferred's "Mothers-in-Law" Cleaning Up at Monroe Theatre

Gasnier's Preferred picture, "Mothers-in-Law," produced by B. P. Schulberg, is doing big business, the company reports, at the Monroe Theatre in Chicago, where it is now being given its premier presentation in that city.

The Chicago Tribune said: "'Mothers-in-Law' can boast some good acting. Edith Yorke has her moments of positive splendor. Everybody else qualifies. So do the photography and the sets." The Herald and Examiner: "It is well made and above average. That reliable formula of popular stuff has been followed carefully and with a certain amount of ingenuity in matters of direction and title writing."

The Chicago Journal said: "There is something in this picture besides sentiment; I liked it."

Branches Redivisioned

Hodkinson Changes; Mayberry Now Central Division Manager

At the executive meeting of the Hodkinson Corporation held this week, the company's branch offices were redivisioned into four groups and the promotion of Cecil Mayberry from Chicago branch manager to central division manager was officially announced. Mr. Mayberry will officially remain in charge of the Chicago branch until his successor is appointed.

The new grouping of the branches places Atlanta, Boston, Buffalo, Pittsburgh, New York, Philadelphia, Washington, Toronto, Montreal, St. John, Calgary, Winnipeg and Vancouver in the eastern division, under the supervision of W. F. Seymour.

Cleveland, Cincinnati, Detroit, Chicago, Minneapolis, St. Louis, Kansas City and Omaha are in the central division, under Cecil Mayberry.

Denver, Salt Lake City, Butte, Los Angeles, San Francisco and Seattle are in the western division, under S. J. Vogel.

New Orleans and Dallas are placed in the fourth group under the direct supervision of the home office of the company.

F. B. O. Well Represented

Film Booking Offices attractions held sway in Salt Lake City last week with "Judgment of the Storm" at the Victory, "Blow Your Own Horn" at Pantages and "Fighting Blood" providing laughs for packed houses at the Paramount Empress. "Judgment of the Storm," produced by the Palmer Photoplay interests, made a strong bid for popular favor and was given enthusiastic praise by Salt Lake press critics.



SCENES FROM METRO'S "THY NAME IS WOMAN," STARRING RAMON NOVARRO AND BARBARA LA MARR

Brother Is Successor

Dr. J. H. Whitehurst Will Conduct All Whitehurst Interests

Dr. J. H. Whitehurst, who was the associate and confidential adviser of the late Charles E. Whitehurst in all his theatrical and business enterprises, has now taken full control of the activities of the Combined Whitehurst Interests, operating the Century, New, Garden and Parkway theatres.

Dr. Whitehurst succeeded the late Charles E. Whitehurst as president of the J. Harrison Whitehurst Company, manufacturers of Juniper Tar, when the latter entered the theatrical field. He also took over the management of the Red Moon Theatre on West Baltimore street, after Charles E. Whitehurst built the New Theatre, and operated both businesses successfully.

In the business and financial affairs of the Century, New, Garden and Parkway theatres, Dr. Whitehurst has been an active associate of Charles E. Whitehurst and on many occasions accompanied his brother to New York to attend to the bookings for the various theatres.

He has familiarized himself with all the intricacies of the film and theatrical business and thoroughly knows the work. He will keep on with the policy inaugurated by his brother, that of giving the public the best possible entertainment for the least possible price. This means that he will keep faith with the public according to the high standard set up by Charles E. Whitehurst and at the same time operate the theatres for the best interests of the stockholders.

It has been decided to make no changes among the officers and employes of the company. Each theatre will be conducted in the same manner as heretofore and they will be conducted as a unit as before.

Ruben in New York

I. H. Ruben of Minneapolis is in New York for two weeks as a member of the rotating committee of Associated First National Pictures, Inc. He arrived January 28.

Late Charles E. Whitehurst Made Rapid Rise to Fame

EVERY member of every branch of the moving picture industry was shocked by the news of the death of Charles E. Whitehurst, late president and founder of the Combined Whitehurst Interests, of Baltimore, which occurred in that city at his home, 1501 Eutaw Place, on Wednesday morning, January 30, at 3 o'clock. Mr. Whitehurst succumbed to an attack of pneumonia.

The company of which Mr. Whitehurst was the head controlled the Century, New, Garden and Parkway theatres in Baltimore. He had built up this big organization representing about $5,000,000 in capital after many years of laborious work. Besides his theatrical interests he was interested in the work of the Exhibitors' League of Maryland and the Motion Picture Theatre Owners of America.

Mr. Whitehurst had friends in every station and class in life. They all looked upon him as a friend. His business policy was one of live and let live and he always did what he could to help the other fellow along. He never desired fame. Many a time has he told the writer of this article: "Let the other fellow have the fame, but give me the shekels!"

Those who knew him always knew that they could get a just decision on any matter in which he was interested in the film business. He was a man who never wasted words. What he said was backed up by a keen insight into life.

The Red Moon Theatre, West Baltimore street, was the first venture of Charles E. Whitehurst in the moving picture business. He took over a clothing store and turned it into a moving picture theatre with a seating capacity of about 300. This was in 1907. The shows put on were famous in the pioneer days when they had the little balcony in the lobby on which a fiddler, a piano player and a drummer were seated to play and attract attention.

Louis A. DeHoff, for years associated with Mr. Whitehurst, was his manager and operator at the Red Moon. Mr. DeHoff was an electrician who became an operator and later a manager and was for years with Mr. Whitehurst in his other theatrical ventures, including the New Theatre, which was built in 1910; the Garden a little later and the Century in 1921. The Parkway was acquired from the Webb Interests and this practically left Mr. Whitehurst without serious competition for some years.

Mr. Whitehurst always believed in giving the public the best entertainment at the least possible price. He was a good advertising man and had an excellent knowledge of the value of the right word and the right phrase. Often he would change practically an entire ad. to get the desired results.

Mr. Whitehurst was a bachelor about 50 years of age. He is survived by four brothers, Doctors Milton and J. Herbert, William M. and William Whitehurst; three sisters, Misses Camelia, Lillian and Daisy Whitehurst, and his mother, Mrs. Anna L. Whitehurst.

All the theatres which he controlled were closed on Friday, February 1, and all the other moving picture theatres in Baltimore so far as can be learned suspended operation from 2 o'clock to 2.10 while the funeral was going on. This was part of a resolution passed by the Exhibitors' League of Maryland.

Resolutions expressing deep regret in the loss of Mr. Whitehurst were published in the Baltimore newspapers by the Exhibitors' League of Maryland, affiliated with the national association of the Motion Picture Theatre Owners of America, and the Baltimore Theatrical Stage Employes, Local No. 19, I. A. T. S. E. The M. P. T. O. A. and the Ontario Division of Canadian Theatre Owners also expressed regret by resolution.

Mr. Whitehurst had an insurance policy in favor of the Century Theatre Company, said to amount to $150,000, and this money will accrue to the company.



Scenes from "Try and Get It," a Samuel V. Grand production for distribution by W. W. Hodkinson Corporation. Bryant Washburn and Billie Dove are starred.

Industry Fittingly Observes Burial of Late President

By TOM WALLER

ORGANIZATIONS, national and local, concurred with the country in suitable observance of the burial on February 5 of ex-President Woodrow Wilson. Sydney S. Cohen, head of the Motion Picture Theatre Owners of America, said that he had set no form of service for members of his organization to follow as doubtless they would be governed by the action of their own township as a unit.

The Motion Picture Theatre Owners of New York State, the organization's president, William Brandt, announced, were instructed to co-operate with the American Legion. Each member thus devoted fifteen minutes of his showing time to the memory of the former President at that time of the day when the funeral services were taking place in Washington.

Under this plan theatre men throughout the state got together with their respective Legion posts. The post and a band were scheduled to parade through the main streets of the town and thence to the theatre. There pictures taken of Wilson while he was in the Presidential chair were shown and leading citizens of the town delivered short orations.

The Theatre Owners' Chamber of Commerce, a Greater New York exhibitor association of which Charles O'Reilly is chairman, suspended all regular business at the meeting on February 5. Several speeches were made eulogizing the life of the noted decedent, and the following resolution was adopted:

"Resolved, that the Theatre Owners' Chamber of Commerce hereby extends its most heartfelt sympathy to the bereaved family of our late President, Woodrow Wilson, and in respect to his memory hereby directs its members to observe Wednesday, February 6, 1924, and to cease all activities at 3 p. m. for a period of fifteen minutes, during which time they shall place upon the screens of their various theatres a picture of the late lamented President and to offer a silent prayer and render music suitable to the occasion.

"Be it further resolved, that the flag shall be kept half mast for a period of thirty days on all their theatres, and, as a matter of further respect, the meeting was declared adjourned."

A resolution adopted by the Motion Picture Theatre Owners of New Jersey follows:

"The Motion Picture Theatre Owners of New Jersey feel keenly the passing of Woodrow Wilson, who gave his life in the service of his country and humanity, whose every desire and action was prompted by a sincerity of purpose; a man who, in his realization of the value of the motion picture, utilized this great medium particularly as a builder of morale among our soldiers and our country.

"We, the Motion Picture Theatre Owners of New Jersey, more keenly feel the loss of our citizen, Woodrow Wilson the man, and in testimony of the respect in which his memory is held in the State of New Jersey, we will hold public memorial service in our theatres upon the day he is laid to his final rest."

Schoenstadt Touring

Arthur Schoenstadt of the firm of H. Schoenstadt & Sons, which operates from Chicago a large string of motion picture theatres, has left for an extended trip through California. He makes the trip with the object of giving the production end of the industry the "once over." He will return by way of Panama.

News Reels Show Wilson's Career

MOTION picture news reel competition now apparently at its zenith, materialized again when ex-President Woodrow Wilson passed away on Sunday, February 3, at 11:15 a. m. Pathe News, International News and Kinograms all showed a remarkable efficiency in preparing interesting films showing the late President during the high lights of his career, when it first became known that his illness threatened to be fatal.

Pathe claims that forty minutes after the ex-President died the announcement was made at Loew's New York Theatre, followed immediately by a special Woodrow Wilson Memorial prepared by the Pathe News. Other New York theatres opening at noon carried it in their first shows, as did many theatres east of the Mississippi, they having been previously supplied with prints.

International News duplicated this feat putting out a 1,000-foot special. Edgar B. Hatrick, general manager, shipped it subject to release to all key cities on Saturday morning. Thus the reels had reached as far west as Chicago, Milwaukee, St. Louis, Kansas City and Omaha when Mr. Wilson died, and were available to theatres in all those places and many more, immediately after the tragic news was announced.

Within an hour after the ex-President's death Kinograms, Educational's news reel, had a special reel of 350 feet on the screens in practically every exchange center east of the Mississippi. New York theatres showing it were the Rivoli, Rialto, Capitol and sixteen Loew theatres, also the Branford in Newark, N. J.

Testimonial to Edison

New York Luncheon Planned for His 77th Birthday

The motion picture industry will tender a testimonial to "the father of the motion picture," Thomas A. Edison, on the occasion of his 77th birthday, Friday, February 15, at the Ritz-Carlton Hotel, New York. It will take the form of a luncheon at 1 p. m., at which Will Hays will act as toastmaster. George Kleine is chairman of the general committee in charge of the event.

Charles M. Schwab, Arthur Brisbane, Senator Owen of Oklahoma and Terry Ramsaye, author of a history of the motion picture, are among the probable speakers. Mr. Schwab's secretary has notified Mr. Kleine that Mr. Schwab will be present if he succeeds in arranging his affairs in Europe, where he is at present, in time to be present at the function.

Of especial interest among the invited guests are the motion picture pioneers, including: Thomas Armat, Herman Cassler, Frank Dyer, W. E. Gilmore, R. G. Hollaman, C. Francis Jenkins, H. N. Marvin, Edward S. Porter, Harry Raver, Wm. N. Selig, J. J. Kennedy, Albert E. Smith, George K. Spoor, Charles Urban and Percy L. Waters.

No Interest in Bill

New York Measure Provides for Transportation of Film

Apparently there is little interest in picture circles or otherwise in New York State in the bill previously introduced in the Assembly seeking to amend the penal law relative to carrying film through the streets of cities and villages. No one either for or against the bill appeared at the hearing at Albany this week. The bill provides as follows:

"A person who carries motion picture film through the streets, or on vehicles for the transportation of passengers, within a city or village, in quantity or manner prohibited by law or by ordinance of the village or city, is guilty of a misdemeanor."

There is a hearing scheduled at the State Capitol in Albany on February 12, on what is known as the Miller bill relating to the care of children in picture theatres in New York City, and under the supervision of the commissioner of licenses. The bill provides for the segregation of the children who come unaccompanied and provides for a person to be in charge of the children.

New Title for Mix Films

Latest Picture of Tom's to Be Called "Fine and Dandy"

"Fine and Dandy" will be the title under which the latest picture in which Tom Mix is working at the William Fox West Coast studios, will be released. This replaces the previous title of "Mixed Manners." Jack Blystone, who directed Mix in "Soft Boiled," the Fox special production released earlier this season, is directing "Fine and Dandy" from the scenario by Donald Lee.

Claire Adams has the leading feminine role. The principal players are: Richard Lareno, Earle Fox, Dolores Rousse, Charles K. French, Pat Crissman, Miles McCarthy, Mathilda Brundage, May Wallace, and Evelyn Sherman.



ALICE DAY

Who has just been signed on a long term contract to appear in leading roles in Mack Sennett Comedy Productions for Pathe.

A Hit in Hartford

"After the Ball" a Sell-Out for Strand at Opening

The state of Connecticut lived up to its reputation as the champion show-tryout state of the world when "After the Ball" opened at the Strand theatre, Hartford, on February 3. According to a telegram received by Anderson Pictures from Manager Henry Tussenbrook of the Strand, the house was sold out twenty minutes after the opening of the doors and such crowds turned away that a new record was established for the theatre. He concludes his telegram with the words: "Patrons greatly pleased and 'After the Ball' is a knockout by actual box-office count." The New York opening of the new screen version of the famous old Charles K. Harris song theme will be announced at an early date.

Starts Filming "Men"

New Paramount Production to Star Pola Negri

Dimitri Buchowetzki, famous European director, who was brought to this country to direct Pola Negri, has begun work upon Miss Negri's next starring picture, "Men," at the Paramount studio in Hollywood.

Written by Buchowetzki himself with Pola Negri in mind for the starring role, the story of "Men" is said to offer the Polish actress one of the most brilliant roles which has yet fallen to her lot.

Fresh from a series of triumphs in Germany and Sweden Dimitri Buchowetzki's first American made production for Paramount will combine the facilities of the Western world with the directorial traditions of Europe.

"Men" is the story of a girl in France whose beauty, like that of Helen of Troy, attracts the attention of many men who are careless of her welfare so long as their selfish ends are attained. Their persecution drives the girl to adopt a terrible retributive campaign which leads to the supreme tragedy and the solitary happiness of her life.

Paul Bern, the scenarist, and Dimitri Buchowetzki prepared the continuity from the director's original story.

Al Christie Features for Release by W. W. Hodkinson

CONTRACTS were signed this week between Charles Christie and the Hodkinson Corporation that call for the production of at least two big Al Christie features for Hodkinson release. Charles Christie, who is in New York, says that the Christie pictures have been held to short length subjects and have been limited in number as a carefully thought out business policy, but that believing the time is now right for the expansion of their activities, the contract calling for the production of Al Christie features was consummated.

"The productions that Al will make for Hodkinson distribution will be the first feature length comedy subjects turned out at our studio since 'So Long Letty' that we made and released through the Robinson Cole Company in 1920," says Mr. Christie, "and we feel that the splendid success of that subject will be a booking incentive for the features we are now going to produce. 'So Long Letty' made money for the exhibitors. They all liked it and we received a flood of exhibitor requests for more productions of the same length and quality, but we did not believe it advisable to continue the production of features at that time, even though the venture with 'So Long Letty' had proved successful.

"Now we feel that conditions warrant expansion, and as our studio equipment is fully capable of meeting all the requirements of the highest class of feature work, we are going to spread into the more pretentious field in whole-hearted fashion and a previous success to set our course by."

The features that Al Christie will make for the Hodkinson program will not in any way conflict with the two-reel Christie comedies being released by Educational. These short subjects will be continued. The features to be produced will be separate and distinct product differentiated by the trade name of Al Christie Features.

Paramount Names Willat to Direct "North of 36"

PARAMOUNT will shortly proceed with the production of "North of 36," the thrilling epic of the cattle ranges by the late Emerson Hough, author of "The Covered Wagon." This announcement was embodied in a statement of production plans made this week at Hollywood by Jesse L. Lasky just before his departure for New York.

Irvin Willat, whose production of Zane Grey's "The Heritage of the Desert" has been acclaimed one of the finest outdoor western pictures ever made, and who is now engaged in producing "Wanderer of the Wasteland," by the same author, has been chosen by Mr. Lasky to direct the Hough picture, of which the plans for production have been in process of formulation for many months. Jack Holt is to head the all-star cast to be featured, and the entire picture will be filmed in the exact locales of the story.



Scene from "Lilies of the Field," a First National Picture with Corinne Griffith and Conway Tearle.

Other pictures planned for production at an early date, according to Mr. Lasky, are:

Cecil B. DeMille's "Feet of Clay," by Margaretta Tuttle, with Leatrice Joy and Rod La Rocque heading the list of featured players. Jeanie Macpherson is preparing the adaptation and the production will follow "Triumph," which Mr. DeMille is now making.

"The Enemy Sex," a James Cruze production based upon a novel by Owen Johnson, in which Betty Compson is to be featured.

A William DeMille production from an original story and scenario by Clara Beranger, as yet untitled and to follow the current DeMille production, "Icebound."

Pola Negri in another Dimitri Buchowetzki production to follow "Men," which has just gone into production at the Lasky studio.

"Roles," from a Saturday Evening Post serial by Elizabeth Alexander, which will be a Sam Wood production in which Agnes Ayres will be starred.

Leatrice Joy in Sophie Kerr's "Worldly Goods," which will be a Joseph Henabery production.

A Victor Fleming production, "The Code of the Sea," by Byron Morgan, in which Rod La Rocque will be featured.

Ignore Sunday Bill

Theatre Owners Not Represented at New Jersey Hearing

New Jersey theatre owners have not participated at the hearing of the Assembly bill introduced by Miss Carty of Jersey City, amending the antiquated blue laws to permit automobiling, golfing, baseball, bathing, concerts, motion pictures and other amusements on Sunday. This bill was introduced at the request of mayors, directors of public safety, sheriffs, and the citizenships of the various municipalities of New Jersey, without the knowledge of the theatre owners.

"The legalizing of Sunday opening is not the great boon to the theatre owner claimed by the opponents of liberal thought and action," says Joseph M. Seider, chairman of the New Jersey exhibitor board of directors. "On the contrary, it is an added expense and labor for the theatre. Concentration on six days' business without Sunday brings a larger net return than seven days, the reason for this being that the attendance on Saturday and Monday falls below considerably where there is Sunday opening.

"New Jersey theatre owners are in favor of the passage of this bill because they are the servants of the public. If it is the public's wish for harmless recreation after church hours, the theatre owners feel that they should open their doors."

Adds to "America" Cast

Many Favorites Augment Griffith Production for D. A. R.

A number of prominent actors have been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Mr. Griffith is making for the D. A. R.

When "America" has its world premiere at the Forty-fourth Street Theatre, New York, February 21, Washington's Birthday eve, theatre lovers will find, in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, also Lucille La Verne, Louis Wolheim, Riley Hatch, Arthur Donaldson, Erville Anderson, Sydney Deane, Edwin Holland, James Clarence Malaidy and Charles Bennett.



Scene from Metro's "Thy Name Is Woman," starring Ramon Novarro and Barbara La Marr.

Tully Working on Next

Preparing Scenario on "The Bird of Paradise," His Next First National Release

"Flowing Gold," the Rex Beach novel of the Texas oil boom in 1919, having been completed, Richard Walton Tully is now at work on the scenario of "The Bird of Paradise," which will be his next production for First National.

"The Bird of Paradise" is Mr. Tully's most successful play, the screen rights of which he has consistently refused to sell. He intends to make it his most ambitious screen production and to duplicate its success on the stage where it has been a reliable favorite for twenty years. The story is laid in Hawaii and Mr. Tully will leave Los Angeles early in the Spring with his company to film his story in this fascinating locale. No cast has been selected as yet.

John M. Quinn Dies Suddenly

JOHN M. QUINN, general manager of Vitagraph, Inc., died suddenly on February 4 in Los Angeles. Because of the storm raging in the Middle West, which destroyed telegraph and telephone connections, no details were received in the East prior to press time, except that the body would be brought to Chicago for interment and that Albert E. Smith, president of Vitagraph, would go to that city to attend the services. Mrs. Quinn, her two children and Mr. and Mrs. John W. Peck, friends of the family, left for Chicago on February 5. While Mr. Quinn's sudden death comes as a tremendous shock to his friends and associates in the East, and details are lacking, they believe that the cause of his death will be found to be some form of heart disease.

Mr. Quinn's appointment as Vitagraph general manager was announced in December, 1918, by President Smith. He had been associated with Vitagraph for a year previously, and before that, in 1915, assisted in the exploitation of Vitagraph's first big serial, "The Goddess." Then he joined Triangle, and upon the retirement of David W. Griffith from the Fine Arts Studio in California, assumed the post of general manager of that western studio.

Hold Tom Mix Week

Pennsylvania Exhibitor Plays to Big Business with Star's Pictures

Another week may be added to those already instituted by theatres and producers —Tom Mix Week. Successful business is reported by the Penn Theatre, Uniontown, Pa., with the two pictures used during the week devoted to exploiting the William Fox western star.

"The Penn Theatre has scored a real hit in its presentation of Tom Mix Week," wrote the Uniontown Genius in reporting the event. "During the first three days thousands flocked to this popular house to 'North of Hudson Bay' and undoubtedly the same thousands and many others will flock there again either today, tomorrow or Saturday for the management is offering Tom's latest, 'Eyes of the Forest,' for three days starting today.

"'Eyes of the Forest' is so new that it has not even been shown in the cities as yet. In fact, the prints of the picture just arrived in Pittsburgh yesterday morning from the Fox studios."

F. B. O. Sales Winners

The Film Booking Offices announce that the New York exchange won the first weekly prize in the Major Thomson Contract Expedition, the new sales drive being conducted by F. B. O. through its branch exchanges. The standings of the "troops" at the end of the first week show New York first, Philadelphia second, and Charlotte third. The Major Thomson Contract Expedition is being made in honor of Major Thomson, marking his recent appointment as managing director of F. B. O.

One Warner Chosen

A Warner Brothers production is listed among the "40 best" pictures for 1923, chosen by the National Committee for Better Films, in its current issue of "Film Progress." This is "The Marriage Circle," the Ernst Lubitsch production whose Eastern premiere was held at the Mark Strand Theatre on February 3, and whose Western opening was such a success that it is now turning its fourth weeks' showing.

Ford in Leading Role

Harrison Ford, featured player in many of the screen's most popular successes, plays a leading role in C. C. Burr's latest production for the independent market, "The Average Woman," adapted by Raymond S. Harris from one of Dorothy De Jager's stories in the Saturday Evening Post, and directed by William Christy Cabanne.

Ford now appears to have definitely graduated from juvenile parts into those of a more dramatic and emotional nature. He scored heavily as the somber, young New England minister in Tom Forman's production, "Shadows," a Preferred picture.

"White Moth" Contracts

M. C. Levee has placed Barbara La Marr and Conway Tearle under contract to be co-featured under Maurice Tourner's direction in "The White Moth." It originally appeared in Ainslee's Magazine and presents a modern drama by Izola Forrester. It will be released by First National.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Alec Papayanakos Disarms Canton, N. Y., Holdup Man

Alec Papayanakos, owner of the American Theatre, Canton, N. Y., and former owner of several theatres in Watertown, was held up at the point of a revolver last Saturday night during the last showing of "Little Old New York." Mr. Papayanakos snatched the gun from his assailant, and using the butt end as a club was not only able to save $750 in cash, but so marked the would-be robber that he was easily identified later when found hiding in the basement of the theatre, it is said. Harold Howell, a second-year man at St. Lawrence University, located in Canton, was charged with the crime and has been held to await the action of the grand jury. Howell comes from Syracuse.

L. L. Connors, owner of the Victory Theatre, Cambridge, N. Y., plans to spend about $6,000 this spring in a new front to his house which will give him two stores. The theatre as it now stands sets far back from the street. Mr. Connors' plans will bring the front closer to the street and will give him the benefit of rental from two stores. According to Mr. Connors, business has been exceptionally good since January 1, the weather enabling patrons to attend from the country districts.

Whenever the salesmen visit Julius Bick, owner of the Rudolph in Tannersville, they go equipped with pad and pencil, for Mr. Bick is deaf and dumb and yet one of the cleverest buyers and exhibitors in this part of the state. Mr. Bick's house is located in a section given largely to summer tourists, with the result that he has decided to close his house until April 1.

Barney Thornton, a well known exhibitor of Saugerties, N. Y., has recovered somewhat from his recent illness, during which his son, Thomas, a lawyer, dropped his legal affairs and took over the management of the house.

Two pairs of boxing gloves occupy a conspicuous place in the office of R. V. Erk, owner of the Big Ben Theatre, Ilion. Mr. Erk explained last week that he is taking boxing lessons in order to meet the salesmen both physically and mentally. Incidentally, Mr. Erk's father, who has been ill for the past four weeks, is on the rapid road to recovery.

Jacob Elias, owner of the Cornhill Theatre, Utica, has taken over Hibernian Hall there and turned over the management of his latest acquisition to his son-in-law.

There is nothing like having everything about one's theatre attractive, says Harry Symansky, manager of the Lincoln in Troy. In carrying out his policy the house is spic and span, only the best pictures are shown, while the cashier greets every patron with a smile and never forgets a word of thanks as the tickets are handed out.

On May 4, R. V. Erk will observe his fourth anniversary as an exhibitor in Ilion. Mr. Erk intends to make the week a gala one, and has booked up First National product solid for the entire six days.

In all probability, Mrs. A. E. Milligan of Schuylerville will shortly be sporting a Packard car. Accompanied by her son, Mrs. Milligan visited Film Row the past week, making the trip in a Packard, which was being demonstrated to her by the agency in her home town.

Walter Hays of Buffalo, one of the owners of the Strand chain of theatres, was a visitor at the Mark Strand in Albany and the Troy a few days ago. He was accompanied by Eugene Falk and C. R. Seelye. Mr. Hays said that business is generally good at all of his houses and that he considers the future as exceptionally bright.

Walter Roberts, manager of the Troy in Troy, is suffering from a finger so badly infected that he has been obliged to visit a physician each day for the past week. Mr. Roberts was unfortunate enough to scratch his finger a few days ago while working around one of the windows at the theatre.

Ben Apple, roly-poly owner of the American Theatre in Troy, weighs just 228 pounds. Mr. Apple's exact weight, while a matter of discussion for many months, was never disclosed accurately until a few days ago when a friend chanced to enter as Mr. Apple stepped on the scales.

According to Al Bothner, manager of the Strand, Colonial and Capitol theatres in Troy, there is a strong probability that the Strand, which was partially destroyed by fire during the cold snap two weeks ago, will be rebuilt. The Strand has been in operation for seventeen years, having been first opened under the name of the Novelty, when a 5-cent admission prevailed. The house has been operated continuously over the long period by Harry Hall.

Probably Al Bothner holds a record that is both distinctive and commendable. Mr. and Mrs. Bothner, during the past few years, have adopted three children, all girls. The first one was adopted seven years ago, coming from Boston; the second, adopted four years ago, coming from Detroit, while a 3-months-old baby, adopted by the Bothners a few days ago, was provided by the State Charities Aid Association in New York City. Mr. and Mrs. Bothner are extremely proud of their family although Mr. Bothner admits that at times, especially when business is none too good, it keeps him working a sixteen-hour day to provide the wherewithal.



CARMELITA GERAGHTY
Who has a prominent role in "Discontented Husbands," a C. B. C. production.

Samuel Suckno, owner of four theatres in Albany, still is confined to his home with an attack of pleurisy.

Jake Rosenthal, owner of the Rose in Troy, has a heart as big as the whole outside world and as a result many a boy sees the shows at the Rose on a 5-cent admission, promising Mr. Rose, meanwhile, to pay the other nickel whenever he gets it. The other night, when the mercury hovered around the zero mark, Mr. Rosenthal noticed a boy in the lobby shivering from the cold. Inquiry brought forth the fact that the boy was penniless but nevertheless possessed of a desire to see the show. Taking the boy by his hand, Mr. Rosenthal not only admitted him to the theatre but personally saw that the youngster occupied a seat near a radiator.

Jacob Golden, who is making a success as manager of the Griswold Theatre in Troy, will organize an orchestra at Harmanus-Bleecker Hall in Albany, which also is run by the Proctor interests. Mr. Golden is introducing many novelties and improvements at the Griswold.

There is no question about Benjamin Stern, assistant manager of the Troy Theatre, growing up in the business. Mr. Stern started in at the age of ten by opening the doors to patrons of the Empire Theatre in Albany. During the years that followed, he filled the positions of program boy, candy boy, usher, chief usher, manager of concessions, assistant treasurer and treasurer, all the time remaining at the Empire. When the theatre was sold, and made way for an addition to the bank next door, Mr. Stern transferred his affections to the State Theatre in Schenectady, later coming to the Troy in his present capacity.

Rochester, N. Y.

"The White Sister" will open at the Eastman Theatre on Sunday, March 9.

An advance copy of the proposed state building code has just been received at the Chamber of Commerce. This new code deals exclusively with the equipment and arrangement of places of public assembly. It is in four parts, the first two relating to future biuilding, the third to existing buildings and the fourth to the maintenance of places of public assembly. The code calls for drastic changes and will affect practically every theatre in Rochester.

Fay's Theatre celebrated anniversary week by presenting "Judgment of the Storm," as the feature film. This week is the sixth anniversary of the house under the proprietorship of Edward M. Fay.

"Flaming Youth" did such a tremendous business at the Piccadilly Theatre last week that it is being held over this week and still they are coming in droves.

Buffalo, N. Y.

The new Unity Theatre being built in the Black Rock section by J. D. Parmalee will be opened to the public on March 1. The house is on the site of the old Tri-It Theatre.

The Princess Theatre in Corning, N. Y., has been taken over by the J. Meyer Schine Theatre Company.

Andrew Geitner celebrated the second anniversary of his Geitner Theatre in Silver Creek by inviting all the kids in the town and surrounding territory to a free matinee last Saturday.

Theatre Owners of Wisconsin Now Boast Healthy Treasury

In finances, membership and accomplishments, the Motion Picture Theatre Owners of Wisconsin is stronger today than ever before in the history of the organization. This is the proud boast of Fred Seegert, president, who in the half year of his administration has succeeded in substituting a healthy balance for a deficit of several thousand dollars.

"The tables have been turned during the last few months," Mr. Seegert declared. "When I consented to head our association, we were virtually begging for new members, but now exhibitors are begging to be allowed to join us. We are giving 100 percent. service and exhibitors realize it. We no longer have room for the slacker. The theatre owner who will not carry his share of the burden in the way of financial support is being dropped and as a result our organization has become one of active workers only.

"No longer do we feel that one or two members will make a difference in our strength. In years past too many exhibitors were content to let a mere handful slave for the entire organization. Too many were negligent in the matter of dues. Now, we have finally won the active co-operation of our entire membership.

The present membership, according to Mr. Seegert, is approximately 250.

One of the greatest services being rendered, he declares, is in the matter of arbitrating trouble with exchanges. According to Mr. Seegert, relations between his organization and members of exchange houses have gradually assumed a more favorable aspect and the result has been that at present approximately 75 percent. of trouble between theatre men and exchanges is confined to non-members of the Motion Picture Theatre Owners. These exhibitors, Mr. Seegert points out, are being denied the aid of the arbitration committee and as a result are paying heavily for their failure to join the organization.

Wisconsin exhibitors are lining up their forces for a finish fight against the music tax. Declaring that they have tolerated this evil altogether too long, Mr. Seegert announces that plans are being laid to raise a defense in the state so that a test case may be fought.

Since 1907, Otto Meister, of the White house Theatre, Milwaukee, has been in the movie game. In that period he has shown countless pictures, seen numerous stars come and go and has made the personal acquaintance of hundreds of cinema actors. It is Mr. Meister's boast that he knows more members of the film colony than any other man in the business in Milwaukee. As a result, in mapping out his plans for a month's vacation, it is only natural that he should turn to the West Coast. He will leave in March for Los Angeles and the surrounding territory to renew friendships with the actors and actresses he knows.

Convinced that one way to improve the movies is to improve theatre music, the Federation of Women's Clubs of Wisconsin has sent out hundreds of pamphlets to exhibitors throughout the state urging them to play classical numbers listed therein instead of jazz. In return, the women promise to throw their support to theatres that abide by the request. This step is part of a national program, the women say. Mr. Seegert declares that he will do all in his power to obtain greater playing of the classics.



Scenes from "The Man Pays," a One-Reel Dippy Doo Dad Comedy Featuring Members of Hal Roach's Famous Zoo. Produced by Hal Roach for release by Pathe

Nebraska

Among the exhibitors visiting Omaha film men recently was M. L. Garvin, proprietor of the Empress Theatre at Central City, Neb.

H. C. Stahr of Gilead, Neb., has opened picture show there in the Community Hall.

Frank Creeley of Falls City, Neb., spent a day in Omaha recently among film and supply men looking for something good for the Empress of that place.

Another exhibitor who visited here recently was Charles Prokop of Wahoo, Neb.

The First Methodist Church of Yankton, S. D. has equipped itself for picture shows. A committee of the church made a special trip to Omaha recently to buy equipment.

News has been received of the death of Louis King of the Royal Theatre, Charter Oak, Ia. He died January 4.

Fire destroyed the Princess Theatre at Ranbeck, Ia., recently.

A. H. Blank of Des Moines, owner of the Strand and other theatre interests in Omaha, spent a day here on business recently.

H. Simons of the Empress Theatre of Shenandoah, Ia., lost his home in a fire January 5.

Kansas

Charles T. S Sears has purchased the interest of L. L. Jones in the theatres operated by Sears-Jones in Nevada, Brookfield, Boonville and Marshall, Mo. Sears and Jones have been business partners for six years.

Lloyd J. Lenhart, formerly manager of the Gladstone Theatre, northeast Kansas City suburban theatre, has taken over the St. John Theatre in the same neighborhood. A new organ has been installed and a policy of good pictures at lower admissions has been instituted by Lenhart.

Tom Boland, owner of the Folly, Empress and Liberty theatres in Oklahoma City, is in Kansas City with his brother, who is ill at a hospital.

Missing his watch on his arrival at the theatre, Frank L. Newman of the Newman theatres, retraced his steps to his home and to the furnace. There he found his watch, a birthday present, imbedded in the hot coals of the furnace. The watch was platinum, elaborately set with diamonds, and was valued at $1,000.

A small fire in the booth of the Library Hall Theatre at Wathena, Kas., severely burned the operator and destroyed two reels of film. The theatre is operated by W. P. Bernfield.

Whitney Bros. of Florence, Kas., have leased a building at Hillsboro, Kas., and will convert the building into a picture theatre. The managers are well known through Kansas, having been in the business since 1907. The theatre will probably be ready for the opening in a month.

J. D. Moore has sold the Kincaid Movies Theatre at Kincaid, Kas., to J. R. Jones of LeRoy, Kas.

Another exploiteer to enter the exhibiting end of the business is John J. Freidl, formerly of Paramount. He is now located in Dallas, Texas.

Mrs. Wes Millington, formerly of the Crystal Theatre at Ottawa, Kas., is ill at her home.

The Broadmour Theatre, Kansas City suburban house owned by A. M. Eisner, president of the Motion Picture Theatre Owners of Kansas City, has been reopened after several days, during which time a new heating system was installed. The house was also entirely redecorated for the coming spring season.

John Judd is the new manager of the Beyer Theatre at Excelsior Springs, Mo. He was formerly associated with Mr. Reardon in the management of the Orpheus Theatre at Excelsior Springs.

Fred McCoy, Kansas City, has been placed in charge of the publicity for the Jefferson and Princess theatres in Springfield, Mo. He also is assistant manager of the Jefferson.

The Princess Theatre at Sioux City, Iowa, is under the management of Homer Gill, formerely an exploiteer in this territory.

Out-of-town visitors in Kansas City last week were: J. J. Newcomb, of Newk's Theatre, Burlington, Kan.; Charles T. Sears, Nevada, Mo.; J. A. Quincy, Elite Theatre, Greenleaf, Kan.; I. Goldstein, Dodge City, Kan.; Lee Cunnison, Atchison, Kan; Herbert Thatcher, Abilene, Kan.; Mr. and Mrs. Jack Gross, Eldorado, Kan., and M. G. Kirkham, of Mound Valley, Kan.

New Hampshire

The Premier Theatre in Littleton, N. H., was destroyed by fire along with two business blocks and two hotels on January 28. The total damage was estimated at $1,000,000.

Combination Policy Planned for Royal, Wilmington, N. C.

Jack Marcus, who on January 1 leased from the Howard-Wells Amusement Company the Victoria and Royal theatres, Wilmington, N. C., announces the opening of the Royal on February 1 with a combination permanent stock and picture program. Mr. Marcus also announces that he himself will play leads in the stock presentations in addition to his multitudinous duties keeping tab on the activities of his theatres. First-run pictures will be presented at the Royal daily from 11 a. m. to 7 p. m. at 10 cents admission, the stock plays going on each evening at 8:30.

Walter Penny has been made house manager of the Royal Theatre, Wilmington, N. C. Jimmie Lee, a newcomer in the business, will be house manager at the Victoria, the same city. Both houses are operated by the Jack Marcus Enterprises.

D. M. Bain, exploitation manager of the Bijou Theatre, Wilmington, N. C., at an early date will stage a program of pictures in that theatre none of which will be less than twelve years old. The Bijou has been continuously operated by its present owners since 1905, and Bain's idea is to obtain a big batch of "antiques" in pictures and put on a whale of a show with them, using all of the old-time ballyhoo tactics, even to the old-time illustrated song idea.

The Metropolitan Theatre, Atlanta, staged an invitation showing last week of the Yale University Press "Chronicles of America" series, which was attended by a representative audience of Atlanta's most influential people. For the occasion, Manager "Pat" Patterson had Mrs. Elizabeth Richey Dessez, head of the educational department of Pathe.

C. W. Irwin, manager of the Imperial, Columbia, S. C., recently effected a big tie-up with the Chattanooga Hosiery Mills upon his showing of Gloria Swanson's new picture. Many window displays and several prize contests with hosiery as prizes were staged.

Mr. and Mrs. E. V. Richards, Jr., of the Saenger Amusement Company, New Orleans, are being congratulated upon the arrival of a new daughter, Loretta Henrietta. Mr. Richards is general manager of the vast Saenger interests and a director in Associated First National Pictures.

George Stevenson, formerly manager of the World Theatre, Wilson, N. C., is managing the new Capitol, Raleigh, N. C.

Richard Hale, who owns the Star Theatre, Piedmont, S. C., announces that the first presentation of "The Birth of a Nation" in Piedmont will take place next week.

The Imperial, Columbia, S. C., is closed for extensive repairs. Lobby and foyer will be done over, new carpets laid and a new marquee erected.

Work has been resumed on the Gloria, Charleston, S. C., which was started two years ago by the Albert Sotille Enterprises, construction having been held up when a depression in business came a year ago. It will seat 1,800 and be one of the most modern theatres in the South.

J. W. Griffin, who operates the Pastime, Lumberton, N. C., has taken over the Scotland Neck Theatre, Laurinburg, N. C.

Ralph DeBruler, Jr., manager of the Superba, Raleigh, N. C., was married on January 8 to Miss Claudia Beaudieu, of Columbia, S. C., but a native of Vermille, France.

Lewis Page Dunn, who owns and operates the Grand Theatre, Enfield, N. C., is being congratulated on the birth of a son.

Elaborate Ceremonies Open Logan Theatre, Philadelphia

Elaborate ceremonies marked the opening of the new Logan Theatre, the latest show house to be added to the Stanley Company's chain, when civic, government and associates in the trade gathered at the new theatre on its dedicatory night. The principal speakers were Mayor Kendrick, City Purchasing Agent E. J. Lafferty and President Jules E. Mastbaum, head of the Stanley Company. The building is one of the most attractive in the city, rivaling in its pretentiousness the theatres of the central city section. Its exterior is of brick and terra cotta trimmed, and it has a frontage of 116 feet on Broad street, with a depth of 178 feet. There are 2,500 seats. The opening production was "The Common Law."

Trade sympathy was extended to Thomas M. Lowe, manager of the Nixon-Nirdlinger interests in this city, upon the death of his brother, Fred S. Love, for many years connected with the Nixon-Nirdlinger circuit, who died at the Hamburg Sanatorium at Hamburg, Pa., last Monday, following a long illness. Mr. Love was manager of the Court Theatre, Wheeling, W. Va., for several years. He is survived by his three brothers, Louis Love, John Henry Love and Thomas M. Love, all connected with the Nixon-Nirdlinger enterprises.

Bids are being received by William F. Stevens of Sea Isle City, N. J., for estimates on a new picture theatre and amusement pier to be erected there for D. Cini.

Harry Newmann has purchased the Palace Theatre of Coatesville, Pa., from John Lagges. The Palace for many years has been constantly changing hands, but under the new management of Mr. Newman, who is a prominent New York State exhibitor, it is expected that a prosperous show house will be developed.

Following a thorough renovation, the Douglas Theatre, 4410 Fairmount avenue, now is being operated by the syndicate which owns the Southern, Gladstone and Rex theatres. It will cater particularly to the colored population. The remodeling was undertaken at a cost of $65,000, including the installation of two Powers projectors and a Hertner Transverter and the installation of a fine organ. The manager will be Ben Borowski.

Secretary George P. Aarons of the M. P. T. O. A. and the local organization, who has been confined to his home for several days suffering from bronchitis, is again able to be at his desk.

Changes in the policy of the Orpheum Theatre at York, Pa., will include the showing of pictures in conjunction with the regular road shows, featuring particularly long run productions such as the "Birth of a Nation," which was the first of the series inaugurated and shown during the past week.

Friends in the trade have been showering congratulations on two of its prominent members who were visited recently by the stork. They were Mr. and Mrs. Thomas Proffitt, proprietors of the William Penn Theatre at Chester, who became parents of a daughter, and Manager E. L. Trenchard of the Grand Theatre of Lancaster, whose family was increased by the arrival of an heir.

Oklahoma

Through purchase of Electric Theatre at Mulberry, Ark., from Ed Storie, Guy Henderson closes this house and operates only the Alma.

H. Highfill will build a new theatre at Fayetteville, Ark.

N. D. Naman will rebuild the Orpheum, recently destroyed by fire at Marlin, Texas. Pictures and vaudeville will be the policy.

John Hamlyn has purchased the Queen Theatre at Cuero, Texas, from A. V. Wade.

Receivership for the St. Dennis Theatre has been requested by the First National Bank, Sapulpa, Okla. The house is operated by G. T. Skillett and C. A. Veteto.

Barclay Morgan has purchased the Cozy Theatre at Henryetta, Okla, from John Feeney. This makes three theatres under one management.

Leland Howard has leased the Majestic Theatre at Roscoe, Texas, from Cossrephens Bros.

J. W. Griggs has purchased the A-Muse-U Theatre at Roscoe, Texas.



Scenes from the Second Century Comedy for February Release. It is Entitled "You're Next"

Massachusetts Billboard Law Will Undergo Test in Courts

The first case to come within the scope of a statute passed recently by the Massachusetts Legislature dealing with the disfigurement of public highways by billboards was the advertisement of a film feature at the Park Theatre in Boston, which was displayed within public view of a public highway.

The Park Theatre Company was fined $5 in the East Cambridge Court. Testimony submitted showed that the Metro Pictures Corporation had leased the Park for the showing of its picture and was responsible for the sign in question. The Metro company appealed the fine for the purpose of making a test case of the statute concerning billboards.

Papers have been filed at the registry of deeds in Worcester formally transferring 120,000 square feet of land bordering on Burnside Court from Eli Leavitt and Isidor Katz to Sylvester Z. Poli, of New Haven, Conn., owner of the Poli circuit of theatres. The sale price was approximately $125,000. Mr. Poli previously had announced that he is to build a $2,000,000 theatre on the land.

The new Park Theatre in Worcester was closed January 26 for from three to four weeks in order to allow the making of extensive repairs.

An honest Medford girl, who apparently is "heir" to a roll of money and doesn't know it, is being sought by Albert B. Hall, manager of the Auditorium Theatre in Malden. About three weeks ago the girl, who was on her way to the theatre, found a roll of money—a good sized roll, too—and gave it to Manager Hall for safe-keeping and advertising. The advertisements brought a number of fake claimants. Now Manager Hall wants to return the money to the girl who found it, but he's lost her name and address.

The board of directors of the Lithuanian National Hall Association in Montello have decided to allow John Uston to present Sunday film concerts in the National Theatre. There had been opposition to granting the use of the theatre for pictures on Sunday.

Eben Bodfish, of Oak Bluffs, has transfered the Eagle Theatre property to C. J. Darling. The transaction involved $30,000. The Eagle Theatre Company holds a lease on the building for another year.

Edward F. Cassell and Edward Beau have sold to Max M. Kalman, an architect, the Strand Theatre property, three stores and 7,500 feet of land at the corner of Trapelo road and Beech street, Waverly. The total assessed value is $52,000, of which $5,000 is on the land and $47,000 on the building.

Mrs. Alice G. Rice and her son, Harold, both of Brattleboro, Vt., are the new lessees of the Spa Theatre, the only upstairs show house in Pittsfield, Mass. On January 7 they signed a two-year lease which was taken from Thomas F. Flynn and Frank P. Devanny, owners of the block in which the theatre is located.

Samuel Seiniger personally conducted the Amateur Symphony Orchestra of 60 local musicians, which was an added feature of the program at Loew's Orpheum Theatre in Boston the week of January 28.

Baltimore

The Exhibitors' League of Maryland now has a business manager in C. L. Rever, who took over the duties of his position on January 2. Mr. Rever is not an exhibitor and therefore the by-laws of the organization will have to be changed to permit him to be a member of the league and conduct its affairs. It is understood that Mr. Rever's salary is $100 a week until the Board of Directors fixes the amount. He will have charge of the publicity and advertising of the league, subject to the approval of the Board of Directors. It is understood that he is supposed to bring in $5,000 worth of business to the League each year through screen advertising.

Details of the career of Charles E. Whitehurst, whose sudden death saddened the industry, will be found on page 561. Because of the amount of space we wished to devote to them, it was impossible to carry the story in this department. Turn to page 561.



Scenes from Fox's "Be Yourself," starring Al. St. John.

Maine

Negotiations are in progress for the lease of the Jefferson Theatre in Portland, Me., to a new management which will take over the theatre when the lease now held by William P. Gray of Lewiston expires, on April 1. Mr. Gray is the New England representative of Famous Players.

Mr. Gray leased the Jefferson a year ago with the option of renewal. In the interim, it is understood Famous Players sought to purchase the theatre outright or obtain a long-term lease which would justify the making of improvements costing many thousands of dollars.

The Right Rev. Louis S. Walsh, D.D., bishop of Portland, in whose name the Jefferson now stands, was unwilling to make an extended contract in view of the possibility of its conflicting with his plans for the ultimate disposition of the theatre, which when Portland is provided with a theatre for legitimate attractions, probably will be converted into a Catholic chapel.

The Elm Theatre in Portland has installed a new orchestra. The Elm is the only theatre in the city that starts its shows at 10:30 a. m.

A certificate of incorporation has been filed by the Park Amusement Company of Lewiston. The corporation proposes to conduct a general amusement, theatrical, picture and real estate business. The capital is $10,000. The officers are: President, Maude A. Thurston; treasurer, Ruth E. Perkins; clerk, Benjamin L. Berman.

Changes having been made in the certificate of incorporation of the Allied Theatres of Bangor, organized at Bangor, the new corporation certificate has been approved at the office of the attorney general. The purpose of the corporation is to conduct theatres and picture houses. The capital stock is given as $2,000 and 1,600 shares without par value. The directors are: Maude Thurston, president; Ruth E. Perkins, of Auburn, treasurer, and Benjamin L. Berman of Lewiston.

Connecticut

The differences between the musicians' union in Norwich, Conn., and Abe Davidson, owner and managing director of the Broadway and Strand theatres in Norwich, who sued the union for $40,000 damages, charging a conspiracy, virtually are settled, according to residents of the city who are connected with the theatre and union. It is understood an agreement was reached during the week of January 21, but that the final papers had not bee signed. Neither Mr. Davidson nor V. P. A. Quinn, who is closely associated with Mr. Davidson as his attorney, would deny or affirm the report.

Nicholas Janele, of the Lyric Theatre, Waterbury, was elected chairman, and A. Bentino, of the Carroll Theatre in the same city, was elected secretary and treasurer of an organization of picture theatre managers formed in Waterbury on January 28 to fight for the elimination of the national amusement taxes. The new organization is known as the Northwest District Association of Picture Theatre Managers. Its membership is made up of representatives of virtually every picture theatre in the northwestern section of Connecticut.

A certificate of incorporation of the Orpheum Theatre Corporation of West Haven has been filed in the office of the Secretary of the State. The authorized capital is $50,000 and the company will begin business with $5,000. The incorporators are: Russell C. Roberts and Burton N. Blatchley of West Haven and Elizabeth D. Gartland of New Haven.

Brecka's Chicago Theatres Unfairly Listed as Unsafe

Louis Brecka, owner of the Home and California theatres, announces that the Bureau of Fire Prevention and Public Service has issued a formal statement that his theatres are safe and comply with the city ordinances. These theatres were listed with other buildings by the city in a general checkup by the department. First Assistant Marshal J. C. McDonald issued the notice to Mr. Brecka to correct an impression that these theatres are unsafe.

Having taken over the management of Woods Theatre for Jones, Linick & Schaefer, John G. Burch has retained Chester Amberg as his assistant, L. C. Wilcox as treasurer and Dan Roche for special publicity work.

Ralph Kettering in his weekly news to the press says that Aaron J. Jones, after a fortnight of golf in New Orleans, will tarry in our midst until the opening of "The Ten Commandments" at his Woods Theatre, and then dash overland to Los Angeles for a month of sunshine with Adolph Linick, who recently purchased the Anna Q. Nilsson estate there. And while his two partners are West Peter J. Schaefer is hiding from Jack Frost in Miami.

Herbert McNally, house manager of the Madison Theatre at Peoria, Ill., has left on a tour of the leading cities to give the big movie houses the once-over in the way they handle their presentations, and Charles Nathan, managing director of the Madison, will introduce some novel shows in the future to tie up with the movie programs.

The Majestic and Lyric theatres at East Moline, Ill., have been taken over by O. L. Komdat, of Onconto, who will make some improvements.

M. Scharff has taken over the management of the Idle Hour Theatre at Bossville, Ill.

The Lindo and Strand theatres at Freeport, Ill. under the direction of John Dittman, have changed their policy and are now showing feature pictures for week runs.

Manager T. S. Scott, of the Scott's Theatre at Jacksonville, Ill., is a real radio bug. In order to give his patrons the benefit of the best in the radio world he is fixing up his set so that he can get the programs from coast to coast. The Grand Theatre, also under his management, is being fixed up with a new front and other improvements.

Carl Pearson, owner of the Princess Theatre at Nashville, Ill., is happy these days, for the recent disastrous fire in the little city just missed his house and the Princess had a close shave.

The managers who go down on Film Row with their autos better chain them to posts. Harry Spanuth of the Peerless and Rosewood lost his Jordan last week, as did E. P. Grohe, but both cars were found out on the South Side by the police.

The picture theatre at New Bedford, Ill., has been reopened and will show pictures one night each week.

E. C. Leisyowner, of the Orpheum Theatre at Peoria, Ill., has sent a check to the firemen's pension fund of that city for the good work the firemen did in saving the house during a recent fire.

Polke Brothers report progress on their plans for a new movie house at Glen Ellyn, Ill., a western suburb.

F. E. Schmidt, recently appointed manager of the Majestic Theatre at Kankakee, will look after two other houses in that city for the Midwest Circuit.

Elmer Ulhorn, theatre owner at Downers Grove, Ill., had a bad fire recently which destroyed the screen and some musical instruments.

C. E. Harford, of the Coliseum Theatre at Marseilles; Walter Spoor, of the Academy at Waukegan, and P. E. Chinn, of the Crystal at Antioch, were visitors along Film Row last week.

Mrs. Anna R. Heymann, owner and manager of the Orpheum Theatre at Waukegan, Ill., is defendant in a suit filed by Mario R. Chevalier for damages because he claims to have been hit on the head during his act at the house.

One of the worst industrial disasters in this state was the explosion of the Corn Products plant near Pekin, Ill., and Walter Flugal of the Capital Theatre at Pekin reports that the accident has seriously affected business in that city.

Frank Remhard, owner of the Apollo Theatre at Belvidere, Ill., is playing mixed bills, showing stock as well as pictures.

Manager William Rosenblum says that the Rialto Theatre will have numerous "first runs" soon.

Constance Talmadge in "A Dangerous Maid" will get its local premiere at the Rialto on February 25 and shortly thereafter will come Richard Barthelmess in "The Fighting Blade," to be followed by "The Wanters" and "Painted People."

The Star Theatre at Griggsville, Ill., now is under the management of Joe Wade, who will fix up the house.

I. L. Leserman, formerly manager for Universal here and now owner of the Madison Circle Theatre, left for a visit with his daughter in Florida.

The Glickman Palace Theatre Company has surrendered its charter to the secretary of state and retired from business.

Abraham Liebling has sold the Prairie Theatre Building containing stores, offices and the Prairie Theatre at 5748 Prairie avenue to Isaac Gittler for a reported $80,000, subject to a mortgage of $29,000. The new owner will make some improvements in the property soon.

Frank Delander will build a movie house at Geneseo, Ill., that will seat 500.

Will Pearson has been made managing director of the Capitol Theatre at Lawrence and Kedzie avenues. His many friends in the trade extend congratulations.

Frank Carey and John R. Alexander have gone to Lebanon, Ind., where they have taken over the Colonial and Olympic theatres. They will introduce feature programs with plenty of music.

The Happy Hour Theatre at Ewen was destroyed by fire, the cause of which was unknown. D. A. Kocker, owner, estimates the loss at several thousand dollars and expects to rebuild soon. Mr. Kocker also owns the movie houses at Bergland and Trout, Mich.

Several of the movie houses in the coal fields region in the central and southern parts of the state have been closed temporarily, owing to business conditions. The houses reported closed are the Landale and Grand theatres at Carlinville, the Palace at Cypress, the American at Frankfort Heights and the Playhouse at Shelbyville, Ill.

Manager H. J. Weisburch, of the Hippodrome at Peoria, Ill., is making his house popular with the juveniles. Last week he pulled off a theatre party for the newsboys.

The American Legion Post at Sadourisville, Ill., has taken over the Crown Theatre and will run movie shows.

The Lyric Theatre at Stronghurst, Ill., has been sold to M. E. Beardsley to Amos Cavins, who will improve the house.

Henry C. Lytton, well known here, has been appointed manager of the Orpheum Theatre at Ft. Wayne and is now on the job at his new post.

Wheaton, Ill., will have a new movie house soon, as the Grand Theatre Company has been organized to build a house that will cost at least $100,000.

(Continued on next page)



Scene from Warner Brothers' Classic of the Screen, "The Marriage Circle."

Wage Scale Dispute Still Persists in San Francisco

Exhibitors and union musicians in the Greater San Francisco field have been unable to arrive at an agreement regarding a new wage scale and the one in effect during 1923 is still being adhered to. The demands of other branches of the theatrical craft for increased wages and changes in working conditions are likewise unsettled, but there are indications that the former scale will be adopted. Billposters have been on strike for some time, but this is an outlaw strike directed against one large firm and the affair is being so well handled that exhibitors are not being greatly inconvenienced. Regular billposters have not pasted anything for a couple of weeks, not even a strikebreaker. The latter have become stuck on their jobs and will probably be retained.

Musicians and others who fancy they have a grievance against theatre owners have been watching the strike of billposters very carefully, and the failure of this walkout will probably influence them more than anything else to exercise extreme care in taking action to enforce their demands.

The Regent Theatre on Fillmore street, San Francisco, which probably has changed hands more times than any other picture house in this city, now is being operated under the direction of John Cavallero, a newcomer in the business. Mr. Cavallero has purchased the property on which the theatre stands and is determined to make the house a popular one in the Fillmore street district.

Herbert L. Rothchild, of the Herbert L. Rothchild Entertainment, which conducts the California, Granada, Imperial, Capitol and New Portola theatres, San Francisco, has returned from an eastern business trip.

The Granada Theatre, San Francisco, has booked the Universal Jewel production, "Fool's Highway," for showing during Laemmle Month. It also has booked "Sporting Youth" for early presentation.

M. H. Newman, general manager of Universal theatres for the western division, with headquarters at San Francisco, left for the northwest recently and will be away several weeks. He was accompanied by Western Division Manager Ed Armstrong, who went to Portland to pinch hit for Branch Manager L. J. Schlaifer, who was called suddenly to Los Angeles.

Emilie Linden and her Symphonettes are now furnishing music for the Cameo Theatre, and Manager R. R. Boomer is greatly pleased with the manner in which patrons have responded to this attraction. Mel Hertz continues to preside at the organ, so that music is well taken care of. Joe Murphy, who is Andy Gump on the screen, was a recent visitor here and made personal appearances on the stage, proving quite an attraction in himself. The Cameo Theatre is making a much better showing than the old Frolic, which it superseded, and is now classed among the representative downtown theatres.

Another world premiere will be featured shortly at the Warfield Theatre, San Francisco, when the screen version of Harold Bell Wright's "When a Man's a Man" will be offered. Sol Lesser will be among those who will witness the initial showing.

Eighteen girls composing the class in stagecraft of the Berkeley High School, accompanied by two instructors, recently attended a matinee performance at the California Theatre, San Francisco, and went on a tour of inspection of the house as a part of their regular course. Arrangements for the visit and the guidance of the students through the theatre were made by Manager Nat Holt.

The management of the U. C. and Berkeley theatres, Berkeley, Cal., recently co-operated with the students of the University of California and on one day donated all receipts above actual cost to the Campus Chest Fund. The day was set aside on the campus as "Go to Theatre Day," with fraternities and sororities backing the plan.

William Englehardt, of the Donner Theatre, Truckee, Cal., was a recent visitor at San Francisco. He stated that the lack of snow was interfering with business, the usual crowds of visitors coming to enjoy the winter sports being lacking.

Two heavily armed bandits entered the Fremont Theatre, Forty-sixth avenue and Bond street, Oakland, Cal., on the evening of January 27, compelled Robert Roy, the manager, and friend, W. L. Carter, to carry the safe containing $300 in cash to a waiting automobile and made their escape. The robbery occurred within two blocks of a police station.

The Loring Theatre at Crockett, Cal., has been purchased by A. Pezzuto, who conducts two other theatres in nearby communities.

The Strand Theatre, a new house seating about 600, has been opened at Santa Rosa, Cal., under the management of John Triguerro.

A picture theatre will be opened at Morgan Hill, Cal., in February by Max Blumenfeld.

The Mother Lode Theatre has been opened at Angels Camp, Cal., under the management of Edward Ordway, Jr. This house is located in the heart of the mining district made famous by Bret Harte and Mark Twain.

Joel C. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., arrived at San Francisco from the Islands on January 20 and plans a stay of several weeks.

Dan W. Reardon, manager of the California Theatre, Richmond, Cal., returned recently from a two weeks' trip to the southern part of the state, where he visited other houses in he chain of West Coast Theatres.

San Francisco Photo Plays, Inc., has been incorporated at San Francisco, with a capital stock of $1,000,000 by W. Mack, H. Harris, S. S. Novak and G. S. Romanovsky.

Los Angeles

The last official act of Sid Grauman before resigning from Grauman Theatrical Enterprises was the official opening of the big new Broadway entrance into the Metropolitan Theatre. The entrance extends from Broadway to Hill street and was built at a cost of more than $400,000. With the completion of the arcade this week, the entrance was dedicated, with Mayor Cryer, leaders of various civic organizations and noted society leaders present, together with more than 200 Hollywood film stars. With the dedication of the big arch, Sid Grauman withdrew entirely from the Grauman theatres and is succeeded by Captain Albert A. Kaufman, who assumed full charge for Famous Players.

Tally's Broadway Theatre, one of the oldest picture houses in Los Angeles, having been operated continually since 1912, has closed its doors. For the past several weeks, Tally has been running Fox pictures exclusively but it is understood that the property was sold.

Cincinnati

Cincinnati newsboys and their elders, to the number of several thousand, constituted a "first look" party at Keith's Theatre last week at a special showing of "Boy of Mine." Through the courtesy of I. Libson, of the Capitol Theatre, Roy H. Haines, in charge of the local First National Pictures office, and Ned Hastings, manager of Keith's, a special matinee was given at the Keith house one day previous to the regular opening of the picture at the Capitol. All newsies were invited and each one was permitted to bring one parent as a guest, this restriction being necessary as the seating capacity of the house prevented an invitation being extended to both parents. It was the greatest parent-and-son assemblage ever held in the city.

The play-reviewing committee of the Cincinnati Better Motion Picture Council has publicly endorsed "The Humming Bird," "The Eternal Struggle," "Just Off Broadway," "Thundergate" and "Does It Pay?" The entire list of pictures were recently shown in Cincinnati.

I. Libson, who controls all the first-run houses in Cincinnati, and who also has houses in Dayton and Columbus, has taken over the Rialto and Majestic theatres at Louisville, Ky.

After only two days' trial, a combination policy of pictures and vaudeville was withdrawn at the Fairbanks Theatre, Springfield, Ohio, by Gus Sun. It is intimated that the house may resume this policy later. Meanwhile the theatre is playing road shows, with pictures between the legitimate dates.

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, attended the exhibitor meeting at Columbus, Ohio, last week, and reports that there was something doing every minute.

The Palace Theatre, Hamilton, Ohio, last week celebrated its fifth anniversary. The Central America Marimba Band was an added attraction at all performances throughout the week.

The Grand Theatre, Columbus, Ohio, recently taken over by the Ohio State Theatre Co., has installed a new orchestral organ, costing $40,000 and said to be the largest of its kind in the state. Smoot and Harris, operating the Vine Theatre, at Mt. Vernon, have installed a $20,000 organ, a duplicate of which has been placed in the Strand Theatre at Delaware, Ohio, by Henry Biberson.

Late News from the Chicago Territory

(Continued from preceding page)

The Central Theatre at LaPorte has been transferred to the LaPorte Theatre Company, which will give the company control of all the houses in that city. O. K. Reddington will remain as manager of the Central, but the new policy of the house has not yet been determined.

John F. Lilly, Henry H. White and N. C. Kenner have organized the Associated Studio Theatres, with a capital of $30,000 and offices in the McClure Building.

J. Adamski has taken over the Magnolia Theatre from R. C. Valentine and will improve the house.

Rube Schoenstadt, manager of the Brighton Park Theatre, is wearing a happy smile these days. Rube was married recently and the boys are all giving him the glad hand.

The Garden Theatre, Harvey, Ill., has been leased to the Garden Theatre Corporation for a period of ten years.

E. R. Ship has taken over the management of the New Empress Theatre at Springfield, Ill., from George Koehn and the new owner will improve the house.

Northwestern Theatre Field Shows Evidences of Booming

Rumors of new Pacific Northwest picture theatres are the chief topics of conversation along Film Row these days. Many of these seem to be crystallizing into definite shape. This would indicate exhibitors' faith in the future prosperity of the industry in this section.

On January 29, the Grey Goose Theatre, a beautiful suburban house on Beacon Hill, built for Barrows & LaVigne, was opened to a capacity audience. A pleasing program of opening exercises was given, and many compliments were overheard. Both Mr. Barrows and Mr. LaVigne are newcomers to the picture business. Both are business men of intelligence, and both have entered the field after a careful survey and study of conditions. They are planning a campaign of co-operation with their community. It already has earned them the friendly interest of Beacon Hill residents. Numerous suburban exhibitors called to extend personal congratulations and many floral pieces beautified the foyer. The Grey Goose, with its appointments of grey, old blue and gold, incorporates the latest in theatre architecture and is a distinct addition to the community.

John Bruett, who operates the Sumner Theatre, Sumner, Wash., broke ground last week for a house in Auburn. D. Constanti, who, according to report, is rapidly coming to the front with an ever growing chain of houses, is building in Sumner, which probably accounts for Bruett's new house in Auburn, as Sumner is not large enough to patronize two houses to the financial success of either. Constanti now operates two houses in Puyallup and one in Tacoma. With the new Sumner house under way, it has been reported that he plans yet a third in Puyallup and a house on Sixth avenue in Tacoma.

Sam Mendelsohn of Anacortes, Wash., has reopened the Rialto Theatre, renaming it the Victory. It has been dark for some time.

Another recently reopened house is the Dream, Port Angeles, Wash., which has been taken over by Charles H. George, who will run it as a thoroughly up-to-date house.

Hallberg & Davis of Port Angeles have consolidated bookings for their Mack and Lincoln theatres.

C. P. Devlin has sold the Issaquah Theatre, Issaquah, Wash., to Mr. Brunsberg.

Mr. Taylor of Selleck, Wash., which has never boasted adequate picture facilities, will erect a small house, to be completed within sixty days.

A current newspaper report states that the Moore Amusement Co., of Tacoma, has plans under way for a new house in Olympia. Ground was broken the first of the year for a big legitimate and picture house there by Zabel & Wilson.

A number of new houses are scheduled for local openings during the next thirty days. The roof is completed on V. Peterson's new house in Georgetown, Seattle. George Reisner's new Yokay in South Bend is undergoing the finishing touches. The new St. Helen's in Chehalis is rapidly nearing completion.

Mrs. Donald Geddes, who with her husband owns the Majestic in Ballard, is seriously ill. Mrs. Geddes went to California recently for her health, but has returned to Seattle.

Charles Rodiger, for several years exploitation manager for the Moore Amusement Co., of Tacoma, has resigned from that organization to go into the advertising business for himself. Al Raleigh, well known here, and for years past connected with the Jensen & Von Herberg organization, from which he resigned last year, in Portland, has succeeded Rodiger.

A. M. Forman of the Liberty, Malden, Wash., writes that he is closing his house.

Louis Perunko and W. P. Moriarity, of Tacoma, are planning the layout for a "Screenland" for distribution to patrons of the Sunset and Kay theatres in Tacoma. The Kay is the new house being built by the Moore Amusement Co., and scheduled for a March opening.

C. A. Swanson, of the Star Amusement Co., Everett, broke every house record with "The Hunchback."

District directors, to be selected by the district which they represent, are to be chosen to direct district meetings of the Motion Picture Owners of Washington, it was decided at a recent meeting. J. G. Beckman has been chosen director for the Wenatchee district. Directors will call their own district meetings, and will at all times keep in touch with headquarters of the organization in Seattle. In Wenatchee, Mr. Beckman, who requested the meeting there, will have 100 per cent. membership from his district.

Mr. Armour's Commerce Theatre, Montesano, Wash., has been temporarily closed on account of an epidemic of scarlet fever.

Judge Walter M. French in Superior Court this week handed down a decision that members of the musicians' union may continue to picket Seattle picture theatres owned by John Danz, but will not be permitted to wear banners carrying the word "unfair" or to interfere with patrons entering the theatre. In the decision, the musicians were cautioned to discipline their pickets to prevent further trouble. The decision was in answer to an application filed by Danz for an injunction to prevent union musicians, stage operators and projectionists from picketing the Class A, Florence and Star theatres.

Following a survey by Architect Henry Bittman, showing that the cost of duplicating the beautiful Heilig Theatre in Seattle today would exceed $1,200,000, the management has renamed the house "The Million Dollar Heilig," which is devoted to "presenting attractions of a high standard in keeping with the atmosphere of the sumptuous theatre in which they are screened." Mr. McKee, house manager, states that the public has responded wonderfully to the efforts made in their behalf.

Henry Damski, well known in Seattle as the leader of the famous Eagles' Band, has succeeded S. K. Wineland as orchestra leader at the Strand Theatre, whose excellent music is a feature of the program.

Save My Child!

Toronto has had a big laugh over the police prosecution of Al Wilson and Archie McFadden, at the St. Julien Theatre, Toronto, on a charge of cruelty to animals as a result of a stunt in which they offered a "real live male baby" as a prize in a guessing contest at the theatre. The theatre was absolutely packed at the performance at which the "chee-i-ld" was to be given away. The lusty youngster proved to be a baby pig. The case was dismissed but the order was issued that the pig be turned over to the Toronto Humane Society for appropriate disposal.

Showman the Goat

The proprietor of a picture theatre has been held liable for a prize in a special contest promoted by an outside person in an important decision which was handed down by the Manitoba Court of Appeals at Winnipeg on January 16. As a result of this judgment, V. C. Kobbold, manager of the Dominion Theatre, Winnipeg, has been called upon to give an automobile to the plaintiff, W. J. Ross, of Winnipeg, representing the winner of a popularity contest at the Dominion Theatre, and to pay the costs of the case.

Mr. Kobbold testified that he had been approached by one H. P. Wilson with a proposal to stage the contest under conditions whereby Wilson was to receive 25 per cent. of the gross receipts from the sale of admission tickets and was to furnish all the prizes as well as do the necessary work in connection with the contest. After the stunt had been conducted, the winner was advised by the automobile firm that the first prize had not been paid for and refused delivery. Plaintiff then sued Manager Kobbold of the Dominion. The court held that Wilson, who had left the city in the meantime, was the agent of the theatre and therefore the theatre was responsible.

Pittsburgh

Announcement has been made by C. A. Midelburg, owner of the property which formerly housed the Capitol Theatre at Charleston, W. Va., that the contract for the rebuilding of the theatre has been let. Mr. Midelburg announced that it would be opened to the public in the early fall. The seating capacity will be about 1,200.

Ben Burke, old-time local theatre owner, most recently at the Capitol Theatre, Braddock, has left for the West Coast for a two months' vacation. Ben says he will probably return to Pittsburgh in April.

Oscar V. Clarke has been appointed manager of Rowland & Clark's Belmar Theatre in the Homewood district, Pittsburgh. He has been with the R. & C. interests for over ten years.

Walter Silverberg, the Greenville exhibitor, was in town recently and told a good joke on himself. Here it is:

It seems that a single-reel film Walter had booked failed to arrive in time for showing, so Walter hiked down to the basement of his theatre, where he has some old reels of film. He dug up an ancient release of the Ford Weekly, and decided to include it in his program for the evening. Walter said the print was rather brittle, but he got it through the machine all right and the audience liked it, but how they laughed at the finish, when the last sub-title read, "Enlist or Buy Liberty Bonds!"

Walter said he was being kidded so much after the incident that he immediately left town for a booking trip to Pittsburgh.

Just want to say a few words about the busiest exhibitor we've met in many months. Bill Davis is the fellow, and all he has to do is to look after the publicity for the Alhambra and Triangle theatres in the East Liberty district, which includes the editing of a sixteen-page weekly program known as the Screenland Weekly; then he assists in the publicity for the Garden Theatre on the North Side, and to keep from having any idle time on his hands, he manages the American Theatre, on the South Side, a man-size job in itself, on account of the fierce competition in that district. Bill is an excellent right-hand man for the "big boss," Nathan Friedberg, who owns all four theatres.

Horace Abbatachio has sold his Strand Theatre at Ellwood City.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Indirect Lighting for Outdoor Signs Is Feature of The Ten Commandments

NO electric sign on any theatre front in New York commands as much attention as that over the George M. Cohan Theatre for The Ten Commandments. Commands is the proper word, for the sign does not invite but requires attention and fights successfully against everything along the street from Herald Square to Columbus Circle, and between these points is concentrated the best work the sign makers are capable of. Probably no other stretch anywhere in the world can show such a multitude and variety of signs, and to get something distinctive is in the nature of a triumph.

Planned by Franklin

It was designed along the ideas suggested by Harold B. Franklin, head of the Paramount Theatres department, and is the most successful handling of the indirect illumination yet devised for exteriors. Hitherto most indirect lighting has been done through the use of concealed spots, but here the lighting is by means of bulbs hidden in the frame of the signs. This not only requires less current than is used where bulbs are employed to form the letters, but the result is more distinctive.

In the cut the picture on the left shows the sign on the front of the marquise and, back of the three rows of lights under the marquise, the sign set against the theatre entrance. On the right is shown the south side of the marquise, which is duplicated on the north.

Blue and Gold

The ground of all the signs is a light blue, which has a strong visibility through the day and is even more pronounced at night. The letters are cut from wood, rounded and set, by means of iron pegs, about four inches from the surface of the ground. They are gilded. In the photograph there is apparent a certain amount of shadow around the letters, due to the weakened illumination as the distance from the hidden bulbs is increased, but it requires the camera to develop this fact for to the eye the blue ground appears to be evenly illuminated and the gold letters stand prominently against a solid ground. It is the most striking sign along theatre row and it looks almost as well in the daytime as it does at night, lacking only the brilliancy of the light in daylight hours. It is a distinct advance in sign work.

For Credit Lines

Inside Hugo Riesenfeld, who planned the stage production, offers another novelty in the form of a stage setting which obviates the mile or so of credit lines usually following the main title.

At the rear of the stage is an Egyptian gateway with the ten commandments lettered on the gates. Ten feet in front are massive pillars, with seven-branched candlesticks. On one side appears the cast and on the other the credits. These appear in letters of light against the painted stone ground, and are disclosed as the house is filling. The lettering is large enough to be clearly read from the rear of the house.

As the main title is started, the gates slowly open and at the same time the pillar wings, which are on rollers, are drawn back to give a full view of the screen from the sides of the house. Only the main title is screened, and the story is started at once.





A Paramount Release

A NOVEL FORM OF HOUSE SIGN DEVELOPED BY HAROLD B. FRANKLIN FOR "TEN COMMANDMENTS."

Unlike the usual form of sign this does not show direct light. The letters, which are gilded, are set several inches in front of the light blue ground, and the entire surface is lighted by concealed bulbs around the rim. Standing in the very centre of the world's greatest electrical sign display, they more than hold their own. The front is shown on the left, and the side to the right.

The Hunchback Bell Is Novel Attractor

One of the novelties prepared on The Hunchback of Notre Dame is a large bell of papier mache about five feet tall. This carries a shield advertising Lon Chaney in his wonderful performance, and ties up with the use of the bell in newspaper cuts and other material.



A Universal Release

THE HUNCHBACK BELL

This bell is standing in the lobby of the Tivoli Theatre, Toronto, between a pair of display frames and a solid "book" with a heavy metal clasp, and it outranks either as an attention getter because it is more novel.

The Hunchback is not a play that should need much lobby work, but it does not hurt to smash at them from every angle, for the more widely sold the play the better the after effect created. The play will help a house beyond the immediate engagement.

Exploitation is the cocktail that whets the patron's appetite.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

UNDER The Red Robe being longer than the average film run here, the musical incidents were cut down to three in number, and were also shorter in time. The musical numbers embraced an orchestral presentation, a solo and a ballet prelude to the picture. The Topical Review filled out the show.

The Mark Strand Dance Orchestra, which has been enlarged to twelve pieces, did a turn on the presentation stage in three specially arranged melodies. The first was "Linger Awhile," in which two pianos were featured in addition to the xylophone played by Director Harry Breuer. The second was "The Bullfrog and the Coon," by a saxophone sextette from the orchestra, standing a la Brown Brothers formation. The third was "San," featuring the trumpet and slip-horn. As an encore "The World Is Waiting for the Sunrise" was played.

The set was an exterior veranda, with windows of the house to the right, and a tree center stage. All was backed up by a plush cycloramo. Light blue spots on the tree and back drop, while white box lamps shone behind the windows, made a night effect. Amber spots were on the musicians for the first number, and for the saxophone sextette everything was dimmed off and the six were flooded by a Mestrum 150 ampere from the booth. The third number went back to the first combination. No front lighting was used.

Tom Williams, baritone, appeared on the apron of the large stage in full dress, singing "Lovelight," by Goatley. He was under an amber spot from the booth. One of the booth Mestrums covered the stage with a deep blue flood, and the dome floods were light green and deep violet on the orchestra. Magenta x-rays, with blue foots on the large stage. Two entrance spots, light blue, crossed on the ceiling. Blue coves.

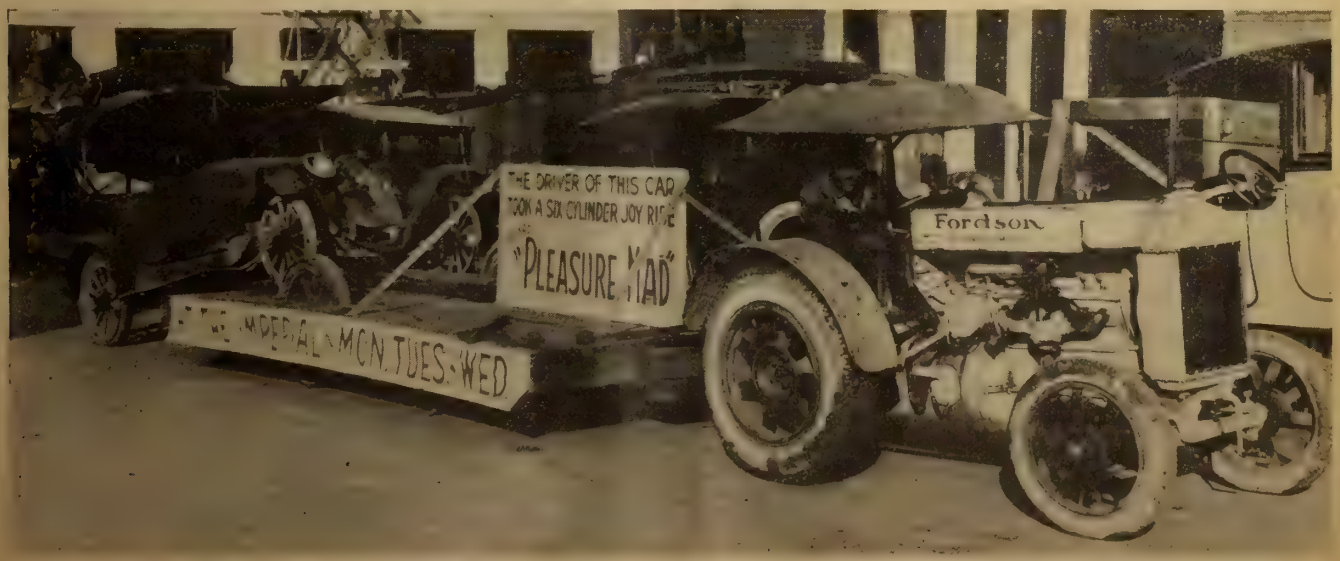
Two ballet incidents from Delibes' "Coppelia" employed the premier danseuse and six girls. The set was a country cottage with a sky cycloramo and foliage border. Set piece piazza with seat on each side, vine-woven. Dancers wore ballet dresses with overdresses of chiffon bordered with colored ribbons, and poppies in their hair. The premier danseuse made her entrance from inside the cottage, the other dancers from left exit. The front lighting was the same as used with the baritone with the exception that the dome flood of light green was dimmed out. Amber spots lighted the set and dancers, with straw spot on the premier danseuse.

Wrecked Automobile Helps Pleasure Mad

Although there is nothing in Pleasure Mad that deals with an automobile smash, a wrecked car was used in the preliminary campaign in San Francisco, and many managers have taken up the idea, the tie-up being that the driver of the bus was Pleasure Mad.

About the best handling of the idea was worked by the Imperial Theatre, Asheville, N. C., where a perambulator was formed of a tractor, a trailer and the crippled car with its front wheels resting on the rear of the trailer. The sign merely states that "The driver of this car took a six-cylinder joy ride. He was Pleasure Mad." The credit banner on the tractor suggests that it was borrowed from the Ford agent.

Most managers will find that the emergency car with a derrick which is maintained in most garages will suffice to drag the invalid car around town, but it certainly helps to go to a little more trouble and elaborate the stunt as was done in this instance. The extra care taken will suggest an extra big production. "Good enough" may be all right, but there is more money in "best possible." The extra work probably meant a very material addition to the ticket sales above what the simpler tow would have cost.



A Metro Release

THERE IS NO WRECKED AUTOMOBILE IN THE PICTURE, BUT THIS STUNT IS LIKED

The smashed car was first used for "Pleasure Mad" when they were introducing it in San Francisco, and a number of other managers have followed the original lead merely because it gives a striking perambulator and can be tied to the title. The Imperial Theatre, Asheville, N. C., devised about the best layout yet for this stunt, a tractor, a truck and the car itself.



A First National Release

YOUTH REALLY FLAMED IN THIS STORE WINDOW IN NEW ORLEANS

The Strand Theatre took a window showing and copies a poster suggestion to show a girl covered with chiffon flames. Two paintings, numerous stills and flapper hats completed the display, which helped to send business skyward plus.

Burned a Lady for Flaming Youth Show

A picture has to be pretty well known to get a window mostly to itself the week before Christmas, but good ideas won a milliner's window at the peak of the Christmas shopping in New Orleans.

The Strand had Flaming Youth and persuaded the store that the widely known title would get attention for the merchandise. A cutout was made suggestive of a nude figure standing atop the world, the title being placed on the circumference. The figure was partly concealed by a veil of flame colored chiffon kept fluttering by means of a concealed fan and lighted with a spot. Men and women alike stopped to see what it was, and they took in two oil paintings and a collection of stills. Then the men moved on but the women stayed to look at the hats, which were supposed to be models of those used in the production. The store made some good sales and the theatre receipts went up so high that the manager of the Strand wondered if he really were still in New Orleans.

Built Special Lobby for Pioneer Trails

Since the Blue Mouse, Tacoma, went to a full week, first run policy, J. W. Houck has been spreading himself on his lobby displays, and this setting for Pioneer Trails is one of his best.

In place of three sheets on the corner boards he used paintings to suggest blankets with gay borders and against each he placed four stills. The board was carried down into a teepe on which the title and billing were lettered.

There was a nicely built lantern for the centre of the lobby and above the corner boards were profiles painted to suggest war bonnets placed on circles also carrying the titles. There were two of these on each side and two over the box office, the latter being flat against the wall while the others stood out from the building. A pair of guns rested against a painting set before the box office railing and the door panels were painted to back up cutouts from the paper. The entire lobby was a blaze of color yet the display was wholly in keeping with the title.

Scrap Book Stunts Help in Pottsville

Leon J. Bamberger, of the home office of what used to be the Paramount Exploitation Department, grabbed his scrap books and dropped down to Pottsville, Pa., to help the Garden Theatre put over "Big Brother," with a bang.

His first step was to hitch the local paper to a newsboy and Boy Scout matinee the Saturday before the opening, permitting the Mayor to be the ostensible host, or perhaps it should be "persuading." Anyhow the invitations were in the name of Mayor Oren J. Bearstler, and the paper was the donor of three front page stories on the event.

Then Bam indited a personal letter to the Mayor in which he "mailed" in the shape of a three eights asking him to bring a theatre party to the New Year Eve performance, and the Mayor responded in a similar space telling that he would be glad to come as he understood that it was a play well worth while. Then he sent out personal letters on official stationery urging his brother Elks to be among those present, but forgetting to enclose passes. A lot of them were glad to buy tickets.

Bam further hooked a taxicab company into using a two sixes to advertise that they would give single tickets to all patrons of the cabs on New Years Eve. This advertisement ran for two days, and the company also used spare tire signs the entire week.

Outside of getting the publishers to send men down to push the plugger song that was about all the extra work Bam did, but it made a good start for the new year.

Quoted Physicians

Tod Browning, of the Olympic, New Haven, got a lot of reading notice on Black Oxen when he persuaded a newspaper man, who sometimes helps him with his publicity, to interview physicians on the gland operation. Ninety-eight per cent. of the physicians are either strongly for or against the idea of the Steinach treatment and are perfectly willing to get a little advertising by being quoted, since ethical considerations prevent their direct advertising.

It made an interesting symposium and the reporter had no difficulty in unloading the story onto the desired editor, who ran it as news, even though there were occasional references to Black Oxen and "a story shortly to be seen in a local picture theatre."

For the rest Tod plugged the book sale at a store around the corner, which had three hundred copies on consignment.



A Vitagraph Release

NOTE THE TEPEE TITLES FOR PIONEER TRAILS

These are the idea of J. W. Houck, of the Blue Mouse Theatre, Tacoma, who planned a number of novelties for the putting over of this Vitagraph special under the first run policy of the house. See also the lantern and the profiles above the three sheets.

Exceptional Frames Helped The Bad Man

One of the best selling features of the campaign of the Rivoli Theatre, Portland, Ore., on The Band Man was the frames. Manager Weider adopted the head of Blinn as a sort of trade mark and used this on every wall and floor frame in the lobby display, hooking up with a generous posting of the same head around town. It made an exceptionally striking display.



A First National Release

ONE OF THE FRAMES

With the exception of the corner boards these frames were shadow boxes of dark color, lined in gilt and with a plaid background in vivid colors. The stills were placed against this ground, cut into irregular shapes and outlined in gilt. Following the common western custom they were not pasted to the backing, but were set on blocks which held them an inch or so from the surface.

The heads were fastened to the front frame and a cord supported an ornamental card giving the star and title. It was a little thing, but it doubled the display value of this part of the sign. To each frame was also affixed a smaller card in the shape of a circle with a bar across the top from which depended a pair of tassels. On these circles were lettered some of the clever titles from the play, a different one on each card. These were taken from the press book.

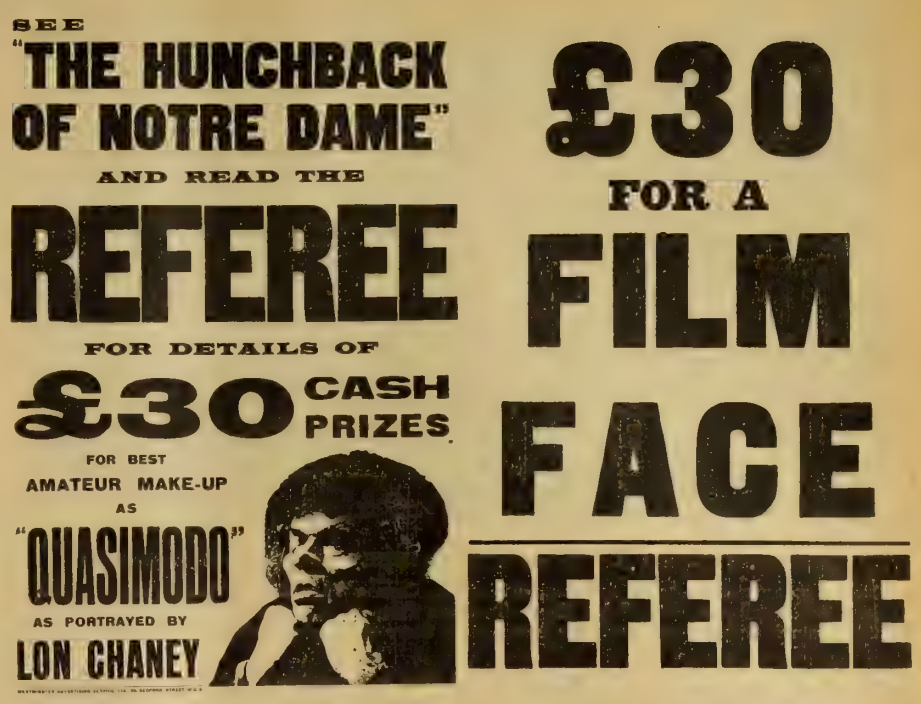
The photograph gives a good idea of the effect, but it would require color reproduction to show what this work really was. It put The Bad Man well up among the six best sellers. The smaller cut gives the detail



A First National Release

EMPHASIS THROUGH REPETITION HELPED THE RIVOLI, PORTLAND

That's Portland, Oregon, of course. Portland, Maine, doesn't exploit. All of the wall and floor frames were of uniform style and the repetition of the head was the chief selling point for a production that lends itself well to exploitation.



A Universal Release

ONE OF THE CONTESTS WHICH HELPED HUNCHBACK IN LONDON

The Referee was given £30 as prizes for the best imitation of the facial make-up as Lon Chaney in "The Hunchback of Notre Dame" and it gave much more than that in advertising for the picture which was then playing at the Empire. This is a new idea.

London Contest Is Happy Suggestion

Something new in contests comes from London, where the Universal exploitation gave the Referee money for prizes for the best facial make-up in reproduction of Lon Chaney as Quasimodo in The Hunchback of Notre Dame. It strikes us that it should be worth a great deal more than that to put on this make-up, but people will do a lot for thirty pounds and the stunt won a lot of attention for the engagement of this masterpiece at the Empire Theatre.

The illustrations show two of the contents bills which are carried by the London newsboys and repeated on the news stands and delivery wagons. Just the poster locations alone would be worth a great deal more than the value of the prize and whoever put this over did something well worth while.

Incidentally it opens up a new line of contest suggestion. There are many clever make-ups which can be utilized for similar contests, though Chaney's make-up in this play is something that will not be equaled for a long time to come.



A Universal Release.

HOW THE "LADY OF QUALITY" 24-SHEET WORKS AS A CUTOUT

This display was made on the marquise of the Cameo Theatre, on Forty-second street, just off Broadway, New York City. The high sides of the structure cut off a part of the picture, as you approach the house, but there is one on either side to offset this.

Producer-Composer Tied to His Metro

Victor Schertzinger, who produced "The Man Life Passed By," is the composer of a number of dances, and knowing this, Phil Gersdorf tied into the Examiner when the production was being exploited at Loew's State Theatre, Los Angeles.

The Examiner was pulling a dance tournament to decide the amateur champion of Southern California. The prize was $1,000 and contestants were coming in from all over that part of the State. Gersdorf offered the theatre for the staging of the finals and Schertzinger's Marcheta was decided upon as the official music. This got a number of newspaper stories, with pictures of the director, and the place was packed with those interested in the outcome of the contest.

Defied the Police

A masked pedestrian with a back sign reading merely with the title was used on the street in defiance of local ordinances, and a scene model of the prologue set, with special lighting effects was used for the lobby attractor.

Practically every vacant house carried a sign reading "Don't Be The Man Life Passed By. Own Your Own Home. See———." All the realtor had to do was to strip this one sheet with the address portion of his regular window sticker.

In Los Angeles he was decidedly not the man life passed by. Everyone came to cheer him up.

Gauze Drapes Help Give Depth to Lobby

Handicapped by a small and shallow lobby C. R. McGowan of the Strand Theatre, Nashville, working with his assistant, G. P. Banniza and helped by W. R. Arnold, of the First National exploitation, got a lobby that fitted the idea of Trilby.

Making a well painted banner his top line, he draped from there to the arch with lengths of gauze, bringing the side pieces down below the frame. This broke the perspective and took the emphasis from the shallowness of the space. He used a 24-sheet cutout for the centre with a six and a three on either side wall and a one sheet frame on one side and a double insert on the other.

It gave a very pretty effect save for a cutout from the one sheet which was put on the insert frame. Pretty in itself, it was stuck on the frame with no apparent reason. It looked as though he had it and having it was putting it where it did not belong. It would have been better over the box office and still better in some store window, extended into an annuoncement card.

Browning Has New Kid Matinee Idea

When Tod Browning, of the Olympic Theatre, New Haven, began a series of children's matinees on Saturday morning, he explained that he did it more for the advertising than for the little money these specially priced performances brought.

That was precisely how it was, but there were not lacking those who sneeringly suggested that the dimes were his first consideration. That got Browning's goat, so he turned these shows over to the American Legion Post with the understanding that the money was to be used for a Christmas party to poor children.

The Legion took the trusteeship and the party was given the week Tod played Boy o' Mine, and he showed that to one of the most appreciative audiences of the year. Each child was given candy and a toy and had a wonderful time.

And not only that, but it built up the paid business on the picture and helped sell Jealous Fools later, because Ben Alexander appears in that production. It was practical all-around charity.



A First National Release

DRAPING THIS LOBBY HELPED TO GAIN DEPTH.

It is the Strand Theatre, Nashville, and by the use of a few short lengths of gauze the shallow lobby was given a suggestion of spaciousness that helped the picture. This is a nice layout except for the cutout over the double insert frame.

Girls Were Winners of Coogan Contest

It is pulling it lowdown to tell that the winners of a Jackie Coogan contest were girls, but that is what happened at the Strand Theatre, Truro, Nova Scotia, when Jean Dewar and Margaret Lewis won the prizes from eight boys and two other girls.

A. A. Fielding, the manager, made the newspaper men and the advance man for a repertoire show the judges, and they made a fair decision, but it surely is tough on Jackie. It stole half a column on the front page, and Mr. Fielding backed this up with a parade.

The parade included a dozen boy clowns, a rube band and a den of ferocious stuffed bears, or at least they were ferocious when they were alive. In view of the fact that they had been dead a long time, Mr. Fielding felt it safe to make the bars of their cage "half round" moulding, which is cheaper than the usual dowel, and more easily obtained, since any saw mill or lumber dealer carries it in stock. Painted black it looked enough like iron to give a feeling of security to the spectators.

The rest of the cage was made of compo board, the two sides cut alike and then painted. It's a rather poor photograph, but you can get the idea.



A First National Release

THIS "CIRCUS DAYS" FLOAT WAS HOME OF BEARS

They were merely stuffed animals so it was all right to make the bars of half round moulding. The rest was canvas. Designed by A. A. Fielding, of the Strand Theatre, Truro, N. S., for Jackie Coogan exploitation with a contest which was won by girls.

Made Broncho Buck with Simple Rig

Some time ago we showed a bucking broncho photograph, but this photograph of a somewhat similar rig by Hugh G. Martin, of the American Theatre, Columbus, Ga., gives a better idea of the simple mechanism.

A small motor is fastened to a box so that the pulley extends over the edge. This is connected with a home-made wooden pulley with a peg near its circumference to which is attached a rod which rises and falls as the wheel revolves. The other end of this rod is fastened to the hind hoofs of a cutout of Hoot Gibson astride a broncho. This cutout, stiffened with compo board, is loosely bolted to an upright at the rear.

As the lower pulley is several times the diameter of the motor wheel this cuts down the speed until the bucking resembles the well-known storm at sea effect favored by the best of the untamed western nags.

It is simply made, but it kicks a lot of extra coin into the box office, at least it did on The Ramblin Kid.

Found Another Norma

When Sid Lawrence, of the Regent Theatre, Grand Rapids, staged a resemblance contest for Norma Talmadge's double, only twenty-five girls came forward with the idea that they looked like the star, but it gave the Herald a lot to talk about, and they discovered a girl who looked more like her than her sisters.

The contest was ostensibly conducted by the paper and there was not a single mention of Ashes of Vengeance until the blow-off, when the Herald announced that the winner would be the guest of the Regent management and would receive the prize on the stage of that theatre during the showing of Norma's greatest achievement. Even then it looked like a last moment thought, but it drew so many persons to this performance alone that the pearls showed a profit and there was velvet on the extra business for the remainder of the week.

Sometimes it pays to let the paper take all the credit, while you get the ticket money.



A Universal Release.

A MOTORIZED BRONCHO FOR HOOT GIBSON'S ENJOYMENT

The cutout is pivoted on an upright and operated by a motor driven pulley with a rod to the hind hoofs of the horse Hoot rides in the "Ramblin' Kid." The display was built by Hugh G. Martin, American Theatre, Columbus, Ga.

Pennant Spellers

Replacing the cutout title letters with pennants each bearing one of the letters of Ashes of Vengeance was the chief appeal of H. B. Clarke, of the Garing Theatre, Greenville, S. C. He backed this up with large profile fleur des lys under the banner, with compo board knights guarding a picture of Miss Talmadge and Conway Tearle.

The drawing was rather stiff, but it served to give emphasis to the fact that this was a better picture and to put over Miss Talmadge, who in her turn packed the house for a record business. Then Clarke sent the knights and the lilies to the store room to await their next call.

Dated the Town

Reading, Pa., is a brisk little city with a taste for jazz, so Joel Levy, of the Capitol Theatre, made a nice increase in business on The Wanters with date cards.

He put out a stylish looking girl who was provided with slips, ostensibly the personal card of Marie Prevost. In one corner was written: "I am a Wanter. Meet me at the Capitol Theatre." On alternate days another girl handed out heralds in the form of blotters. Between them they managed to get a lot of extra business for the house.

Make one new patron a day.

Finds a Follow-up for Classified Ad.

Generally the classified advertisement is that and nothing more. It may put over the title, but it bears little relation to the rest of the advertising. Milt D. Crandall, of the Rowland and Clark theatres, Pittsburgh, has found a way to beat this.

He inserted a headed want ad for a man who did not expect to live more than a week to become a temporary husband. He did not expect any replies, but they got several hundred letters, some telegrams and six applications in person.



A First National Release

CRANDALL'S FOLLOW-UP

This gives a strong local touch to the theatre's regular advertising and at the same time increases the effect of the classified work. The display advertisement becomes something of greater interest and those who read the classified appeal will remember it again and at the same time be sold on the story. Milt does not add that he took the letters over to the newspaper to rib them up on a story, but probably he did.



A First National Release

A CAPITAL LOBBY DRESS FROM THE HAMILTON, LANCASTER, PA.

Dulcy was the New Year's attraction, which explains the Christmas tree hangover. The high point is the miniature stage on which a cutout of Constance Talmadge is shown. The idea is not new, but it is clever, and this is about as nice as we have seen.

Built Up a Banner with Paper Lantern

Japanese lanterns served to give a touch of beauty to the lobby of the Liberty Theatre, Seattle, for the showing of Thundergate. The artist did some capital work on the painting, supplementing the brush with cuts from the lithographs. The title showed in the central panel with the billing on the left and the cast on the right.

The lanterns not only edged the under side of the marquise, but they were carried into the shallow lobby and the box office was masked with a screen painted to match the general design of the banner, with panel screens on the side walls. There were too many persons standing around the lobby to permit this detail to be properly shown.

Leroy V. Johnson has been turning out some unusual work for this house, but nothing he had done has been better than this display, which, of course, lends itself extraordinarily well to colorful treatment. The display was not particularly expensive.



A First National Release

JAPANESE LANTERNS SUPPLEMENTED THE THUNDERGATE BANNER

The banner used by the Liberty Theatre, Seattle, was of characteristic design and in the bright colors of the orient. Paper lanterns of unusual design supplemented the display and made the under side of the marquise doubly attractive.

Mayor Sold Columbus Through Proclamation

Instead of trusting to the interest of educators to put over the historical series made by the Yale University Press and distributed by Pathe, the Jensen & Von Herberg interests in Seattle got the Mayor to issue a proclamation calling on all patriotic citizens to see the first picture of the series "for all will be inspired not only by the accuracy, beauty and unusual entertainment value of Columbus, but will reflect upon the early history of the country and the causes which have developed it and brought it to its present foremost position."

For the school angle a poster contest was decided upon with classes for grammar grades, high school and college students. All posters had to be original treatments of some phase of the history of Columbus. The size was required to be 22 by 28, and any medium desired could be used.

The art organizations as well as the Parent-Teacher' Association got behind the idea for a drive which produced a number of really good studies which were employed for lobby decoration and window work.

Likes Broadcasting

At the suggestion of Jean Belasco, a Universal promotion man, the Liberty Theatre, Kansas City, arranged to broadcast its program. Now Manager Balsley would not be without it. He worked it first on his program for The Acquittal and followed on The Darling of New York.

The radio company reported that several hundred telephone calls were received and many more postcards from listeners-in from all over that section, while there were other hundreds who came into the store for apparatus and mentioned the stunt.

In this connection it might be well to remember that Rothapfel figures that broadcasting the program of the Capitol Theatre, New York, is worth about $5,000 a week to the house.

Condensed Hook-up Sold by a Sample

Alex. A. Macdonald, of Acker's Theatres, Halifax, N. S., sends in his campaign on Why Worry at the Orpheus, which includes a condensation of the co-operative page idea. His first experiment on this line is a four eight and a halfs with the panels written to get laughs or interest. It was run several days before the opening. It is probable that this got more reader interest than the best

BUSINESS IS BETTER WHY WORRY?	PORTLAND GETS MOST OF CANADA'S GRAIN WHY WORRY?	OUT OF A JOB WHY WORRY? TRY THE MAIL WANT ADS	BLACK IS NOW ELECTED WHY WORRY?
$2,000,000.00 IN TAXES UNCOLLECTED WHY WORRY?	OPENING Monday, December 24 HAROLD LLOYD In His Latest Six Reel Comedy		THE ORPHEUS SHOWS THE BEST PICTURES WHY WORRY?
CHRISTMAS COMING WHY WORRY?	"WHY WORRY" Tinkling, Tantalizing, Fast, Furious; Funny Farce ---- A JOLLY JOY RIDE		ALL THE YOUNG PEOPLE ARE LEAVING HALIFAX WHY WORRY?
FREE THEATRE TICKETS WHO'S WHO CONTEST WHY WORRY?	THE EVENING MAIL DEMANDS HYDRO BENEFITS FOR CITIZENS WHY WORRY?	PRICE OF COAL ADVANCES WHY WORRY?	REDMOND DEFEATED WHY WORRY?

A Pathe Release

THE STARTING GUN

straight could possibly have gained. People who would pass over any display announcement are caught and held by such statements as that business is better or that Portland gets most of Canada's grain trade. There is also a throw to a recent election in one statement to the effect that "Black is elected" and another announcing the defeat of Redmond, both ending with "Why worry?" This cements the title to the reader's memorizing apparatus as even pictures could

WHY WORRY? About Christmas Next Years Coming	No Xmas Present for the WIFE WHY WORRY? See JENSEN & MILLS	No Where To Go WHY WORRY? There is a Different Picture Every Day At The ORPHEUS	No Elevator For Halifax WHY WORRY? There Is Plenty In Portland	You Missed Alf's Button WHY WORRY? See Harold Lloyd
No Present For DAD WHY WORRY? See WINTERS Display	FRIDAY DECEMBER 21 Opening Monday, Dec. 24 Harold Lloyd In "Why Worry" ORPHEUS :: Of Course ::			No Present For MOTHER WHY WORRY? Get a Nice Rocking Chair From N. S. FURNISHING
Lost Your WATCH WHY WORRY? A Mail Want Ad Will Find It				COLD WHY WORRY? Try Cunard's COAL
Four Cars Taken Off The Main Line WHY WORRY? Walking Is Good Also Healthy				Dartmouth Gets a $1,000,000.00 PIER WHY WORRY?
WHY WORRY? See The Doom Of Gloom Orpheus, Monday	Out Of a Job WHY WORRY? Try The Mail Want Ads	Lonesome WHY WORRY? Meet The Girls At The STRAND	The Price Of Turkey Jumps WHY WORRY? Try Roast Pork	WHY WORRY? Let Lloyd Tickle Away Your Troubles

A Pathe Release

WITH THE MERCHANTS

not. Apparently it got enough attention to create a merchant demand, for a five elevens were used two days later, planned along the same lines but with half a dozen merchant mentions in the boxes, mixed with the same style of attractor as before. This is a hook-up page in miniature and offers a good suggestion to managers who are unable to persuade their own merchants to come in. Almost any store will pay a dollar or two for a small box where it might not be willing to invest larger sums in an eighth page for a straight single or double page combination. Having been interested in the small investment, they may see the value of taking larger spaces on some later title. This is clever selling by sample and should commend itself to those who have trouble in getting their own town interested. The following day Mr. Macdonald took an entire page for his own use, following the same make-up, but with a change of copy and with a cut in the central space. This on the Saturday before the Monday opening. He writes that the worrying was done by the patrons when they came late and saw how slim were their chances of getting in. The management did not worry, but wore a typical Lloyd grin. A Santa Claus cut and Christmas greeting replaced the Lloyd cut for the opening day, and this full page was the first to discard the comedy box idea. There was a smaller space taken the twenty-sixth to announce the holding of the picture for an additional day. It was a simple but very decidedly effective campaign, and Why Worry is by no means the only title to which this idea may be applied. It need not even be held to a comedy, though the jazz style works best for a comedy offering. Mr. Macdonald makes his debut in this department with a strong contribution. We hope he comes in often. He writes that he sent two other campaigns under separate cover, but they did not reach us. He also writes that he has been a reader of Moving Picture World for seventeen years, though until the last couple of years his interest was more in F. H. Richardson's department, since he is a graduate from the projection room.

Another Pretty Ad for Cosmopolitan

This half page for the Cosmopolitan Theatre, New York, for The Great White Way, is almost of course, from the Evening Journal. With the combined art forces of Cosmopolitan and the Hearst newspapers to draw from, it will be noted that the announcement, save for the signature and title, is all type. It would have been possible to produce a display in hand lettering that would have been a very pretty thing, but the big idea was to advertise the picture rather than the art staff, and the result is a very pretty type layout in which the small lines are doubled up to make easier reading and the entire planning of the type display makes for neatness, order and legibility. Few advertising displays conform as closely to the rules for good typesetting, and this might well serve as a model. It might seem that there was an excess of cut, but we take it that space bills are negligible even at $1.50 a line, when the money goes out one pocket into another and the cut helps, though so much is not really necessary to gain the full display. It does not infringe upon the space needed for the type display and it assuredly does help the appearance of the space, which is given greater attraction though perhaps no greater selling power. There are three quotations from other newspapers, but they are so well selected that the usual objection to quoted criticism does not hold. They might as well be selling lines written by the management, and they will have that effect with those who no longer follow critical comment closely. The cut will probably mud up in the reproduction, since the screen is already too fine, but you can get the typographical excellences, and that is the reason for this reproduction. It is a study in fine craftsmanship. Show it to your local compositors.

Delightful Display Comes from Canada

This four nines from the Capitol Theatre, Peterboro, Ont., is something more than a pretty typographical layout — though it would be noteworthy on this score alone. It is a strongly selling advertisement in which the copy has been prepared with care. It is the work of J. B. Kennedy, who offers the opinion that "it is somewhat different from the usual runs of ads shown in Moving Picture World as it possesses considerably more white space." It has a great deal more than white space to commend it, though the space arrangement is singularly good. It has individuality, charm and conviction. It is not merely a set of phrases in type skillfully disposed to make an orderly and sightly arrangement. It is going to leave you with the impression that you will lose a real entertainment if you fail to see the picture



A Goldwyn-Cosmopolitan Release

A SPLENDID STUDY IN TYPOGRAPHICAL DISPLAY

on one of the three days of its showing. It is written in terms of warm praise, and yet it does not sound extravagant or boastful, but rather it is the tribute of a purveyor of amusement to an artist he cannot help but admire. In the typographical display it is about all that an advertisement can be, but the physical appearance is but the mechanical support to the well turned phrases. Mr. Kennedy has produced a display that will



A United Artists Release

A MODEL DISPLAY

rank well up with the best work done on this picture anywhere, and we don't blame him for feeling modestly proud of his achievement. Working with only one cut, he has produced a really artistic appeal and it is going to require a lot of beating. The Capitol is one of the Paramount Canadian string. Were it in the Home Office section we feel certain that Mr. Kennedy would be custodian of Harold B. Franklin's trophy cup for at least one month, and perhaps longer. It is seldom that we have the pleasure of reproducing so harmonious an advertising display and when it is realized that it is done with a stock cut, the wonder becomes the greater, though United Artists gives excellent cut service in connection with its releases.

Makes Golden West the Covered Wagon

Reviving The Girl of the Golden West, the Knickerbocker Theatre, Nashville, Tenn., lets it ride on the fact that Kerrigan, who is the lead, was also star of The Covered Wagon. Dewey Mousson, the manager, uses the personal guarantee for an appeal, and disposes the rest of his argument very nicely in a series of type paragraphs over to the right. The exact ethics of trading upon the reputation of another success is open to debate. Here there is no effort made to create the suggestion that this is The Covered Wagon, though there is a prairie schooner in the drawing, more prominently featured than it is in the play, but there is capital made of the newer play though no deception is attempted as has been the case in some instances. Discarding ethics and studying the advertising display, which is more the province of this department, we like the clean cut type, but think that the lettering of the titles might have been bettered. In an effort to gain emphasis the main letters have been edged with a light line suggestive of a snow effect. This is supposed to give prominence, but does not seem to have achieved this effect, though it may look better in the reduction than it does in the original. The drawing is capitally done, with the chief value found in the black mass at the bottom, which has been worked in to give strength to the lighter work above. The circle is made a part of the drawing through the suggestion of the sun, though a rayed sun is generally symbolical of the rising sun of the east rather than the setting western sun. The rays help the design, but they hurt the display value of the lettering. A bare white would have made the star and title stand out with far greater strength. The halftones are the weak points in this design, but the halftones are of slight importance. This is an eight elevens, which is considerable space, but it helps to convey the suggestion of bigness.

Peggy Personalities

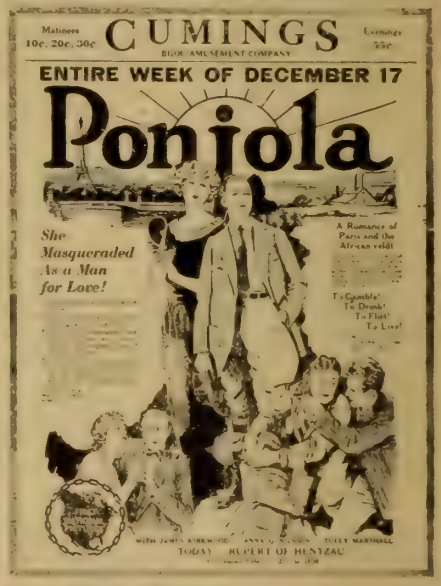
The Baby Peggy resemblance contest was the way Eddie Collins put over The Darling of New York at the Capitol Theatre, Houston, Texas.

For two weeks Eddie had the Chronicle tied to a contest for which he supplied the modest prizes, glory being the real incentive.

Any fond mother could send in her little girl's picture. If the child resembled Peggy, the paper printed the picture. The most striking resemblances won prizes, but every mother bought copies of the Chronicle to mail to friends and relatives all over the state. Naturally the newspaper used as many cuts as it honestly could, and the more they used, the better Eddie liked it. Nice for both of them.

Ample Illustration Sells Ponjola Well

Where space is not counted by lines but by cheap inches, this four column plan book cut on Ponjola is excellent. The same thing has been as well done in some of the smaller measures, but there is a demand for large cuts from the small towns, where space bills are not terrifying, and the artist has worked out a nice design, having plenty of room to bring in some of the dramatic incidents as well as the two phases of the character played by Miss Nilsson. This is a four twelves from the Cummings Theatre, Fitchburg, Mass., and it shows a good handling



A First National Release

HAS PLENTY OF ROOM

of a cut plus lifted lines. It is interesting to note how the big selling lines in bold face are followed by smaller type talk which does not interfere with the display, yet which supplements the big lines for those who want to know more about it. In a larger town it might be well to trust to the big type lines alone, but in the small places they have more time for reading, and it is profitable to give them more to read.

Would you buy some national brands if you saw them advertised the flamboyant way you advertise your pictures? Wouldn't you think that the claims made were flamboyant lies? Then why do you?



A First National Release

A PRETTY DISPLAY HELD DOWN BY THE RAY LINES

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Marriage Circle"

Lubitsch Special for Warners Is Amusing, Brilliantly Directed and Superbly Acted Domestic Comedy

Reviewed by C. S. Sewell

In his second American-made picture, "The Marriage Circle," for Warner Brothers, Ernst Lubitsch, the famous European director, has not only again demonstrated his genius but his versatility as well. He has shown he is as much at home with an intimate domestic story as with the spectacular and heavily dramatic and produced a comedy on unconventional lines that is brilliant and sparkling.

With a technique as revolutionary as Chaplin's in "A Woman of Paris" and resembling it in its subtlety, he has handled a rather daring and sensational theme with simplicity and directness; concentration of action, incident and even sets being always evident. For instance, he confines his scenes to the particular portion of the set in which the action occurs, puts over his points with a minimum of footage, having his characters portray whole situations in a gesture, a look and even by absolute inaction at times. It is an excellent example of finely handled pantomime; there is a minimum of subtitles, but few are needed, for the situations are so deftly handled as to render them unnecessary.

Lubitsch has taken a domestic entanglement involving an intimate circle of friends in Vienna, wherein a flirtatious wife whose husband has tired of her uses all her feminine wiles to win over the happily married husband of her best friend. With possibilities for handling both as a problem play and a melodrama, he has kept the comedy element always uppermost and in situations which threaten to be melodramatic he deftly turns the scale, as when the heroine feigns an attempt at suicide the disgust of the hero is shown when he finds the pistol was not loaded, and the heroine after he leaves calmly manicures her fingers.

So different is this picture that its box-office appeal is difficult to gauge. With its distinctly continental flavor and atmosphere and with the code which surrounds married couples weighing lightly on the conscience of several of the characters, although there is no great moral transgression, the theme is snappy and skims on thin ice and will not appeal to the conventional minded, its subtlety and wit may also be over the heads of certain classes of patrons. To those who can appreciate its humor, cleverness and masterly direction it will prove a delight, but many may feel that the picture can stand cutting to less than its present 8,300 feet.

By no means the least of Mr. Lubitsch's accomplishments is his superb handling of his players. Adolphe Menjou equals his performance in "A Woman of Paris," Monte Blue and Marie Prevost in the leading roles and Florence Vidor and Creighton Hale as well measure up to the same standard in characterizations quite different from their usual types. Mr. Lubitsch has brought out to the utmost the abilities of his players and one can well imagine director and cast as thoroughly enjoying the situations while they were being filmed, so natural and spontaneous seems the acting.

Cast

Charlotte Braun.....Florence Vidor
Dr. Franz Braun.....Monte Blue
Mizzi Stock.....Marie Prevost
Dr. Gustav Mueller.....Creighton Hale
Prof. Josef Stock.....Adolphe Menjou
Detective .....Harry Myers

Story by Lothar Schmidt.
Directed by Ernst Lubitsch.
Length, 8,300 feet.

Story

Married life is beginning to be boresome to Prof. Stock and when his flirtatious wife Mizzi sets out to win Franz Braun, the husband of her best friend, Charlotte, the professor welcomes the possibility of a divorce. Franz loves his wife and despite Mizzi's wiles he never entirely succumbs to her blandishments even though she cleverly diverts his wife's jealousy to another woman, leaving the road clear to herself. The situation is complicated by the fact that Franz's wife is greatly admired by his partner, Dr. Mueller, who, though not encouraged, loses no opportunity to press his suit. Out of this entanglement Franz finally comes clear and regains his wife's confidence, while Mizzi and Dr. Mueller turn their attention to each other, with Prof. Stock still without his divorce.

"Jack o' Clubs"

Herbert Rawlinson Stars in Appealing Universal Production

Reviewed by Sumner Smith

Everybody who holds Old Erin in tender regard, and many whose ancestry does not date back to that isle, will find the Universal picture, "Jack o' Clubs," starring Herbert Rawlinson, good, appealing entertainment. While a couple of the minor situations tax the credulity, there is much in the picture to commend it. For one thing, at all times it moves along smoothly, telling its story simply but effectively.

Rawlinson as the cop who cleaned out a tough district and won the heart of a cabaret girl is a buoyant, likeable character, and in the fight scenes in a regulation ring, with which the picture closes, he gets over the impression of terrific combat and aids the picture in ending with a distinct punch. Ruth Dwyer as the cabaret girl is an appealing heroine, and Eddie Gribbon an effective, though always melodramatic, villain.

The picture is thoroughly Irish, even the subtitles being couched in the familiar brogue. While plainly melodramatic, it nevertheless develops a good quota of laughs, one of the best being where the referee of the fight in the ring—there are several good rough-and-tumble fights—alternates the count over the combatants, as both are on the floor.

Cast

John Francis Foley.....Herbert Rawlinson
Tillie Miller.....Ruth Dwyer
Spike Kennedy.....Eddie Gribbon
Queenie Hatch.....Edith Ralston
Capt. Dennis Malloy.....Joseph Girard
Mrs. Miller.....Florence D. Lee
Toto.....Johnny Fox, Jr.
Otto .....Noel Stewart

Adapted by Rex Taylor from Gerald Beaumont's story.
Directed by Robert F. Hill.
Photographed by William Thornley.
Length, 4,717 feet.

Story

Patrolman Foley has the respect of the East Side until one day, in a fight with a gang, Tillie Miller, a cabaret singer with whom he has fallen in love, is struck on the head and taken to the hospital apparently dying. Foley believes that his club knocked the girl down in the mixup and loses his nerve, so that the gangsters fear him no longer. Learning that Spike Kennedy's blackjack was responsible, he fights the girl's former sweetheart in the ring and wins after a terrific combat, with the girl cheering him on.

"When a Man's a Man"

First National Production of Popular Harold Bell Wright Novel Looks Like Big Box Office Bet

Reviewed by C. S. Sewell

First National is offering an adaptation of one of Harold Bell Wright's very widely read novels, "When a Man's a Man." It is a western with a theme that will appeal to the average audience, dealing with a wealthy idler who at the behest of the girl he loves goes west, becomes a cow-puncher and makes a real man of himself. It looks like an unusually good bet for the average theatre.

An unusual angle has been introduced in having the girl marry another chap, but the hero finds solace in bringing about the happy culmination of the romance of a newfound friend and in providing an opportunity for a brow-beaten boy. While this will probably prove disappointing to some, the picture is filled with sure-fire situations. In addition to its other points of appeal, the tremendous popularity of the author's books will exert a strong patronage pulling power.

This picture has been well directed by Edward F. Cline, whose experience in handling comedy situations stands him in good stead. He has introduced a number of laughs in the scenes where the hero tries to ride a horse and do other western stunts and in a

FEATURES REVIEWED IN THIS ISSUE

Fool's Awakening, The (Metro)
Jack o' Clubs (Universal)
Marriage Circle, The (Warner Brothers)
Restless Wives (C. C. Burr)
Shadow of the East, The (Fox)
Stranger, The (Paramount)
Week-End Husbands (F. B. O.)
When a Man's a Man (First National)

situation involving a dude professor from the east.

Coupled with these laugh getting scenes are excellent riding sequences and a lot of familiar material such as the hero being mistaken for a cattle rustler and being saved from lynching in the nick of time. There are a lot of other situations that have already proved their strong audience appeal.

The pulling power of this picture was demonstrated when the writer saw it in a suburban house on a rainy night, as the lobby was filled at the beginning of the second night show.

Cast

Lawrence Knight "Patches"....John Bowers
Helen Wakefield....Marguerite De La Motte
Phil Acton.....Robert W. Frazer
Kitty Reid.....June Marlowe
The Dean.....Forrest Robinson
Stella .....Elizabeth Rhodes
Nick Cambert.....Fred Stanton
Yavapai Joe.....George Hackathorn
Stanley Manning.....Edward Hearne
Little Billy.....Johnny Fox, Jr.
Prof. Parkhill.....Arthur Hoyt
Curley Elson.....Ray Thompson
Jim Reid.....Charles Mailes

Based on Harold Bell Wright's novel.
Directed by Edward F. Cline.
Length, 6,910 feet.

Story

Lawrence Knight, a wealthy idler, goes to Arizona when his girl chides him for doing nothing and suggests that he ought to make a real man of himself. He gets employment on a ranch and although he has a hard time in unfamiliar surroundings succeeds in finally becoming a first-class ranchman. In doing this, he is mistaken for a member of a gang of cattle rustlers and comes very near being executed. In the meantime his girl, who has married another chap, comes west and though disappointed, he has the satisfaction of having her say that at last he is a real man, after he has brought the cattle rustlers to justice, saved a new found friend from death and aided him in his romance and provided an opportunity for a brow-beaten boy to make something of himself.

"Restless Wives"

Entertaining Treatment of a Domestic Situation in This Production Offered by C. C. Burr

Reviewed by Tom Waller

In "Restless Wives" C. C. Burr presents in a plausible and entertaining manner a familiar problem that will be timely in many households. The story deals with the known situation of a wealthy home wherein business has such a hold on the husband that he unintentionally neglects his wife, a woman brimming with life and desirous for his love.

Doris Kenyon as the young wife gives a particularly fine performance, portraying this rather difficult role with laudatory naturalness. Her facial expressions in the tense situations are excellent and rivet the attention of the spectator. James Rennie as the husband gives an equally good execution in a role that could easily be overacted. Montagu Love, Burr McIntosh, Edmund Breese and Naomi Childers also do splendid work under the direction of Gregory La Cava.

This production has many exploitation angles. The title supplies a splash of expectancy which is well fulfilled by the story. The star displays many beautiful gowns and jewels. There is a snappy cabaret scene with peppy dancers, where the first break in the domestic tranquillity comes when the absent minded husband, entertaining a male friend, meets his wife, escorted by one of her early admirers. This provides a big sensation. Then there are others, including the climax in which the husband kidnaps his wife after knocking out the admirer and takes her to his lodge in the mountains. While leaning over her he is shot by a drunken servant and in falling sets fire to the cottage. He manages to cut the rope that binds her and she rescues him, which leads to a reconciliation. The fire scene is especially thrilling.

Cast

Polly Benson.....Doris Kenyon
James Benson.....James Rennie
Hugo Cady.....Montagu Love
Hobart Richards.....Edmund Breese
Pelham Morrison.....Burr McIntosh
Curtis Wilbur.....Colt Albertson
Mrs. Drake.....Naomi Childers

Story by Izola Forrester.
Directed by Gregory La Cava.
Length, six reels.

Story

James Benson forgets his wedding anniversary because of a late business engagement. His wife accepts the invitation of an admirer, Curtis Wilbur, to a cabaret. There she snubs her husband, who is with his business associate. This is the first rift in their domestic affairs. The wife, Polly Benson, goes to live with her father, Pelham Morrison. He becomes a bankrupt and she is forced to dispose of her jewels. Benson kidnaps her while in the society of Wilbur, taking her to his lodge. While making overtures to her he is shot by the suspecting husband of one of his servants. Falling, he turns over the kerosene lamp which sets the cottage afire. Polly drags him to safety and they are reunited.

"The Stranger"

Intensely Dramatic and Unexpected Climax Marks Paramount Adaptation of Story by Galsworthy

Reviewed by C. S. Sewell

We doubt if there has ever been presented on the screen a more intensely dramatic and unexpected climax than occurs in the Paramount production, "The Stranger." Here is a picture with a powerful story which should hold the attention of any audience tensely, building up logically to a situation which through sheer dramatic strength fairly sweeps you off your feet in the intensity of emotion at its unexpected denouement.

John Galsworthy, one of England's most distinguished authors and playwrights, from whose story, "The First and the Last," this picture is adapted, has provided a theme that is out of the ordinary, and it has been given an excellent production by Joseph Henabery, retaining the force of the original story.

With the exception of a man of wealth who selfishly puts political ambition above all considerations of humanity, all of the characters belong to the other end of the social scale. There is the wealthy man's brother who has made a failure of life, a girl who is the victim of poverty and deception and is down and out, a convict who is a thorough scoundrel, and "The Stranger," a friendless derelict, willing to sacrifice his life to bring happiness to the girl who has been kind to him.

Despite the sordidness of the characters and the atmosphere, the story is not morbid. It is a drama with a masterful insight into psychology and life in which the unpleasant side is painted in broad strokes with the characters and their carefully laid plans buffeted about by an overpowering fate like chaff before a whirlwind.

The mood of the picture is earnest and serious and although it is lightened by a pretty romance bringing about the regeneration of the lovers, there is no attempt at comedy. There is a gruesome note in the climax where the innocent old man stands in the shadow of the scaffold willing to pay the extreme penalty, and a big tug at the heartstrings when he collapses and drops dead just as the confession comes that would free him. There is a jarring note in the inference that the scheming politician will profit by this death in obtaining the honors which the truth might have kept from him.

The acting of the entire cast is superior. Betty Compson does some of the best work of her career as the girl, Richard Dix is well cast as the hero, Lewis Stone is effective in the unsympathetic role of the wealthy man and Tully Marshall's portrayal of the title role is one of the finest pieces of character work and sincere, effective acting ever seen on the screen.

While "The Stranger" is not a picture that will appeal to those who seek solely to be amused, it will exert a tremendous appeal to those who are impressed by intense and virile drama, and with the majority of audiences it should prove a big box-office bet.

Cast

Peggy Bowlin.....Betty Compson
Larry Darrant.....Richard Dix
Keith Darrant.....Lewis Stone
The Stranger.....Tully Marshall
Walenn .....Robert Schable
Maizie Darrant.....Mary Jane Irving
Jackal .....Frank Nelson
Landlady .....Marion Skinner

Based on story, "The First and the Last," by John Galsworthy.
Scenario by Edfrid Bingham.
Directed by Joseph Henabery.
Length, 6,660 feet.

Story

Just as Keith Darrant, a high-class Englishman, has a chance for political honors, his ne'er-do-well brother Larry appears on the scene. Larry makes the acquaintance of a girl who is down and out, and a strong friendship begins. After a time Larry installs the girl in a better neighborhood and just as they are preparing to marry and leave England, a convict blames her for his having to go to jail, returns, and in a fight Larry accidentally kills him. "The Stranger," an outcast working in the saloon which the girl frequented, is arrested for the murder and refuses to say anything, fearing it will injure the girl's new found happiness. The stranger is convicted and as he is ready to pay the supreme penalty on the scaffold Larry convinces Keith he must throw all considerations to the winds and save the old man. Just as they arrive on the scene, the thought of freedom is too much for the stranger. He collapses and dies, so the truth remains forever hidden and the happiness of the girl who has been kind to him is assured.

"The Shadow of the East"

Strong Note of Oriental Mysticism in Fox Story of India and the Desert by Author of "The Sheik"

Reviewed by C. S. Sewell

E. M. Hull, who wrote "The Sheik," which proved to be such a big box-office success that it started a vogue for pictures of that type, is also the author of the Fox production, "The Shadow of the East." There is a sheik in this picture in a prominent but not the leading role. For most of the footage he differs from the usual screen type for he is shown not as the overwhelming lover but as a polished gentleman who ceases his attempt to win the girl when he finds she loves the hero, who is his intimate friend. Only in one scene does his desert nature get the best of him and he attempts to play his friend false and force his attentions on the girl; even then his better nature asserts itself.

The story concerns an Englishman in India who after being married to a native girl finds that he still loves an English girl. The jealousy of his native wife finally leads her to take her own life. Here is where the significance of the title comes in, for

by the oriental magic of his native valet, who has at his command the mystic powers ascribed to the Hindu and who can see what is going on miles away, the Englishman is made to feel remorse for his wife's death to such an extent that he holds off marrying the girl he loves, and finally when he does marry her, the valet through his power is able to cause him to leave his wife and go into the desert. The death of the valet removes this "shadow of the East," bringing about the happy ending.

While introducing opportunities for dramatic situations, the wonderful occult powers of the valet are unconvincing and as the whole story depends on this, its hold on the spectator is weakened, it will not appeal to those who demand that the situations at least be built on probability. It also is asking a lot of the spectator to believe that the Englishman would be so true to the memory of his dead wife of an alien race as to wreck his own life and the happiness of the woman he loves. For those who can overlook these situations, the story contains many elements of interest; it is a colorful production, moves along at an agreeable pace, contains some good desert scenes with fine riding, and there are interesting views of East Indian life. George Archainbaud has given the story a good production, the cast is composed of well known players and there is an unmistakable glamour in the wierd oriental note. It will therefore probably prove attractive to many spectators.

Cast

Barry Craven.....Frank Mayo
Gillian Locke.....Mildred Harris
Said.....Norman Kerry
Kunwar Singh.....Bertram Grassby
Lolaire.....Evelyn Brent
Aunt Caroline.....Edythe Chapman
John Locke.....Joseph Swickard
Peter Peters.....Lorimer Johnson

Based on novel by E. M. Hull.
Scenario by Frederick and Fanny Hatton.
Photographed by Jules Cronjager.
Directed by George Archainbaud
Length, 5,874 feet.

Story

Barry Craven, a young Englishman living in India, meets his old university friend, Said, the son of an Algerian sheik. John Locke and his daughter Gillian visit India, and Barry's love for Gillian returns; he cannot marry her, as he has a native wife, Lolaire. Crazed by jealousy, Lolaire kills herself. Barry is called back to England and marries Gillian, but his servant, Kunwar, through oriental mysticism casts a spell on him and remorse for his dead wife causes him to leave Gillian. He goes to the desert, joins Said, and while helping him fight a bandit chief, Gillian arrives on the scene. Said denies he is with him and makes love to Gillian, who has previously repulsed him. A messenger tells of Barry's danger. Said repents, sends aid, rescues Barry and restores Gillian to him. Barry's servant is killed and with his death the curse, which was the shadow of the east, is lifted.

"The Fool's Awakening"

Futility of Lies and Deception Show in Entertaining Metro Picture Based on Popular Novel

Reviewed by C. S. Sewell

Adapted from "The Tale of Triona," a novel by the celebrated writer, William J. Locke, the Metro picture, "The Fool's Awakening," is a story which deals with the difficulties in which a young Englishman finds himself after he has appropriated as his own a mass of data found in a diary on the body of a dead Russian and written a book which brings him wealth and fame, claiming the story as a recital of his own experiences.

As the story is developed it shows how this chap finds it necessary to assume the identity of the dead Russian and in this capacity wins the love of a girl and marries her without disclosing his real identity. One lie and deception leads to another until finally the truth can no longer be suppressed.

All of this is forcefully brought out and makes an interesting story which goes on to show his remorse, his disappearance until he can again win back his self-respect and the final happy outcome when he meets with an accident and his wife becomes reconciled to him.

The theme is out of the ordinary; it has been worked out in entertaining fashion and should be a satisfactory offering with the average spectator. While not being preachy, it puts over a good moral lesson.

The picture is portrayed by a well selected cast. Harrison Ford gives a good performance in the leading role, and Enid Bennett is effective as the girl. The remainder of the large cast does entirely satisfactory work.

Cast

John Briggs.....Harrison Ford
Olivia Gale.....Enid Bennett
Major Oliphant.....Alec Francis
Myra.....Mary Alden
Herbert Lorington.....Lionel Belmore
Hargrave Mavenna.....Harry Northrup
Lieut. Wedderburn.....John Sainpolis
Bobby Walton.....D. R. O. Hatswell
Lydie Mainwaring.....Arline Pretty
Col. Onslow.....Lorimer Johnston

Based on W. J. Locke's story, "The Tale of Triona."
Adapted by Thomas J. Hopkins.
Directed by Harold Shaw.
Photographed by Allan Siegler.
Length, 5,763 feet.

Story

John Briggs, returning from the war, writes several stories but cannot have them published. His mother is ill and in desperation he uses material in a diary he has found on a dead Russian soldier, says the experiences are all his own, and the book makes him famous. He assumes the identity of the Russian, Alexis Triona, and as such woos and marries Olivia Gale. Events occur which cause him to believe he cannot keep the truth from his wife, so he writes a confession and goes out. Injured by thugs, he is taken to the hospital. Recovering, he decides to try and regain his wife's respect and then her love. Meeting her on the road, she repulses him and he drives his car over a cliff. She goes to his rescue, and finding him alive, forgives him.

"Week End Husbands"

Alma Rubens and Good Supporting Cast in This Daniel Carson Goodman Production

Reviewed by Tom Waller

Equity Pictures Corporation is distributing "Week End Husbands," a picture well stocked with various angles of domestic life which are interestingly portrayed.

This Goodman production has in it all the elements which have made his other work sure-fire. In fact, it seems that "Week End Husbands," centering upon an unusually diversified plot, and with a good exploitation title, should be a guarantee to the average box-office.

Alma Rubens conquers a difficult role—that of a loving and sincere wife, but one who, mostly through circumstances, is enlisted in the field of jazz and house parties. Intricacies in the plot are cleverly twisted so as to cause misunderstandings between husband and wife up to the last reel. Miss Rubens in one part narrowly escapes drowning when the canoe in which she and an admirer is run into by a yacht.

The only weak part in the entire production might be considered the last few hundred feet. Here Miss Ruben's attempt at suicide and the course of events which follow seem to have been overdone. The impression conveyed to the reviewer was that the physician had given up all hope and that the bottle of poison had performed its mission. Then the moon is seen to break through the clouds upon the deck of the returning ocean liner. Instead of gazing mournfully into the sea the husband is seen chatting rapidly with the wife who, a few seconds ago in the unwinding of the reel, was apparently beyond recall. This one situation, however, may pass by unnoticed by the average audience. Such is most plausible in view of the high merit and balance to which the major portion of this production is entitled.

Cast

Barbara Belden.....Alma Rubens
William Randall.....H. E. Herbert
Thomas Mowry.....Montague Love
John Keane.....Maurice Costello
Mrs. Dawn.....Sally Crute

Directed by Daniel Carson Goodman.
Length, 6,700 feet.

Story

In order to provide luxury for his wife, Barbara, William Randall becomes a bootlegger. He is at liberty only over week-ends. Barbara is influenced by a crowd of jazzy associates. She goes out canoeing with an admirer at a country resort during which she proves her love for her husband. Returning the canoe is run down by a yacht. Barbara narrowly escapes being drowned while the admirer swims away to safety. Randall hears gossipers at the country place, causing him to part with his wife. She goes to Paris. Randall's activities are discovered by Federal agents and he is released under bail. In the meantime Barbara's friends have deserted her. Even her mother refuses financial aid. She sends for her husband. He does not reply but starts out immediately for Paris. She, believing he hates her, takes poison. He arrives by aeroplane just as the doctor abandons all hope of saving her. She recovers, however, and they go back to America together.

Norma's Protege

Miss Jean Jay, as protege of Norma Talmadge, was the runner-up in a competition held here a year ago under the auspices of Miss Talmadge and Mr. Schenck, when she so impressed the First National star that Miss Talmadge arranged to defray her education expenses. Miss Jay is studying for stage and screen work and there is a probability that she will be given a place in a First National production planned to be made in London during the coming summer, that company announces.



LILLIAN GISH

as she appears in a scene in 'The White Sister," an Inspiration Picture released by Metro



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

OF the same order of merit as the floral table decoration at a banquet but with the added value of having a practical as well as an artistic value, lobby insert cards have long since established their place in the menu of theatrical dressing.

Not quite so well defined, however, is the function they serve. In bearing out the comparison to the small greens of the table decorations, as compared with the usual elaborate centerpiece, it is well to note that the lobby insert cards face the unpleasant handicap of bearing up their appearance against the competition of larger and more pronounced posters and cutouts.

Work Against Handicap

To state that the handicap is an impossible one would be to condemn the lobby insert cards entirely. The truth of the matter is that lobby insert cards, just like the greens on the table, serve an essential function in filling up a vacant space. The degree to which they can convert cold bricks and bare spaces into attractiveness depends on the insert card itself.

There are often the numerous little stretches of wall about a theatre that repel the eye but that are too small to admit of even a one-sheet. For these the lobby insert card has a distinct value, and the need for such an accessory has become so widely recognized that practically every big company is now including them in its catalogue of supplies.

Conditions Gauge Usefulness

The degree of usefulness of the cards is a matter of individual opinion. The fact that the whole idea must be presented in compressed space of an unusual size is alone a matter for thought. Designs, sketches, still selections that can tell their story in an upright about three times as high as they are wide, furnish the keynote. They must be bold, large, clear cut and contain some definite story in action or thought in the emotional posing.

Thus the crowds and the explosion shown in the card on First National's "Flowing Gold" contain the definite idea of big action and large masses. There is sales psychology there—a direct appeal to the fan who wants melodrama with his evenings.

In "The Galloping Fish" the comedy angle predominates. A humorous drawing of an ogre of the sea, coupled with the names of well-known screen comedians, makes the appeal.

"Strongheart" Sells "Dog"

The "Strongheart" insert, like the paper, endeavors to sell just "dog." Again the canine star is the logical angle for a sales talk to the public. The chief figure can be depicted in small space and in three poses can get over as many different emotional appeals to exemplify the dog's human traits.

"Torment," which Maurice Tourneur presents as an action melodrama, finds its lobby insert card outlet in a splurge on large letters running obliquely from the upper left to lower right and in one massing of action groups.

First National's lobby insert cards have the value of being prepared by a man who has exhibitorial interests and knows the theatre's demands from the inside. They are done by S. Charles Einfeld who, in addition to his duties at First National, is associated in executive capacity with Leo Brecher's circuit of New York theatres.

HOWARD DIETZ, director of advertising and publicity for Goldwyn-Cosmopolitan, is preparing special exhibitors' aids for two forthcoming Goldwyn Pictures—the picturization of the old Owen Davis melodrama, "Nellie the Beautiful Cloak Model," and Elinor Glyn's production of her story, "Three Weeks," directed by Alan Dwan.

These exhibitor aids will be called "Goldwyn Supplements" and will consist of four pages about half the size of an ordinary newspaper page, printed entirely in rotogravure. Page one will be devoted to a large portrait of the leading woman or a striking still in which she appears to advantage. Pages two and three will contain roto reprints of some of the most attractive stills, suitably captioned. The back page will contain a large blank space in which the exhibitor can print the name of his theatre, date of screening and such other information as he may wish.

Make Attractive Heralds

These roto supplements make most attractive heralds and can be used in various ways—handed out to patrons the week before the picture is presented, distributed from house to house, left in stores and hotels, mailed to a selected list of patrons or inserted in the daily newspapers. According to Goldwyn they will be furnished to exhibitors at a price low enough so that the fullest kind of use may be made of them in pulling patrons.

WE have been examining newspaper ads. in press sheets rather closely lately, and it strikes us that many of the companies miss fire badly in some of their art work. A too great percentage of the ads.



Reproductions of uncolored press proofs on four First National insert cards.



A good idea to carry out the selling line. Original colors give contrast which is lost in photographing.

are of the sort that might reproduce well enough on good paper, but which will show up as muddy as a trans-continental flivver when made into stereotypes and printed on the poor newspaper stock being used today.

We were actually surprised to see some of the poor ads. in one or two press sheets —on big pictures, too. The subject matter and layouts were bad enough, but the art work was absolutely impossible.

Ad. Man Not to Blame

Looking further into the matter, however, we found that again the advertising man is not always to blame. In more than one spot we found that the advertising man's hands were tied by "efficiency experts" who



Figure 1

laid down the law as to just what size each ad. should be and just how much art work should cost, by office politics, and by a number of other things beyond the advertising man's control.

However, that does not alter the fact that clean pen-and-ink drawings are best for newspaper illustration; not forgetting, of course, that the right kind of wash drawing is also acceptable. But in line work the inexperienced artist who begins fooling with certain Benday tints, closely placed shading lines and too much subject matter is getting into trouble. This holds true particularly of smaller illustrations. It is not so bad when the illustrations are of a fair size, for then there is a chance for tints and pen shading that is not given by small size.

An Illustration

As an illustration of what we mean, consider Figure No. 1 and Figure No. 2 in these columns. Figure No. 1 is reproduced in actual size from the press sheet on "Sporting Youth." It is a good, clean-cut illustration and will reproduce well in any newspaper. Now consider Figure No. 2. In the



Figure 2

original size this was six inches wide, a size plenty big enough to permit of fine line shading with good results. In the six-inch-wide size the drawing makes an excellent newspaper illustration. In the press sheet it is part of a good half-page ad. But reduced down to the smaller size it makes a cut that will fill up and become muddy when made into a stereotype and printed in the average newspaper. Universal's advertising men know that; therefore they keep all their small illustration clean cut and simple enough to permit of excellent printing.

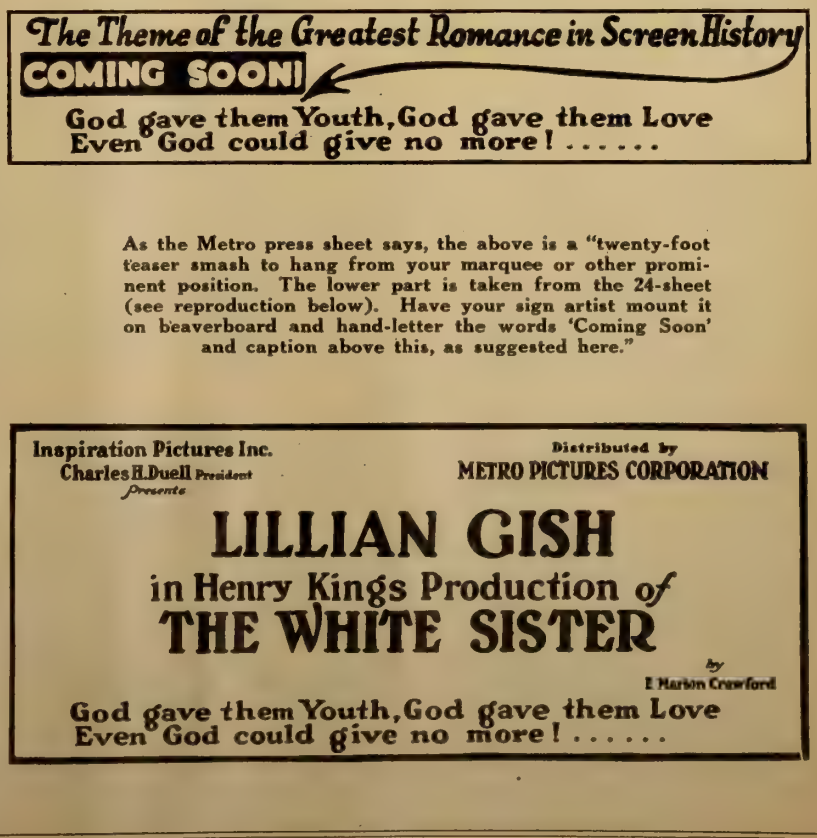
Universal always keeps an eagle eye on its art work, and the consequence is an unvaried line of good looking newspaper ads.

INCIDENTALLY, the press book on "Sporting Youth" is a humdinger. As a campaign for the exhibitor who really wants to put the picture over, the press sheet is as good as the picture—which, we understand, is saying considerable.

SPEAKING of press sheets—Metro comes across with a comprehensive affair on "The White Sister." In its pages can be found just about everything—and anything—needed by big or little exhibitor in promoting this big special.

EVERY week we receive a copy of the F. B. O. News, which seems to be a combination paper for exhibitors and newspaper motion picture men. Issued by Nat Rothstein and his staff of showmen at F. B. O., the sheet presents live news and ideas regarding F. B. O. pictures.

ALONG with the spurt shown in other departments through the reorganization of W. W. Hodkinson, the advertising and publicity departments are setting an ever-increasing pace. You can look for considerable speed from Hodkinson this year, say we.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. A comedy that you can promise any number of laughs on. Pleased here immensely. Had tough opposition and didn't do what the comedy merited, but play it folks, play it and go after it right; to me it's about as funny as "The Hottentot." Used everything for advertising. Had fine attendance considering. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. A satisfactory little program offering. Bought right. It's good for one day in most houses. Moral tone very good. Especially suitable for Sunday. Had ordinary attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres, (750-500 seats), Jonesboro, Arkansas.

DAY TIME WIVES. (6,651 feet). Star, Derelys Perdue. The title pulled them in and the thoroughly up to date picture with a big wallop for a climax sent ninety-five percent of the customers away pleased. Moral tone good and it is not so good for Sunday showing. Had good attendance. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Every community should have an opportunity to see this picture but the price is too high to see any profits. The picture is rather gruesome but interesting throughout. It drew people who never came before, zero weather made attendance only fair. Moral tone fine and is very suitable for Sunday. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

LIGHTS OUT. (6,938 feet). Star cast. A dandy picture. Will please all. Get and boost it. Draw rural class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. A genuine one hundred percent audience picture full of thrills, action, laughs, and scenes that appeal to the average fan. We came out without loss with the thermometer at 20 below zero. Moral tone fine and is suitable for Sunday. Had poor attendance. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

First National

AGE OF DESIRE. Star Myrtle Stedman. Went and came and that's all there was to it. Patrons looked at it languidly, yawned and went home and those at the matinee probably said the film was a fine narcotic, so instead of coming to the theatre, they went to bed and slept at night. Used everything for advertising. Had undescribable attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. A well liked picture in every respect. Holbrook Blinn gives a wonderful performance and it's good enough for anybody's theatre. It did fairly well here, not what it should have done, but business has been "off" so I don't attribute it to the picture. Used everything for advertising. Had fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HALF BREED. (5,484 feet). Star, Wheeler Oakman. One of the poorest pictures I ever played. Why companies produce such junk is beyond me. I ran it as part of a double feature program and as the other feature was good I got away with it. Moral tone punk and is not suitable for Sunday or any other day. Had good attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

INFIDEL. (5,377 feet). Star, Katherine MacDonald. Fairly interesting action picture. Pleased average amount of audience. Nothing extra. Moral tone good and is suitable for Sunday. Had fair attendance. Draw working class in town of 2,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

LOTUS EATER. (6,960 feet). Star, John Barrymore. A good sea picture which was well acted all the way through. It was much different from other pictures. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Good picture well liked. But not as popular as "Bell Boy 13." Story was just a little overdrawn, but it pleased. Moral tone just noticeable. Not suitable for Sunday. Had fair attendance. Draw college town in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. Rather slow in action. Think it a little too gruesome. Moral tone good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. A mighty pretty picture that is helped much by proper music. Did pretty well here and pleased most who saw it. Moral tone good and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

MOLLY O. (6 reels). Star, Mabel Normand. A very good production, but film in poor shape, too scratchy and too much out of frame. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

PASSION. (9 reels). Star, Pola Negri. Fine work on part of star and some elaborate settings, but did not please more than fifty per cent. Good print. Not suitable for Sunday. Had extra attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

PERFECT CRIME. (5 reels). Star, Monte Blue. Just a fair program picture. Ran with a Film Booking Office comedy and Pathe News. Made a fair program for me. Print in poor condition. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. These well known characters are truthfully depicted upon the screen and in a very humorous manner. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Better nab this and get your coat off; wade right in. It's here and it's all true. Moral tone great and is suitable for Sunday. Had big attendance. Draw family class in city of 17,000. Admission 10-15, matinee; 17-28, evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

SCARLET LILY. (4,417 feet). Star, Katherine MacDonald. Wonder who first conceived the idea that Katherine MacDonald is a star? The patrons of this theatre were pleased when we annouced that this was the last of the Katherine MacDonald pictures. So are we. Not suitable for Sunday. Had less than bad attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Bought for two days, ran one and took it off. Not a bad picture but did not please here. Well enough done but they did not like it. Moral tone all right. A little too rough for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

SMALL TOWN IDOL. (7 reels). Star, Ben Turpin. A very good feature comedy, and pleased one hundred per cent. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

SONNY. (6,900 feet). Star, Richard Barthelmess. A perfect picture of its kind. Pleased one hundred per cent. A splendid and beautiful story with a little bit of everything in it. Has good moral tone and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas. leans, Louisiana.

Fox

BIG DAN. (5,934 feet). Star, Charles Jones. Good enough picture, but everyone says "this isn't Jones." Buck is good just as long as he sticks to the western stuff in which he is known: outside of that, well, it takes some advertising to get 'em in. Moral tone good and is suitable for Sunday. Had fair attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. A great picture. John Gilbert has shown he is a wonderful actor. Saw picture twice myself. Will appeal to all classes but John Gilbert has absolutely no following here. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

FACE ON THE BAR ROOM FLOOR. (5,787

feet). Star, H. B. Walthall. Paid Fox too much for this one and, while it pleased a majority of those who happened in, we lost money. Good photography, splendid print, excellent acting on part of Walthall. Would probably have had better attendance but young folks hired band and pulled off a dance which kept most of them away. Weather, too, against us but exchanges do not take weather probabilities into consideration when pricing films to us. Moral tone, good. Not suitable for Sunday as some of the religiousites may object to lengthy barroom scene. Used ones, threes, sixes, slide, circus heralds. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GUNFIGHTER. (5 reels). Star, William Farnum. A William Farnum picture that brings back the old days, when Bill played in the Zane Grey westerns and "Drag Harlan." If he would have made more like this his popularity would not have dwindled as it has. Moral tone good. Not suitable for Sunday in a small town. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

IF WINTER COMES. (10 reels). Star cast. Wonderful production that does not possess universal appeal. Moral tone excellent. Suitable for Sunday. Had fair attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Illion, New York.

LAST TRAIL. (6,355 feet). Star cast. Very good. Ran with Paramount earthquake picture. Moral tone good. Had very good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. Fox handed us one, picture not worth one fourth what we paid for it. They've made better in punk program. It hit the newly weds hard and several went out mad. Trust we never see another like it. Not suitable for Sunday. Had rotten attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SOFT BOILED. (7,054 feet). Star, Tom Mix. A real good picture. Tom Mix has proven he can do more than play in westerns. Pleased one hundred percent. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

Goldwyn

CHRISTIAN. (8,000 feet). Star cast. Advertised heavy with two weeks' newspaper campaign and heralds, teaser, announcement. As fine a picture as has yet been produced is the verdict of a more than less hard boiled crowd. Moral tone fine and is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

DAY OF FAITH. (6,577 feet). Star cast. Six reels of "impossibility." Keep off. Don't show this under any circumstances, it starts nowhere and ends in the same place. I knew it had a good cast, realized that Tod Browning was the director and figured at least it ought to be fair. It's terrible. Here is one I bought before it was completed and I paid the penalty. Attendance nothing. Patrons comments appalling. Advertising usual (was afraid to promise much). Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Between Ourselves

A get-together place where we can talk things over

Ptomaine poisoning near laid me out last week—got it from mushrooms out of a can.

Ptheatre poisoning—you get it out of a can too, in the way of a spoiled print—has come near laying out many a picture house.

You can't always tell if you're going to get Ptomaine—but you can spot a coming case of Ptheatre poison the minute you open the can—of film.

Once poisoned—always careful, is going to be my motto. No more canned junk of that brand.

That goes for your case too—don't poison the can for the next fellow by careless handling of film and when you get a can full of Ptheatre poison, dodge that brand next time. VAN.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. Part of this is good, his dream didn't please at all. Would be good if it was cut in half. Attendance, fair. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

ETERNAL THREE. (6,845 feet). Star cast. Extra fine picture and will please any audience. Has good moral tone and is suitable for Sunday. Had good attendance. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

LAST MOMENT. (6 reels). Star cast. A crackerjack. A reel thriller of mystery type. It will please. Had good attendance. Draw rural and small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

REMEMBRANCE. (5,650 feet). Star cast. Pa gets the credit here. Fair picture but failed to please my house. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

SIN FLOOD. (6,500 feet). Star cast. Human nature story that needs quite a bit of publicity to let them know it isn't one of the so-called "underworld" stories which are particularly detested in this town. A real good picture. Moral tone fine and is suitable for Sunday. Had good attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. A knockout. Go the limit all classes liked this. Poor business on account of weather. Advertising slants, author, star, title. Had poor attendance on account of bad weather. Draw rural class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

SOULS FOR SALE. (7,864 feet). Star cast. People came expecting to see a kind of costume picture or maybe a sexy society drama, despite newspaper advertisement which gave idea of story. Every, or almost every person commended it after the showing. Moral tone good but is not suitable for Sunday in small town. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

STRANGER'S BANQUET. (8,531 feet). Star cast. Very well produced picture that satisfied majority of audience. More blood and thunder action was expected, although the picture did not need it to interest. Moral tone good and is suitable for Sunday. Attendance good. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Hodkinson

ARGYLE CASE. (7,000 feet). Star cast. A re-issue. Have run several re-issues lately and while they are all very good program pictures, most of them have faulty photography. This is an exception. Very interesting detective story and took well. Photography alright. Moral tone good. Not suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Good fast moving comedy drama that satisfies. Moral tone O. K. and is suitable for Sunday. Had good attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Picture a money getter and will please your patrons. Van not much of a star but gets by in this picture. Too many good stars; not necessary to go to the cemetery and dig up the dead. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A full-of-pep motor picture that pleased fairly well here. A few disliked it but in the main I should classify this as a good picture. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. This is a picture you will be sure to make money with. Gene Stratton Porter, the author, draws the crowd, if you play up her name. The picture will please all and it has a splendid moral tone. Moral tone excellent and is suitable for Sunday. Had ex-



Scenes from Chapter Five of "The Way of a Man," a Ten Episode Serial Written by Emerson Hough, Produced by C. W. Patton, Directed by George B. Seitz and Released by Pathe

cellent attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. Can't give this much, it is just one mass of uninteresting detail, and tiresome. Used usual advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAPIDS. (4,900 feet). Star cast. Another Hodkinson that hit the bull's eye. Crammed with interest from the start. Some good shots in and around steel and pulp mills where story and action centers. Many fine comments from my patrons on this production. Moral tone fine and is suitable for Sunday. Had above average attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

Metro

SOUL OF THE BEAST. (5,300 feet). Star cast. Program picture that satisfied at regular prices. No one enthused over it and few complained. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

THREE AGES. (5,500 feet). Star, Buster Keaton. Keep away from this one. Although it has a few funny situations, on the whole it is not half as good as it is crecked up to be. Didn't satisfy my audience at all. Moral tone O. K. Not suitable for Sunday or any other day. Had large attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.



Scenes from "About Face," an Educational-Juvenile Comedy with Johnnie Fox, Jr. The production was directed by Arvid Gillstrom and is distributed by Educational Film Exchanges, Inc.

Recommended Features and Comedies

Our good friend, Frank G. Leal, of Leal Theatre, Irvington, California, sends a letter in which he says:

"Sending a list of pictures that I ran here in the months of December and January to date that are real entertainment and will recommend them to any brother exhibitor:

The Go-Getter (Paramount)
The Bad Man (First National)
Mighty Lak' A Rose (First National)
Midnight Alarm (Vitagraph)
The Cheat (Paramount)
The Virginian (Preferred)
Souls For Sale (Goldwyn)
Sherlock Holmes (Goldwyn)
Isle of Lost Ships (First National)
Riders of the Law (Co-Operative)
Circus Days (First National)
My American Wife (Paramount)
Ponjola (First National)

"I also recommend the following comedies that I ran during the above period:

Midnight Cabaret (Vitagraph)
Ocean Swells (Educational)
Pardon My Glove (Educational)
A Quiet Street (Pathe)
Haunted Spooks (Pathe)
The Uncovered Wagon (Pathe)
Gas and Air (Pathe)
The Fire Fighters (Pathe)

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Ramon Navarro. I was greatly disappointed in this picture. It's a good picture but by no means a special, as I thought it was. It drags too much at the beginning, but speaks up a bit near the end. Moral tone okay and is too rough for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Alice Terry. A good picture in South Sea setting, but not a special. Excellent acting and tropical scenery throughout pleased eighty per cent. Condition of film good. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Cost enough, but entirely out of proportion to box-office value. Just fair. No favorable reports given by patrons. Not suitable here for Sunday. Attendance not fair. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LEOPARDESS. (5,621 feet). Star, Alice Brady. One of those pictures that kill your attendance. Everyone will take pains to stop and tell you how much they dislike it. Attendance poor. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. Many walked out on this picture and I don't blame them either. Nothing to it. A waste of good film and stars. Had fair attendance. Draw all classes. Admission 10-25. C. L. Sutton, Sutton's Opera House, Thomas, West Virginia.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Had many favorable comments on this one. Was a better show than thought it was and it went over O. K. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Good feature. Moral tone very good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travell, Elite Theatre, Placerville, California.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Voted one of the best pictures ever shown here. Will please any kind of audience on any day in the week. Usual advertising drew ordinary patronage first day. Second day capacity. Don's miss this one. Moral tone good and is suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester H. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

TIGER'S CLAW. (5,279 feet). Star, Jack Holt. Fairly good program picture. With the combination of a rainy night and everybody doing their Christmas shopping, the box office receipts were weak. Print in good shape. Moral tone not so good. Not suitable for Sunday. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Slightly above the average Kentucky feud picture of which we have so many. Work of Mary Miles Minter is good, and as a whole makes a good outdoor program picture. Moral tone good and is suitable for Sunday. Had good attendance. Draw small town and country class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. Patrons considered this an excellent show and were emphatic about it. Still, the results at the box office were not as good as the comments. Just fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Not so bad. Better than I expected although it's just a program picture. One thing, they didn't string it out to eight or nine reels, like they did in "Glimpses of the Moon." C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Greatest comedy this star has ever made. This picture caused more favorable comment than any picture I have shown in a long while. Bad for nervous fans. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. H. Sebilleand, Finn's Theatre, Jewett City, Connecticut.

Preferred

GIRL WHO CAME BACK. (6,100 feet). Star cast. A very elaborate production. Prison scenes are fine, but it failed to draw after opening day. A picture that should go well with a high brow audience. Moral tone good and is suitable for Sunday. Had low attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

Selznick

COMMON LAW. (8 reels). Star, Corinne Griffith. Patrons liked this exhibit, and it's worth while. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MARRIAGE CHANCE. (6,000 feet). Star cast. You'll find this a good six-reeler and will please all, if you can get them in. It's not a picture for a house that caters to western stuff. If your house is for westerns better lay off this one, although it's good. We did a very poor business, two days. You will find some good comedy in this one, and good if you want this kind of picture. Fine



Scenes from "Postage Due," a Two-Reel Comedy Starring Stan Laurel. Produced by Hal Roach for Release by Pathe

picture for Sunday. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

ONE MILLION IN JEWELS. (5,326 feet). Star cast. Another picture that will not get any money in a western class house. Picture very good, too much society. Six reels. No pulling power. The lobby display too much society for western house. You'll find it a good mystery story. The two above pictures will please the ladies. Especially "Marriage Chance," which is a good one for the ladies. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

United Artists

THREE MUSKETEERS. (12 reels). Star, Douglas Fairbanks. One of the best pictures I ever ran. Everybody wild about it. Ran for fifty and seventy-five cents. Three-day run. Moral tone good and is good for Sunday. Had very good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

WOMAN'S WOMAN. (7,900 feet). Star, Mary Alden. A big cast supporting Miss Alden put over a most interesting and appealing story. Better than many that are rated as big specials. Story is convincing and true to life. Draw general class in town of 15,000. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

Universal

ACQUITTAL. (6,523 feet). Star cast. A very good mystery melodrama, ably handled and satisfactory from every angle. Not as big as they claim but a good picture with good exploitation possibilities. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

GOSSIP. (4,488 feet). Star, Gladys Walton. An ordinary program picture. Advertising slants, star. Had fair attendance. Draw small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Great stuff; this little star is a hummer. A great piece of work and an exceptionally good story. Get behind and push. Attendance excellent. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. Good picture, pleased ninety per cent. Got good print and good price. Universal programs a great puller with me. Moral tone good. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. Something different in a western and a fairly good picture. Star has following here and drew well. Moral tone good and is suitable for Sunday. Had good attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. As good as most all of his pictures, which is good enough for any place where they like western pictures. They like Hoot pretty well here and this one satisfied everyone who saw it. Moral tone O. K. A little rough for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Just say Hoot Gibson. The people will come, and they won't be disappointed in the product he is putting over now. Clean comedy and mixture of indoor and outdoor story. Moral tone good and is suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

THUNDERING DAWN. (6,600 feet). Star, Warren Kerrigan. A very fine picture. Did capacity business, with "Covered Wagon" in opposition house opening night. Has splendid entertainment value, the storm being wonderful. Exhibitors will not go wrong on this. Moral tone not good and is not suitable for Sunday. Had fine attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. Here is a good picture; pleased one hundred per cent. and they all went away satisfied. Had seen this before in the city and I pushed it big. If you want results on a picture I find it pays to push them. If you don't try this one you are losing money. Don't forget to get behind it and push. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

Vitagraph

FORTUNE'S MASK. (4,975 feet). Star, Earle Williams. A slow moving picture, which becomes monotonous. Did not draw very good. Moral tone fair and is suitable for Sunday. Had fair attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

LOVE BANDIT. Star cast. Another Vitagraph that's good business getter. Advertising slants, title, cast. Had fair attendance. Draw rural and small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

NINETY AND NINE. (6,800 feet). Star cast. A good picture that pleased all my patrons. This could be used as a special and satisfy well. Advertising slants, title. Had good attendance. Draw rural and small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

PIONEER TRAILS. (6,900 feet). Star cast. I cleaned up on this one. Had the biggest matinee I ever had and packed them in at night. Buy it right, give it a great deal of exploitation and you needn't be afraid of disappointing your audience. Moral tone fine and is pretty rough in spots. Had large attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. The best Duncan we have run so far. It pleased the audience very well. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

WHEN DANGER SMILES. Star, William Duncan. A very good western with a good title. The film was too dark, as some scenes were hard to make out which is hard on patrons' eyes. Moral tone good. Not suitable for Sunday. Had fine attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Warner Bros.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. A weak sister. This star is repulsive to many, as he is at the "smart alec" age. Just a picture, that's all. Had average attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Good in spots but couldn't recommend for family trade. See it first. Footage given as 6,500 but on nine reels. Well enough acted, plot very thin. Hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Reif, Star Theatre (600 seats), Decorah, Iowa.

LITTLE JOHNNIE JONES. (6 reels). Star, Johnny Hines. Up to the usual Warner Brothers standard in every way. A good comedy. Good race at end of picture. Moral tone O. K. and is possibly suitable for Sunday. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

Comedies

ANDY VISITS OSTEOPATH. (Gump Cartoon). As good as any cartoon. Much better than Mutt and Jeff. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

CHICKEN FEED. (Arrow). Star, Bobby Dunn. A real good slapstick comedy. Bobby Dunn very good. Print good. Attendance fair. Draw all classes in big city. Admission ten cents. Stephen G. Brenner,



Scenes from "Here and There," an Educational-Cameo Comedy with Cliff Bowes, Sid Smith and Virginia Vance. The production was directed by Lee Moran

Send reports. They help exhibitors. Do your part: USE THE BLANK BELOW

Eagle Theatre (218 seats), Baltimore, Maryland.

ITALIAN LOVE. (Joan). Star, Billie West. Billie West comedies are among the few good comedies we are able to get today. Distributed by Rubicon in this city. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

OLD SEA DOG. (Pathe). Star, Snub Pollard. A great laughing comedy worth running. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

MY HERO. (Fox). A good comedy but no better than the Sunshine comedies. A few laughs. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. Say Lloyd, that's enough. As soon as I played this I went and booked "Grandma's Boy." Had good attendance. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

TREASURE BOUND, ONE STORMY KNIGHT, TORCHY A LA CART, DOG SENSE. (Educationals). Were all good and pleased a majority. "Dog Sense" in one reel is a crackerjack. Moral tone good. Any Educational comedy is suitable for Sunday showing. Used one sheets. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHERE AM I? (Pathe). Pathe always passes out such nice photography in their subjects, it is always a pleasure to see them. Average comedy. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Serials

BEASTS OF PARADISE. (Universal). Star, William Desmond. One of those impossible serials that never fail to please. It does not matter how improbable a picture plot is, just so there is plenty of action in it. People are living in a fast age and they want fast pictures. Why don't the producers wake up and hand it to them? This serial is holding up fine on the eighth episode and Desmond is giving 'em some thrills. Moral tone fair. Not a Sunday school picture though. Used stock slide, ones, threes. Attendance held up fair until bad weather checked it up. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

CANDY COURTSHIP. You can get this one free from Wells and Douglas, Boston, Massachusetts. A box of Lowney's chocolates plays a prominent part. Had no objectionable advertising. Has a fine melodrama and plot. My patrons liked and told me so. You will too. Moral tone good. Suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. P. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

IRELAND TODAY. (Fox). Most beautiful single reel ever exhibited in this theatre, is verdict of audience and myself. Many people attend to see the educationals only, and newspaper space is used every week to broadcast the information on them. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

TOILERS OF THE EQUATOR. (Fox). Unlike first reels this does not stick to one subject, but shows the gathering of coffee and the making of hemp for ropes, closing with a native dance. Fine, well proportioned reel, well liked. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

State Rights

GIRL FROM THE WEST. (State Right). Star, Juanita Hansen. A pleasing little western comedy, good supporting cast. Print in good condition. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (128 seats), Baltimore, Maryland.

HONEYMOON RANCH. (Economy Film Service). Star, Allen Ray. (5 reels). At one time this was a good picture, but the print they sent me was in a terrible shape. Rainy all the way throughout and cut in places. If you can't get a good print lay off of this. We also had a number of stops and bum patches from some bum operator. William Thatcher, Royal Theatre, Salina, Kansas.

RUM RUNNERS (Aywon). Star, Leo Maloney. One of the many junk shows on the market. Lay off this one. It is old as the hills. I ran a Larry Semon comedy which helped them to forget the feature. Ran this Saturday. Had good attendance, but am sorry. Draw all classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

TEMPTATION. (C. B. C.). Star, Eva Novak. (6,500 feet). A nice little society drama. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York

TRAIL'S END. (State Right). Star, House Peters. A very good picture of the Northwest Mounted. These pictures take at this house. The fourth reel was put together wrong which spoiled part of the picture. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.



EILEEN SEDGWICK

Universal's Blonde Serial Star, as She Appears in Her Next Latest Chaptered Thriller "The Riddle Rider," in Which She is Co-featured with William Desmond

UNPARDONABLE SIN. (State Right). Star, Marshall Neilan. This picture four years old, but boosted it up and played to S. R. O. Print in a dickens of a shape and thought it wouldn't stay on the machine, but by running slow it did. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

WHY WOMEN REMARRY. (Asso. Photoplays). Star, Milton Sills. (5,000 feet). We were agreeably surprised at the way this title drew them in. Picture pleased those that saw it. It is not wonderful but it went across for us. Print in fair shape. Moral tone fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Moral tone ..... **Suitable for Sunday?** ..... **Attendance** .....

Admission ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe Starts Production of Serial "The Fortieth Door"

A new Pathe serial, "The Fortieth Door," adapted from May Hastings Bradley's novel of modern Egypt, has been put into production by George B. Seitz. It will be a C. W. Patton production, as is the case with "The Way of Man" and "Leatherstocking." This serial is described as a story of action and romance taking place in America and Egypt, in which a young American archaeologist becomes involved in an intrigue while carrying out research work among the tombs of the Pharaohs.

Mr. Seitz announces the selection of a sterling cast. Allene Ray, now appearing in "The Way of Man," will have a featured role, and opposite her as the young archaeologist will be Bruce Gordon, who played the male lead in two Ruth Roland serials. The cast also includes, Frankie Mann, David Dunbar, who appears in "Leatherstocking"; Anna May Wong, who has been seen in several features and is with Fairbanks in "The Thief of Bagdad"; Frank Lacteen, a native-born Persian, who has appeared in many Pathe serials; Lillian Gale, who made a promising debut in "The Way of Man," and Bernard Seigal, who was prominently cast in several big features like "The Hunchback of Notre Dame."

Pathe points to "The Fortieth Door" as in accordance with its new policy of making serials based on stories which, while retaining thrills and suspense and human interest, embody logical plot and well-constructed continuity. There is said to be an interesting mixture of ancient and modern atmosphere and setting, and elaborate arrangements have been made for reproducing the exotic splendor of the Orient contrasted with luxurious settings indicating the American home of wealth. Most of the action take place in Egypt among the tombs of the ancient kings, and there are scenes in Cairo and a reproduction of the strange maze of passages of a typical pyramid.

An elaborate exploitation and advertising campaign is being worked out. There will be a wide array of practical accessories and helpful suggestions for exhibitors with an attractive group of advertising displays and posters, and a number of original publicity features. The close association of the story and setting with the research work being conducted in Egypt is also pointed out as offering a striking exploitation angle, and this will be given special consideration in the campaign plans.

The adaptation of the story for the screen has been made by Frank L. Smith, who for several years has been associated with the production of Pathe serials.

Experiment Shows Big Public Demand for "Secrets of Life"

A unique experiment in encouraging the public to express its views and desires regarding a series of pictures was recently conducted by the Madison Theatre, Kunsky's big first-run house in Detroit. Having booked "The Ant," the first of the "Secrets of Life" series, from the Detroit branch of Educational and being skeptical regarding its reception, the manager arranged for a trailer requesting his patrons to express their opinions as to whether they would like to see the entire series of twelve insect pictures.

The number and enthusiasm of the replies surprised the management. "Wonderful," "Marvelous" and "Amazing" were the adjectives frequently used in the letters; many expressed keen enjoyment of the picture, commenting on their entertainment as well as their educational value.

"I feel that any other picture you may be able to secure along similar lines will be received with keen enjoyment," wrote one. "If you continue the series, kindly keep me advised as to where and when they will be shown, for I do not want to miss them," wrote a patron. There were many other letters of similar trend asking for advice as to play dates for the series.

The reviewer of the Evening Times in answer to the trailer in his article says "By all means book the series. If they are all as entertaining as Mr. and Mrs. Ant they'll be welcome." There were also favorable criticisms in other papers, the Free Press saying: "One of the most interesting reels ever offered."

It is perhaps needless to add that the Madison as a result of the experiment unhesitatingly booked the entire series.

Brooks Visits Exchange

Edgar O. Brooks, serial sales manager for Pathe, left February 3 for a tour of exchanges, including Cleveland, Chicago, Milwaukee, Indianapolis and Pittsburgh in connection with Pathe's new serial productions, "The Way of Man," based on the Emerson Hough novel, "Leatherstocking" based on James Fenimore Cooper's celebrated "Leatherstocking Tales," and "The Fortieth Door," a story of Egypt adapted from Mary Hastings Bradley's popular novel.

Bruce on Sales Tour

Robert C. Bruce, creator of the Wilderness Tales which Educational is distributing, has just left for a four weeks' tour of exchanges in the East and Middle West, as a special sales representative for this series of single-reelers. Mr. Bruce will also confer with prominent exhibitors boosting and selling the Wilderness Tales and also to secure an outline of general conditions from the exhibitor angle.

Heads Pathe Schedule

Will Nigh's "Among the Missing" Tops Varied Program

Heading Pathe's list for February 17 is "Among the Missing," a single reeler, the first of three Will Nigh miniatures, which at a presentation at the Rialto in New York was hailed by critics as a gem of dramatic and directorial distinction. Mr. Nigh appears in the leading role, assisted by Lucille LaVerne as a French mother who prefers the death of her son at her own hand to the stigma of his disclosure of a coward in the face of the enemy.

The program also includes "The Man Who Smiled," the second of the "Indian Frontier" series; Stan Laurell, in "Postage Due"; "The Man Pays," a Dippy-Do-Dad comedy burlesquing the divorce problem; the fifth chapter of "The Way of Man"; an Aesop's Fable, "A Rural Romance," and Pathe Review No. 7, containing a number of interesting features.

Praise for Miss Devore

In deploring the lack of comedies in the first run houses in that city, Grace Kingsley in an article in the Los Angeles Times highly praised the Educational-Christie comedy, "Navy Blues," which was showing at Clune's Broadway. Miss Kingsley was especially enthusiastic in her praise of the star, Dorothy Devore, calling her a fantastically bright little laugh-maker and a sprightly, vivaciously elusive and wholly clever little elf of a comedienne.

McCoy's First

Harry McCoy, who has been co-starred with Jack Earle, makes his first appearance in a Century comedy as a star all by himself in "Stranded," which Noel Smith is directing. The story deals with a stranded theatrical troupe and the cast includes Fatty Karr and Al Alt.

New Leading Lady

Buddy Messinger will have a new leading lady in his latest Century Comedy, "The Jockey." She is twelve-year-old Martha Sleeper, who appeared in Emery Johnson's "The Mailman," and will alternate with Sadie Campbell in the Messinger offerings.

"Lonesome"

(Educational—Comedy—Two Reels)

Lloyd Hamilton in his newest comedy for educational appears as a chap who left home as a boy twenty years before. His sister disguises and starts to look for him, but does not recognize him. Finally his mother recognizes him while he is innocently aiding a crook to rob the house of his father. There is a lot of material that will amuse the average audience, and, although some of the situations are not new, his unique personality will make them laugh heartily. The action is more disconnected than is usual in Hamilton's comedies and is not as rapid as usual.—C. S. S.

"Lone Larry"

(Universal—Comedy—Two Reels)

Eileen Sedgwick and Kingsley Benedict are featured in this Universal which has all the blood and thunder stuff seen earlier in the decade of Western popularity. Wrong captions under photographs in a newspaper make the hero the bandit and vice versa Hold-ups, spurts of horse flesh and the hero saved by the ranchman's daughter from being lynched by her rejected lover, who happens to be the sheriff, are in this film.—T. W.

"You're Next"

(Universal—Comedy—Two Reels)

The innovation in this Century comedy is a traveling barbershop arranged on the sidecar of a motorcycle by a lovelorn in his desperation to outwit in a business way a wealthy competitor for the hand of a fair dame. The rival succumbs to a shave and is powdered by the back-fire of a flivver. In the whirl-a-gig that follows, the girl, somehow or other, is planted on the vehicle and "goes down" with her two suitors when the machine smashes into a telephone pole. The whole scrambled affair has more than one laugh for your patrons.—T. W.

"The Jail Bird"

(Universal—Comedy—One Reel)

Convicts real and convicts false are mulcted into a party given by a celebrated jailbird who falls heir to a fortune on the day of his release when it is proclaimed that he is innocent of crime. Pacing up and down outside the jail, the "bird's" pal starts a footpath which in the twenty-five years of the incarceration period wears itself into the depth and length of an excellent grave. Some ridiculous antics here, and the tea wagon attached to a bicycle are bound to provoke grins. After all it is only a dream. Bert Roach and Neily Edwards are the featured players.—T. W.

"Old Friends"

(Educational—Novelty—One Reel)

The old favorites, "The Star Spangled Banner," "Two Little Girls in Blue" and "She Was Bred in Old Kentucky," are introduced in this number of Educational's "Sing Them Again" series with appropriate settings. Introducing considerable comedy in connection with the last song, human interest with the second and patriotic material showing how our national anthem came to be written, this proves to be one of the very best of this series and it should go over well.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Among the Missing (Pathe)
Busy Buddies (Educational)
Jail Bird, The (Universal)
Lone Larry (Universal)
Lonesome (Educational)
Man Pays, The (Pathe)
Man Who Smiled, The (Pathe)
Memorial to Woodrow Wilson (Universal)
Old Friends (Educational)
Pathe Review No. 7 (Pathe)
Postage Due (Pathe)
Rural Romance, A (Pathe)
School Pals (Fox)
You're Next (Universal)

"The Man Pays"

(Pathe—Comedy—One Reel)

Practically all of the action in this "Dippy-Do-Dad" is carried on by a lot of clever monkeys. The picture is a burlesque of the divorce theme and the man is shown as getting it in the neck. There is the usual cleverness and painstaking direction but not so much action, and it lacks the snap of some of the earlier numbers.—C. S. S.

"Busy Buddies"

(Educational—Comedy—Two Reels)

There is rapidity of action and incident in this Christie comedy which keeps things humming throughout two reels. Neal Burns, the star, is one of three war buddies out of a job. They go into an armistice parade to get sandwiches, but a cop chases them. They get jobs as bill collectors and get back at the colonel and lieutenant who "bossed" them on the other side. Neal incidentally falls in love with the colonel's daughter. There are several well-handled humorous situations which, even though they contain familiar material, will get the laughs. This picture should go well in any theatre.—C. S. S.

"A Rural Romance"

(Pathe—Cartoon—One Reel)

This Paul Terry cartoon in the Aesop's Fables series is marked by his customary cleverness and humor and wonderful imaginaiton, which enables him to introduce some especially novel and altogether impossible stunts. The mouse appears as a rube whose romance is threatened by the activities of the cat, but everything works out all right. It is well up to the Terry standard of entertainment value.—C. S. S.

"School Pals"

(Fox—Comedy—Two Reels)

There is a lot of good fun and amusement in this Imperial comedy, which introduced three chimpanzees who do unusually clever work. The opening section pictures a dream in which one is an oriental king and another is an oriental dancer. The action switches to a home and to a school room, furnishing opportunity for a lot of childish pranks and mischievous stunts. It is a very enjoyable offering and will prove an especial delight to the children.—C. S. S.

"Among the Missing"

(Pathe—Special—One Reel)

This, the first of a series of three Will Nigh Miniatures which Pathe will distribute, is truthfully heralded as a gem of dramatic and directorial distinction. It is a vivid character portrayal that will sweep an audience into oblivion as far as other surroundings go. There is more real drama in this single reel than in many features. It is most fascinating. The heart is clinched and the throat throbs and over it all is a veil of admiration for the French mother, who, rather than have a stigma on the record of her hero sons, who have given their lives, takes the life of the third in preference to surrendering him to his comrades as a deserter. Nigh, himself, and Lucille LaVerne do magnificent work. While it is tragic, it is all over quickly and the drama is so tremendous that it should appeal to any audience.—T. W.

"Memorial to Woodrow Wilson"

(Universal—Special—One Reel)

Signalizing the death of Woodrow Wilson, Universal has issued a special edition of International News containing scenes of the high spots of his career which have been carefully selected. His first inauguration, his second and his appearance at the Harding inauguration are shown, also his going to Europe to the peace conference, his wonderful reception in France, Belgium and Italy and his triumphal return. There are also views of him in private life showing the great physical change that came with the breaking down of his health in the service of his country. This is an interesting and especially timely film.—C. S. S.

"Pathe Review No. 7"

(Pathe—Magazine—One Reel)

This number of Pathe Review contains an interesting section proving by means of electricity that water is composed of two parts of hydrogen and one of oxygen. There are also attractive sections showing deep sea fishing for red snappers and colored views of a city in France. "The Kingdom of Snow" introduced beautiful snow scenes, while another section shows a seven year old boy who is a wonderful dancer; by double exposure he watches himself working.—C. S. S.

"Postage Due"

(Pathe—Comedy—Two Reels)

Stan Laurel does his best to recover a postcard, which he has forgotten to stamp. He attempts the recovery after hearing a remark by a postal inspector that the absence of the stamp makes the card a criminal offence for the sender. In the course of his struggles he swims through "oceans" of mail, rides up and down chutes, gets tied up in a mail bag and finally finds himself locked in a delivery truck with two thieves. There is action in the film from start to finish, and it should prove a good comedy for the average audience.—T. W.

"The Man Who Smiled"

(Pathe—Drama—Two Reels)

The second of Pathe's "Indian Frontier Series" accurately unfolds a thrilling incident in the life of Left Hand, famous Indian scout in the employ of the government, as narrated by his comrade, Goes-in-the-Lodge. This two-reeler is full of entertainment comprised of drama streaked here and there with comedy which furnishes an assortment of pep.—T. W.

PROJECTION

EDITED BY F. H. RICHARDSON

"Eddie" Schultz Dined

After the Loew and Fox projectionist dinners I felt quite well fed up, so when, a short time ago, I was invited to be present at a dinner to be given in honor of "Eddie" Schultz by the Keith-Moss-Proctor projectionists and electricians, I was a bit inclined to say dang or some wicked word like that, right out loud.

However, Schultz has dominion over all projectionists and electricians in the three circuits, and knowing them to be real fellers, I arranged to attend, even though it meant cutting short a visit I had planned for myself and friend daughter to Richmond, Va., and Washington.

I'm real well pleased with myself that I did, for it is a privilege to meet men like Schultz and those under him. And mind you, that is no mere idle "bull" either, for "Eddie" Schultz is one of those clean-faced, upstanding men who instantly give the impression of being on the square. He is a man one feels able to talk sound sense to without fear of wasting breath.

Committee in Charge

The committee in charge was composed of Hector McKinnon, chairman, now connected with the National Vaudeville, but better known through his former long connection with the Nicholas Power Company; Barney Berman, A. Eitelberg, John Henley, John Harding, R. Jennings, Harry Mourier and John Whitely. The committee evidently laid itself out to show us how the men of the circuits named do things when they do do them.

Keen's Chop House, just two paces and a long shuffle from the Hon. G. White Way, was the scene of action. It was a beefsteak dinner, which same I would have thoroughly enjoyed had Bill Rabel, captain of the Independent Movie et cetera, been restrained from heaving biscuits at the squirrel adorning the trick paper hat they compelled me to wear.

Cudmore, who proudly proclaims himself to be the "living example of how much tension cuticle will endure before it busts," was toastmaster, and you all know "Cuddy." If you don't you're outa luck. He certainly was filled to overflowing with good cheer that night!

Schultz Gets Gifts

After the eats had been duly reduced to wreckage, Toastmaster Cudmore, on behalf of the men of the three circuits, presented to Schultz a watch, chain and pencil, all very fine examples of the jeweler's art.

Responding, Schultz voiced his deep sense of appreciation of and for the spirit which had prompted the gift, concluding with: "No man who does his work right ever has anything to fear from me."

The following were called upon and responded with brief remarks suited to the occasion: John (Jack) Henley, assistant to Mr. Schultz; F. H. Richardson, whom possibly some of you have heard of; Harry Mackler, president Motion Picture Projectionists' Local Union 306, I. A. T. S. E. and M. P. M. O.; Will C. Smith, whom you all know, and one or two others, though I'm dinged if I can remember who. There really was no speechmaking at all, for which thanks be!

At the guests' table were Edward Schultz and his son, Edward Jr., Toastmaster Cudmore, Hector McKinnon, John Henley, Harry Mackler, president L. U. 306; Len Condon, of the Vaudeville News; M. G. Felder, Bio Carbons, and yours truly.

Among those conspicuous by their presence the following were noted: George Edwards, editor American Projectionist; Al Polin, member executive board L. U. 306, New York City Projectionists; "Bill" Rabell, president Independent (he says it is, anyhow) Movie Supply Company; J. DeRosa, manager Cameo Theatre, which same he, with visible reluctance, admits is the very ne plus ultra—whatever that is—of motion picture theatres; Tom Gorman, manager of a little, obscure theatre (seating merely 6,000) called the Hippodrome, where the stage is so darned big that when only one actor is on, he or she must attract attention to himherself by yelling at the audience: "Here I am, over here"; also Mr. Lake, assistant manager Hippodrome; L. W. Atwater, a very old timer, who started with the Power Company when one needed a microscope to find the place; N. Danziger, purchasing agent for Keith circuit; "Joe" Hornstein, better known as "Bashful Joe"; Joe Basson, a real, reg'lar feller; Mr. Fishel, Gelatine Products; W. Sanford, manager Greenpoint Theatre; Frank Gardner, manager W. F. Irish & Company; N. Norden, Norden Sign Company; M. Gates, National Lamp Company; Howard W. McCoy, manager Columbia Theatre, Far Rockaway; Jude Brayton, American Dramatist League; Joseph LeFante, Brooklyn business agent New York City Projectionists' Union 306, I. A. T. S. E. & M. P. M. O.

Simplex Represented

The Precision Machine Company, which admits that the Simplex projector is good, was represented by William C. Francke, assistant general manager; Walter Green and Tom Healy.

The Power Company was there in the persons of Lester Bowen, technical engineer; P. A. McGuire, publicity manager, and N. O'Brien. Incidentally, McGuire and O'Brien especially requested me to announce that they are not Italian.

Entertainment was supplied by Barney Burman and Brother in a very clever act, and by the singing of popular songs, led by a quartet composed of Manager DeRosa, Al Polin, Joe Hornstein and "Bill" Rabel.

The whole affair was nicely planned and well carried out. Every one enjoyed himself hugely—it was a stag—and we shall look forward to the Keith-Moss-Proctor affair next year with anticipation.

Equipment

Floyd B. Pierce, projectionist, Gateway Theatre, Little Falls, N. Y., arises to remark:

Have not heretofore taken time to write our department, but the theatre has supplied me with a typewriter and I've got to learn to project thoughts with it. You're the first goat.

We are in a city of 13,000. The Gateway Theatre has a projection room 12 x 16 feet, a generator room 10 x 16 feet and a spotlight room merely 8 x 16, so you can see how we are crowded for space. Have two Simplex projectors (Gee, some of you are really learning to use correct terms. "Projection Room and Projectors." Wull, wull, wull! There's hope. Maybe even the Broadway men will learn after a time. Was in one big Broadway theatre last night and the projectionist made some remark about his "Projection Booth," or did he say "Coop?"—I'm not so certain about that, and it was about 15 x 20, too—Ed.). The projectors have new double-bearing intermittent movements, with three double-bearing movements complete. (Must be some error here. Surely not new intermittent movements in each projector and three spare movements?—Ed.).

Aha! Caught

We have a Hertner Transverter, Type D, 75—75, and one Brinkert Heavy Duty 000 ampere spot lamp. Length of throw is 128 feet—(Aha! I have you on the hip there! It should be Projection Distance! Shame upon you!—Ed.)—with a 20 foot picture. Bausch & Lomb Cinephor condenser and half size 6.75 inch E F projection lens. Use 55 amperes, with ⅞ positive and 11/32 Silver Tip negative; Minusa screen. Have second largest organ in the state.

And that's that. Now for a bit of my own history. Have been projecting pictures for twenty (XX) years. My first projection was with a Lubin projector. Wonder what some of the present day men would say if they ran up against one of those old inside double cone shutter Motiographs? I wonder what they'd wonder, and would like to watch their struggles if one of them tried to time the shutter!

I have every edition of your handbook, and believe me, Old Top, there isn't enough money in the whole darned M. P. industry to buy the first two editions! When I got the Bluebook and looked at those questions in the back I agitated my scalp with my finger nails and conversed with myself thusly: "Say, you don't know such a hell of a lot, for all your years of experience!"

Is President

I have had the honor of being elected president of local union 609, I. A., for the coming year, and the first thing I shall bring before the next meeting will be the endorsement of the term "Projection Room," and you may rest assured it will be "projection room" with the men here.

Good! brother Pierce. Many unions have already endorsed the term, and to date not a union or individual has favored "Projector Room." I will say, though, that I am rather astonished that such unions as, for instance, Denver, San Diego, Salt Lake City, Boston, Vancouver and others from which one just naturally expects prompt action in such matters as this, have not been heard from. What's the big idea anyhow?

Your equipment sounds good, and if you project as good pictures as you do thoughts with the typewriter, then your show certainly must be the grasshopper's pajamas. I, too, would like to see a began-five-years-ago projectionist tackle one of those Motiograph inside shutters. You and I and the rest of the Old Timers would certainly enjoy the performance—and the language! Come again, brother, your letter is the snake's hips—gee but I'm getting modern!! Snake's hips and grasshopper's pajamas—and me fifty-seven years old! Have to watch myself or I'll be chasing the flappers!

New Surface

P. L. Clark, Brooklyn, New York, has brought to my attention a new projection surface of which he is the inventor. He showed me the same thing, in a somewhat crude form, several years ago, but has only now reached the practical stage in development of the surface.

At this time the surface is NOT adapted to theatre projection, because of the fact

that the structural features become visible when viewed close up. The surface, as at present developed, is for long distance work, and when I say long distance I mean just that, even up to a mile away. It is for out of doors display of advertising matter, either in film or slide form. Mr. Clark has the following to say:

The Multi-Power screen resembles no other screen surface, either in structure, principle of operation, precision or intensity of brilliancy obtained. The surface is highly polished and consists of anywhere from about 25 to 100 or more per square inch of curved depressions which are rolled into the metal sheet of which the screen is made. These depressions are all precisely alike in any one screen, but vary widely in different screens, the shape and size being dependent upon the use to which the screen is to be put. They are of precise mathematical curvature (not spherical) and are all equally inclined to the surface of the screen. As a matter of fact, each one of the depressions forms a diminutive searchlight reflector, so calculated that it will direct and disperse the rays incident upon it so as to embrace the width and length of a predetermined viewing area.

The latest surface produced commercially is about 50 times as brilliant as an ordinary matt surface screen. Theoretically, at least, there is no limit to the power or intensification of such surfaces.

Personally, I doubt the possibility of adapting such a screen to theatre use, but if it can be done (and Mr. Clark thinks it can) it will be a very wonderful thing, because then the weakest light source now used for projection would be amply brilliant for all practical purposes.

Truth

"For sure as the morning follows
The darkest hour of night
No question is ever settled
Until it is settled right!"

The above lines are by that splendid writer and grand woman, now departed into the shades of the Other Land, Ella Wheeler Wilcox. They speak volumes to those who use the mind the Creator gave them for something besides mere speculation upon the problems of the day, or of the moment.

They may be applied to propection, because up to this time not a single one in the long line reaching from the producer himself to the exhibitor has sensed the true importance of projection to the success of the thing toward the perfection of which they all bend their energies. As a matter of rather queer fact, but very few of the exhibitors themselves have any adequate conception of the importance of the "Man Behind the Gun" in their projection room, and the imperative necessity that he have expert knowledge plus ENERGY TO APPLY IT IN PRACTICE.

True, there is some evidence of a S-L-O-W awakening, but it still is not yet a settled fact, in the minds of any save a few, that expert projection knowledge is essential to high class, efficient presentation of the motion picture to its buyer, the public, and

"No question is never settled,
Until it is settled RIGHT!"

Real Knowledge

From Chauncy L. Greene comes a letter written on the stationery of University of Minnesota, College of Engineering, Minneapolis—a letter which should be of real interest to all projectionists who take pride in their business and who desire to see it rise to the dignity of a profession.

I would direct the attention of all high grade projectionists to it. I would especially call the attention to it of those men who have come to be known as "Broadway men," because it may serve to give them something of a "jolt"—a thing some of them need, not because they lack ability but because they have—or at least many of them have—fallen into a rut, at least to some extent. They have largely ceased to advance, due, I think, to the idea that they have "reached the top."

They forget that there IS NO TOP TO PROJECTION, or to anything else for that matter.

Friend Greene is a man who thoroughly understands the basic principles of the thing he discusses. Without a thorough understanding of basic principles there is and cannot be real knowledge.

What Struck Me

The thing which struck me is: Is this an indication that men of real engineering training are becoming interested in motion picture projection? Is the business of projection beginning to attract men of real knowledge? I sincerely hope so, for I have long prophesied it would.

Of course we have, and always have had, many men in the projection field who have real ability, but they are rather thinly scattered. The pay and conditions have been such that, except for a man here and there who just simply loved the work, men of considerable learning have for the most part sought other fields of endeavor, as was natural.

Remarkable

Another rather remarkable thing is that I have not found it necessary to alter a single phrase or word of friend Greene's letter. It appears exactly as written by him. He says:

I am going to take a shot at answering the question raised by Mr. Dunlap of St. Paul in a recent issue of the World.

Question: What does a 60° movement mean and what relation is there between the number of degrees in the movement and the degrees width of the master blade?

A 60° movement is one in which the unlocking, moving and locking of the driven element is accomplished by a 60° movement (1/6 revolution) of the driving element. That is, the film is in motion across the aperture during 1/6 of a revolution of the cam and stationary over the aperture during 5/6 of a revolution. During this 1/6 rev. the light must be shut off from the screen and here is where the relationship of the shutter master blade width enters. Assuming a 1 to 1 gear ratio between shutter and cam, if the light beam were infinitely small the master blade would take up 1/6 of the shutter circumference, that is, it would be 60° wide. But because the beam has a finite diameter the master blade must be widened by this amount in order to cover the beam before the film starts to move. (Qualified by the fact that in practice the shutter need not quite cover the entire beam before the film starts moving. Neglected here because the magnitude is unknown.)

Constant Distance

For a given setting of the lens system this extra width is a constant linear distance measured along the chord of a circle of radius equal to the perpendicular distance from center of shutter shaft to optic axis. For want of a better term I am going to call this circle the effective shutter circle and its diameter the effective shutter diameter. This LINEAR distance along a chord of the effective shutter circle then is independent of the effective shutter diameter, BUT the larger the effective shutter diameter the smaller is this distance MEASURED ANGULARLY around the shutter, and the ANGULAR width of the blades is the measure of the light which the shutter cuts. This is the argument in favor of a larger effective shutter diameter than we have at present.

To Illustrate

To illustrate, let us assume a 60° movement, 1 to 1 ratio of shutter to movement, no back lash, a 1" diameter light beam, and consider two balanced 2 wing shutters of 8" and 14" effective diameter respectively.

The master blade of the former will be 74° 15′ wide and that of the latter will be 68° wide. The former will pass 58.75% of the light and the latter will pass 62.2%. No great difference, it is true, but enough to reduce an 80-ampere current consumption to a 75.5 ampere consumption which, in the case of a house running 10 hours per day and paying 6 cents per K.W.H. for D.C. through resistance from 115 volt mains, means a total saving of $112.00 in 360 days.

Is there anything "flighty" in the idea of even an 18" or 20" shutter? Made of metal it would be quite heavy, but could not a Bakelite-Micarta sheet be made with a fine steel gauze reinforcement (on the order of wired glass but of much finer mesh) which would be light, strong, smooth, durable and opaque?

Good Play, Good Work

Recently, through the courtesy of the producer, friend Daughter and I found ourselves seated in one of the prettiest theatres we have seen in all New York City, the Cosmopolitan, Columbus Circle, enjoying the photoplay, "The Great White Way," in which Anita Stewart is leading woman, or "star," if you prefer that term.

I say "enjoying the photoplay" because of the fact that not only did "The Great White Way" impress us as being very excellent in itself, but also it was so placed upon the screen by Projectionists Ivan Bowen and Hally Tillman that its full value was apparent to the audience.

And right here seems an ideal opportunity to relieve my mind of something which has pressed for expression every time I have read newspaper accounts of Hollywood scandals.

Anita Stewart

Anita Stewart is, as I said, star in "The Great White Way," in which she does work I don't think could be much improved upon. But that is not what I wish to direct your undivided attention to with regard to her.

In these days of scandal mongering, when newspaper men, engaged in a hard fought battle to fill great quantities of "space" each day, literally grab anything in the least degree exciting and make not only the most of it, but very much more than the most, it is indeed refreshing to find artists of ability who have been on the silver sheet for years, without ever even the faintest breath of suspicion as to their absolute cleanliness and moral rectitude. Such an one is Anita Stewart.

And say! When you chaps are projecting Miss Stewart, just remember that she is a friend of mine and give her a square deal. She does her duty by the industry she serves, which puts it up to you to do yours. In fact you might help by being careful to give the real men and women, such as Anita, Norma Talmadge, the Gish girls and a long string of others a 100 per cent. value on the screen.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Prompt Service to the Exhibitor Mirror Lamps and Generating Sets A Merry Musical War

WHEN Mr. Eichenlaub contributed to the February 9 issue of the Moving Picture World the article "How Proposed New Theatre Law Affects Small Town Houses," he thoroughly realized the importance of the matter to the backbone of the exhibiting end of the industry.

He also realized that, in order that the fullest publicity be given the subject, the necessity of the article being published at the earliest possible moment if it was to bear fruit at all. Accordingly, he sent the story in full to us. He also sent the story to another publication which announces its appearance sometime in the future—when the vitally important hearings will have become history.

Mr. Eichenlaub's foresight bore fruit and his story appeared in full and in such shape that every Moving Picture World reader knew exactly what was threatened—the advisability of making an instant protest against the proposed legislation and was put in possession of practical suggestions and recommendations as to how the proposed code should be rewritten in order that the exhibiting fraternity be not placed in a disadvantageous position as compared with non-theatrical picture showing organizations.

This is in line with the policy of service to the exhibitor which was inaugurated with the publication of the first issue of the Moving Picture World, by James P. Chalmers, over seventeen years ago.

No other publication in the field has ever approached the Moving Picture World's record in this respect and this record is to no small extent responsible for the loyalty of its readers and the confidence which they feel in the oldest publication in the field.

OUR readers will recall the series of articles which we published recently on independent generating plants and their usefulness to the picture theatre. Also our comments regarding the small amount of information with which manufacturers of such apparatus had supplied their prospective customers in the motion picture field.

About a fortnight ago, we had the pleasure of a call from a manufacturer of independent generating plants such as we had described and we took the opportunity to ask him frankly why it was that manufacturers in his line seem so reluctant to cultivate the field with an educational advertising campaign.

NO other publication in the field has ever approached the Moving Picture World's record of service to the exhibitor and this record is to no small extent responsible for the loyalty of its readers and the confidence which they feel in the oldest publication in the field.

The manufacturer, who is a good scout, told us quite frankly that it was because he believed that his and other organizations were traveling the road of least resistance. That their sales force had discovered that it was an easier and much shorter process to sell an outfit to a farmer than to an exhibitor. That, while the farmer readily grasped the benefit and economy of an independent generating plant upon his farm, a comparatively long pull was necessary to educate the exhibitor along the same lines.

And then—just two days ago—there called on the Equipment Department the manufacturer of a mirror lamp. He told us, in the course of the conversation, that he had acted upon a former suggestion of ours, to show prospective purchasers how the utilization of his output permitted the satisfactory use of a low wattage and consequently moderate independent generating plant.

He observed that the plan seemed to be working out, as a live wire supply dealer, who had taken orders for some of his outfits, had secured at the same time additional orders from exhibitors for six independent generating plants to be supplied with the lamps.

It would appear that most of the trouble experienced in making sales to exhibitors as compared with that in making sales to farmers was due to the fact that the independent generating plant manufacturers have been assiduously cultivating the farm field by means of large advertising appropriations, while they have left the exhibitor to find out for himself that an independent generating plant was a mighty good bit of equipment to install in his theatre.

ACCORDING to our St. Louis correspondent, a merry musical war is now on between the big Paramount house, the Missouri and the Skouras theatre, the Grand Central.

Recently the Grand Central installed a new organ. The Missouri has a handsome instrument, which was purchased when that house opened a few years ago. The Missouri instrument has been advertised as having cost $100,000, while the Grand Central, in announcing the installation of the "Wonder Organ Made in St. Louis," stated that neither its organ nor any other in St. Louis cost $100,000.

A FEW days ago, we had the pleasure of receiving a call from one of our exhibitor readers. In the course of the conversation, the subject of picture theatre music arose and he told us about the organ with which his house was equipped.

"How much did it cost?" we inquired.

"It is a $20,000 instrument," said the exhibitor.

"How much did it cost?" we repeated.

"$12,000," said the exhibitor.

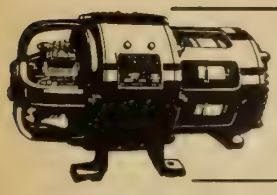




THE BLUE MOUSE THEATRE OF TACOMA

A 418 seat house, with the exterior appearance of a bungalow. At right is a view of the attractive lobby.

DURATIZE YOUR FILM
-DURA-
FILM PROTECTOR CO
INC.
220 WEST 42ND STREET
NEW YORK
PHONE CHICKERING 2937
ALLAN A. LOWNES PRES.



HALLBERG
MOTOR GENERATORS
Are the best for Projectors.
J. H. HALLBERG
445 Riverside Drive
New York

A New Blue Mouse with 418 Seats Commences Running Out in Tacoma

TACOMA'S Proctor Street Blue Mouse Theatre, one of the most beautiful suburban theatres in the Pacific Northwest, had its formal opening recently, and won for itself many plaudits for the perfection of its appointments, and the fact that it was an absolutely completed theatre before it was opened to the public, which in itself is worthy of comment.

The building is a substantial brick veneer, with concrete trim. It has broad eaves, tile roof, and has the exterior appearance of a bungalow. Four double glass paneled doors give entrance to a broad, carpeted foyer. On the inside, these doors are draped with blue velour curtains. Foyer appointments are simple. A softly shaded floor lamp, two pairs of oval medallion mirrors at either side of aisle entrances, handsome velour portieres, elaborated with valances bordered with gold galoon, several groups of specially designed lighting fixtures, rich in their simplicity.

Loges Isolated by Curtains

Entering the auditorium, the loges, equipped with velour upholstered opera chairs, are at the back, curtained off from the balance of the 418 seats, all of which are upholstered in the predominating color scheme of blue and gray. Two side aisles, carpeted with theatre carpet, give a broad center section.

A pleasing effect is added by two short flights of steps at either side from the organ pit. These lead to side exits by way of flower gardens, with pergola tops. Latticed posts and a stair rail painted white give a charming setting to the stage with its rich velour curtains which are of the sliding type,





TWO VIEWS OF BLUE MOUSE AUDITORIUM

At left, as seen from back of the house. At right, as viewed from stage, showing the wide aisles and the location of the projection room.

controlled from the projection room. The curtain is of blue, bordered with old gold galoon, in keeping with the balance of the drapes. A Robert Morton organ provides the music. A gold fibre screen is used.

All lighting fixtures which were specially designed, of the cove type, are on Ward-Leonard dimmers regulated from the projection room, making possible many attractive lighting effects. The flower gardens are lighted during musical numbers and intermissions.

Mazda Equipped Simplexes

The projection room is in the centre, above loges. It is of fireproof construction, and has two Simplex projectors with Mazda equipment. At either side of the room, reached by stairways from the foyer, are the ladies' and men's rooms. These have the added attractive feature of being soundproof, glass enclosed, wicker seated enclosures, where a mother may take a fretting baby and enjoy the show without annoying anyone else, or where the Tired Business Man may smoke a reflective cigar while viewing his favorite pictures. From the auditorium, the effect of these paneled glass windows with overdrapes of blue velour, is most attractive.

The ventilating system is up to date, insuring the patron of the proper amount of fresh air and heat. It was installed by Ralph E. Jaeger, of Tacoma.

Shearer Did the Trick

B. F. Shearer, Inc., had entire charge of the interior decoration, lights, projection equipment, carpets, drapes, etc., and established an enviable speed record by completing all the interior work, making all installations, etc., within eight days.

The house was opened under the direction of John Hamrick, who operates several other Blue Mouse theatres in the Pacific Northwest. Owing to other interests, however, a deal has been consummated whereby the active management is under supervision of Mr. Sandstrom, who has recently appointed F. C. Shaefer, formerly with the Stilwell Amusement Co., of Spokane, as house manager.

The Week's Record of Albany Incorporations

There were nine motion picture companies incorporated in New York State during the week ending February 2. The largest capitalization shown by any one of these amounted to $100,000. Four of the companies, when incorporating, did not give the amount of their capitalization.

Following are the names of the companies, the incorporators and the amount of capitalization when stated:

Edna Productions, Inc., $20,000, Ellis Miller, Oscar Guilfoile, Frank Sullivan, New York City.

Lefferts Amusement Corporation, $50,000, Max Shapiro, Julius Gulkis, Isaac Katz, Brooklyn.

Stephans Amusement Company, Inc., $6,000, Stephen Stephanides, Nicholas Aicaterinis, Aleck Sotirakis, Brooklyn.

Wollen Realty Corporation, $15,000, Herman and Charles Vogel, F. S. Wollen, New York.

American Stage Producing Company, $100,000, Frank Manni, New York; J. M. Curci, Benoit Mauro, Brooklyn.

John D. Tippett, Inc., M. D. Elkin, Mollie Salit, Anne Eichel, New York; Robert Milton, Inc., D. G. Griffin, Eman Brooke, C. I. Johnson, New York.

Paradise Alley, Inc., Carle Carlton, Leonard Morey, Fred Fries, New York. The four last named companies did not give their capitalization.

Presidents Get Power's

The President McKinley of the Admiral Oriental Line, when she sailed from Seattle was equipped with the latest type Power's projector, for the entertainment of patrons.

Each of the five big Presidents will be similarly equipped in the order of their arrival. Installation is through the Theatre Equipment Co.

Tulsa, Oklahoma Will Have 1500 Seat House

W. M. Smith, of Tulsa, Okla., has awarded the contract for the $760,000 new Orpheum vaudeville and picture theatre to be erected on West Fourth street in Tulsa. The theatre will seat 1,500 on the first floor and balcony. The structure will be five stories high, faced with terra cotta.

Contracts call for Power's projectors and American Seating Company's seating.

Is it really possible to cool your house in hot weather?

Summer is still several months away, of course, but it's coming—just as sure as Christmas—only sooner.

You know how it will be: Day after day of sweltering heat—day after day of low receipts—day after day of waiting for the heat to let up so you can make some real money.

Suppose you could turn on a cool, refreshing breeze that would sweep the entire length and breadth of your house. You'd get them in then, wouldn't you?

You can have that cooling breeze—and at a price within reason. It's just a matter of blowing in *enough* fresh air from outdoors—blowing it in at the right place, without noise or objectionable drafts—with Typhoon Cooling System.

Will it work?

Ask two thousand other exhibitors who use it.

Will it pay?

Ask the same two thousand exhibitors. Most of them will tell you that their Typhoons paid for themselves the first summer.

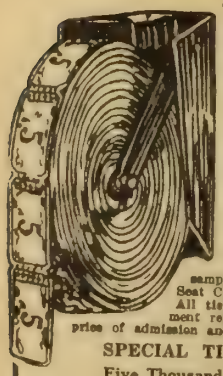
What else could you put in your house that would return a profit like that?

Get the facts and figures. Write for a copy of the Typhoon Booklet—and a list of Typhoon-Cooled theatres.

TYPHOON FAN COMPANY

345 West 39th Street **New York**

Philadelphia **New Orleans** **Dallas** **Los Angeles**



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand $3.00
Ten Thousand 5.00
Fifteen Thousand 6.50
Twenty-five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand.....18.00

National Ticket Co. Shamokin, Pa.

Moving picture theater. Thirty miles from Buffalo, town forty-five hundred. Seats 590. No competition. Equipped for movies and vaudeville. Located center of business district. Excellent building. Theater doing capacity business. Illness cause of sale. Price, sixty-nine thousand; easy terms.

HUNT, 339 Brisbane Bldg., Buffalo, N. Y.

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DISTRIBUTORS
M. G. FELDER SALES CO
1540 BROADWAY NEW YORK



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

A Correction

New York, January 28th, 1924.
Moving Picture World,
Gentlemen:

On page 420, Moving Picture World, February 2nd, 1924, you publish the statement that Loew's Burnside Theatre is equipped with "G. E. High Intensity Arc Lamps, supplied by the Precision Machine Company," and we regret to inform you that this statement is not correct.

While it is true that this theatre is equipped with G. E. High Intensity Arc Lamps, they were supplied through the Nicholas Power Company, and not the Precision Machine Company, as you state.

G. E. High Intensity Lamps are supplied by the Nicholas Power Company for Power's, Simplex, and Baird projectors, but these lamps must pass through our hands as National Distributors of the G. E. High Intensity Arc Lamps.

While the error is excusable, under the circumstances, it is necessary for us to make this correction. It is important that distributors of Power's, Simplex, and Baird projectors know that G. E. High Intensity Arc Lamps must be secured through us as National Distributors of these lamps.

Very truly yours,
P. A. McGUIRE,
Nicholas Power Company, Inc.
Advertising Manager.

Theatres Projected

CHICAGO, ILL.—Syndicate headed by Walter Butz, care Montclair Realty Company, 122 South Michigan avenue, plans to erect two-story brick moving picture theatre, store and office building, 216 by 106 feet, at Heva and Grand avenues, to cost $500,000.

HARLAN, KY.—A. J. Stern & Son, Knoxville, Tenn., have contract for two-story brick and stone moving picture theatre, 40 by 106 feet, to be erected at Second and Central streets for Mrs. Margie Noe, to cost $65,000.

HARLAN, KY.—A. J. Stern & Son, Knoxville, Tenn., have contract to erect theatre for Harlan Fuel Company at Yancy, about seven miles from here, 50 by 125 feet, to cost $50,000.

BALTIMORE, MD.—Josiah Diggs, 2040 Druid Hill avenue, will erect brick and concrete moving picture theatre, 38 by 72 feet, at 623 North Central avenue, to cost $12,000.

MT. RANIER, MD.—Crawford Spire Theatre Corporation will erect moving picture theatre.

GREENFIELD, MASS.—W. Edward Benson, 132 Main street, has plans by Tuck & Company, 46 Cornhill street, Boston, for one-story brick moving picture theatre, 70 by 140 feet.

ROLLING FORK, MISS.—J. E. Meek will erect moving picture theatre.

ST. LOUIS, MO.—W. Goldman, manager Kings Theatre, 816 North Kingshighway, plans to erect two-story brick theatre, 146 by 188 feet, at Grand and Morgan streets, to cost $1,000,000.

BROOKLYN, N. Y.—Borough Hall Realty Corporation, 44 Court street, contemplates erecting brick moving picture theatre at Vernon and Nostrand avenues, to cost $500,000.

NEW YORK, N. Y.—Nathan Wilson, 145 West 44th street, contemplates erecting theatre and hotel building on Eighth avenue, between 44th and 45th streets, to cost $3,000,000.

NEW YORK, N. Y.—L. J. Phillips & Company, 148 West 72nd street, contemplates erecting theatre at southwest corner 170th street and Broadway.

POTSDAM, N. Y.—James Papayanakes, of Watertown, has purchased Clark Block on Market street as site for an up-to-date moving picture theatre.

WATERLOO, N. Y.—Ground has been broken for new Maize Theatre.

DU BOIS, PA.—W. G. Overdorf, 23 Long street, is preparing plans for brick theatre, to cost $50,000.

JEFFERSON, PA.—Jule Palone has plans by Thomas E. Knox, Waynesboro, for two-story brick moving picture theatre, 36 by 100 feet, to cost $15,000.

POTSDAM, PA.—Strand Theatre Company plans to erect new theatre, to cost $80,000.

POTTSVILLE, PA.—Chamberlain Amusement Enterprise, Inc., plans to erect new theatre on site of old Slater Theatre on North Center street, with seating capacity of 2,000.

SAN ANTONIO, TEXAS.—J. W. Lytle plans to erect theatre on Houston street, near river, with elevated floor entrance, to cost about $1,000,000.

SEATTLE, WASH.—Prefontaine Building Company plans to erect moving picture theatre at 2352 Beacon avenue, to cost $15,000.

SEATTLE, WASH.—Ground has been broken for new Hollywood Theatre at 10th avenue and East 66th street, to cost $50,000.

TACOMA, WASH.—Moore Amusement Company has leased site at 1015-17 South K street for erection of moving picture theatre.

CHARLESTON, W. VA.—Capital Theatre, 1018 Lee street, contemplates rebuilding fire damaged theatre on Summers street, to cost $500,000.



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Made by Andre Debrie of Paris

It has the same movement and construction as the standard Professional Debrie.

Body of five-ply walnut, finely finished and guaranteed to withstand any climatic conditions.

Direct focusing tube.
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Focusing and Diaphragm rods operated from rear of camera.
Film reverse.
Film punch.

Direct View Finder with Removable Masks. Set of Inside Masks.
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Weight, fourteen pounds.

$465.00 OUTFIT COMES COMPLETE WITH TWO MAGAZINES AND CARRYING CASE AT THE ASTONISHING LOW PRICE OF $465.00

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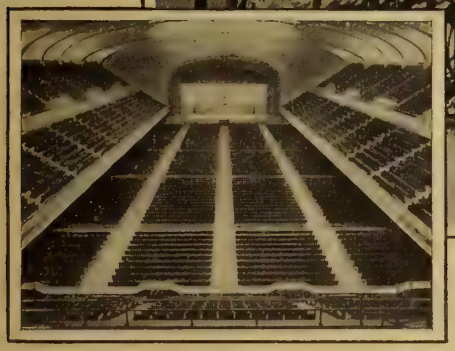
Coliseum Simplexized

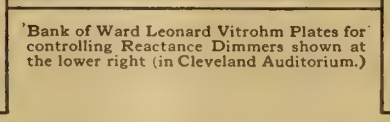
H. H. Randall, manager of B. F. Shearer, Inc., Seattle, has returned from a trip to Ketchikan, Alaska, where he personnally installed Simplex machines in W. D. Gross' new Coliseum Theatre. The house had a New Year's opening.

Cleveland Auditorium Equipped with Ward Leonard Remote-control (reactance type) Dimmers.



Ward Leonard Reactance Dimmers in basement. Controlled by Vitrohm Plates on Stage.





Bank of Ward Leonard Vitrohm Plates for controlling Reactance Dimmers shown at the lower right (in Cleveland Auditorium.)



The Largest Auditorium in the United States

[Selected for the National Republican Convention]

is equipped with Vitrohm Dimmers

ONE of the most striking monuments to public enterprise in Cleveland, Ohio, is the huge City Auditorium, seating 12,000 persons—largest convention and exposition hall in the United States. Large in proportion—in fact, the largest dimmer installation in the world—is the 900 kw. capacity WARD LEONARD VITROHM DIMMER used for controlling the auditorium and stage lighting of this tremendous building. WARD LEONARD Vitrohm Dimmers are compact, light, dependable, easy to operate and absolutely safe. For more than twenty years, their service has been proving the superiority which has won them the preference they today enjoy among hundreds of prominent theatre owners, theatrical producers and stage architects and engineers.



Movable Contact

(Skate Shoe)

Unless properly designed, the movable contact of an adjustable resistance may be a source of continual trouble. Such troubles never occur with WARD LEONARD Theatre Dimmers. The movable contact is both a self-aligning and a self-adjusting shoe which is held firmly in contact, yet freely rides over ordinary projections. Simple, positive; can't get out of order. Requires minimum effort to operate; needs no attention.

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Mount Vernon, New York

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Philadelphia—W. M. Tompkins
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St. Louis—G. W. Pieksen
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Moving picture theater. Pennsylvania town five thousand, no competition. Seats 474. All modern equipment. Rent, $150 month. Long and favorable lease. Fine, large stage with scenery. This is a new house, doing excellent business, and will be sold complete at fifteen thousand; reasonable terms.

HUNT, 339 Brisbane Bldg., Buffalo, N. Y.

Improving Theatres

DELAVAN, ILL.—Improvements will be made to Colonial Theatre, including new pipe organ, new ventilating system, etc.

CEDAR RAPIDS, IA.—Improvements are planned for Regent Theatre.

PERRYVILLE, MO.—Interior of Electric Theatre has been redecorated.

SIOUX FALLS, S. D.—Koplen Brothers, 130 North Phillips avenue, have plans by Hughill & Blatherwick, Boyce Greenly Building, for one-story brick and concrete addition, 25 by 150 feet, to moving picture theatre.

BRISTOL, TENN.—Columbia Theatre has been remodeled, refurnished, new Hope-Jones organ and moving picture equipment installed and reopened.

GEORGETOWN, TEX.—Pipe organ has been installed in Monarch Theatre.

MT. PLEASANT, TEX.—Pipe organ has been installed in Hustler Theatre.

SWEETWATER, TEX.—Queen Theatre, damaged by fire, has been repaired and reopened.

Installing Equipment

MARYVILLE, MO.—Moving picture machine has been purchased for use in visual education department of public schools.

ST. JOSEPH, MO.—Lafayette Booster Association is interested in purchase of moving picture equipment for Lafayette High School.

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Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

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ORGANIST, employed, desires change, ten years' experience, exceptional education; organ, salary must be worthy competent man. Particulars first letter. Box 329, Moving Picture World, New York City.

ORGANIST AT LIBERTY any time, East or West. Concert with picture experience. Not a trick player. Kind that wears. Classic and popular library. Well worth investigating. Good instrument and fair salary. Address Box 328, Moving Picture World, New York City.

ORGANIST AT LIBERTY—First-class trained musician. Organ graduate two colleges. Expert picture player and soloist. Experience. Reputation. Union. Exceptionally fine library. Consider good position anywhere. Good instrument essential. State full particulars, best salary. Address Box 330, care Moving Picture World, New York City.

HIGHLY EFFICIENT, reliable organist (young lady) desires connection with first-class theatre. Expert picture player. Ten years' experience best houses. Large library. Good organ, salary essential. Lady Organist, care Moving Picture World, New York City.

PROJECTIONIST—Married. 9 years' experience. Desires permanent position where skillful work is essential. Philadelphia license. Repair own equipment. Long runs preferred. Go anywhere at once. V. Groetzinger, 4406 Market Street, Philadelphia, Pa.

PROJECTIONIST—9 years' experience, will accept steady position where capable and dependable projectionist is needed. Understands care and repairing of Simplex, Power, Motiograph and all equipment. Go at once. Reason—house sold. J. C. Edmondson, Perry, Iowa.

RELIABLE THEATRE MANAGER seeks engagement. Picture or combination pictures and vaudeville. Good advertiser and can produce results. Will go anywhere. Services immediately on wire or letter. H. Wood, 463 Cumberland Avenue, Winnipeg, Canada.

Help Wanted

WANTED PROMOTER to promote picture for the screen. No money required. Write for further particulars. Oscar Weil, Excelsior Springs, Mo.

A COMFORTABLE theatre, beautifully decorated; courteous, smartly-uniformed ushers; carefully-selected, up-to-the-minute films—all these will draw audiences of goodly size. But to bring them back, week after week—that's the problem. Solve this problem by equipping your projector with the

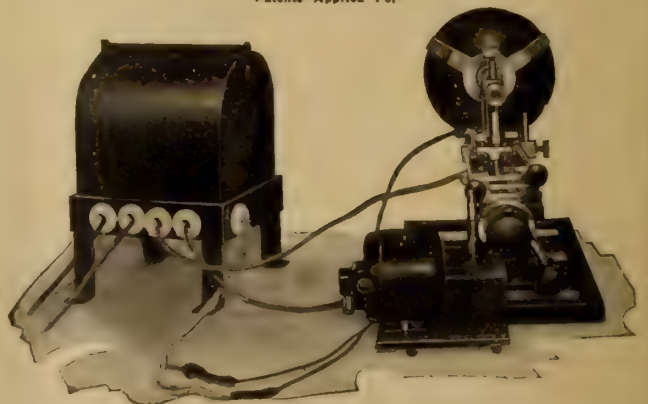
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Cinephor Condenser

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CUTS PROJECTION COST 75%

10 to 25 amperes with D. C. or 25 to 35 amperes with A. C. equals present screen illumination using 60 amperes and over.

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Guarantees correct maintenance of arc with either direct or alternating current.

Special Stereopticon Attachment
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Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

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Original Makers *of the* Paper Cup
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There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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Write for particulars, fill out coupon and MAIL TO-DAY.



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ALL the movie fan sees is light on the screen —light moulded in all its myriad shades by the art that is in the film.

Wherever good pictures are shown best, you will find National Projector Carbons in the projection lamp. Thousands of houses have used them exclusively for years because they shoot over to the screen all that is in the film.

There is one best trim for every lamp and current. For instance, National White Flame AC Projector Carbons. Just for AC. Absolutely silent. They produce a sharp, steady, brilliant, eye-easy light.

Write us the make of your machine and the kind of current you have and we will tell you how to get the most light and the best light for the least money.

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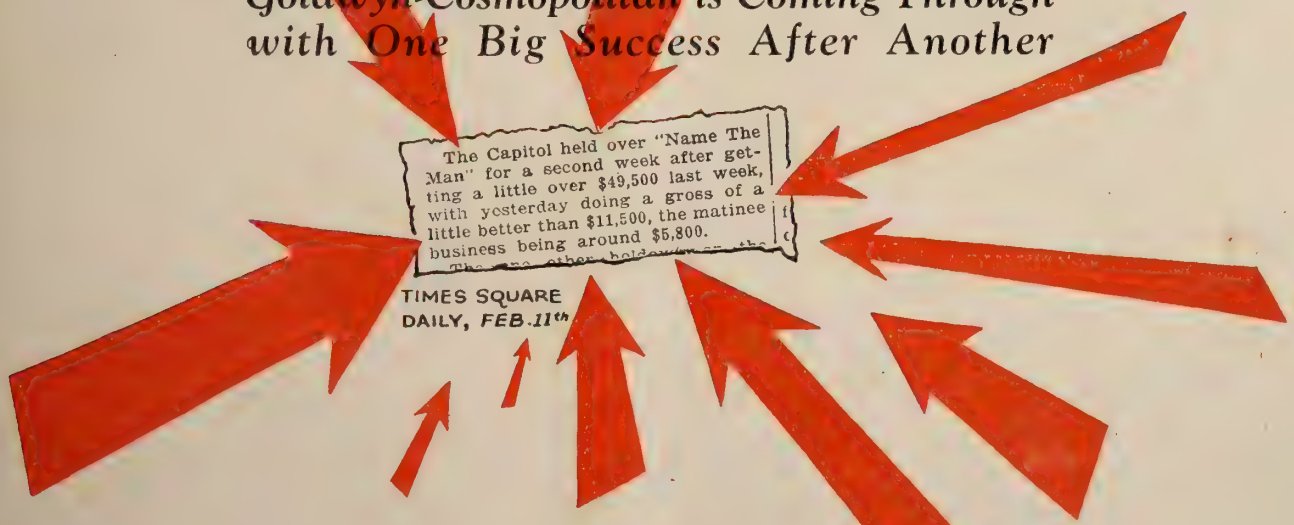
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Moving Picture WORLD

Vol. 66, No. 8 | February 23, 1924 | PRICE 25 CENTS

Nothing Can Stop Us!

Goldwyn-Cosmopolitan is Coming Through with One Big Success After Another



Coming: Nellie, *The Beautiful Cloak Model*—THE GREAT WHITE WAY, *Cosmopolitan's Surprise Picture*—Elinor Glyn's THREE WEEKS

It Pays to Play

Goldwyn-Cosmopolitan

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.



Tuxedo Comedies

show originality in treatment. Their production quality is the highest—their direction the finest. They are attractions of real box-office value to you.

"ONE NIGHT IT RAINED"

features HARRY TIGHE and NED SPARKS



whose excellent work in

"EASTER BONNETS"

caused Ed. Beatty, of the Butterfield Circuit, to write:

"That Tuxedo-Educational Comedy 'Easter Bonnets' is one of the best comedies you have ever released, and that is saying a lot."

Have you booked "FRONT!" and "NO LOAFING" with "Poodles" Hanneford ?

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President



LILLIAN GISH *in the*
HENRY KING *Production of*
THE WHITE SISTER

Based on the story by **F. Marion Crawford**

Presented by **Inspiration Pictures Inc.**
Charles H. Duell, Jr., *President*

Metro Picture

Unanimous Praise

A Metro Picture

NEW YORK

The World.

One of the most noteworthy adventures ever made in cinema production. . . . Its photographic excellence and beauty of landscape views possibly never has been surpassed in the cinema. A grand achievement.

—Quinn Martin

The Sun and The Globe

"The White Sister" is not a movie; it is a work of art . . . a genuine artistic triumph . . . a complete and satisfying masterpiece of the screen.

The Morning Telegraph

A most palpable treat . . . Lillian Gish's performance is universal in its interest. . . . Plenty of romance, beauty, and pictorial charm. . . . Scenic effects are exceedingly beautiful. Interesting and well worth seeing.

—Louella O. Parsons

New York Evening Post

Don't miss it. . . . Never has a simple tale of love and despair been told with greater beauty, sincerity or truth. Every picture is a painting. Lillian returns to the screen with a charming impersonation.

The Evening World.

"The White Sister" contains much genuinely moving and thrilling drama. A big and a fine picture that deserves to rank with the best the movies have yet produced. It is fine entertainment. You ought to see it.

—Don Allen

The New York Times.

The players actually appear to live the parts they enact on the screen. . . . Miss Gish obtains the full effect in every situation. . . . One of the strongest love stories that has ever been filmed.

—F. W. Mordaunt Hall

THE NEW YORK HERALD

Miss Gish is always exquisite. . . . Remarkable qualities and emotional repression. . . . The exterior scenes are beautiful. . . . It is so superbly played by Lillian Gish and by Ronald Colman, and so perfectly directed by Henry King that one is entitled to assume that here is an unquestionable candidate for the Hall of Film Fame.

—Robert E. Sherwood

NATIONAL MAGAZINES

THEATRE MAGAZINE

Lillian Gish's work is extraordinary. It has something of the ardent yet ethereal quality of Eleanora Duse. If you miss it, you will lose one of the artistic triumphs of the screen.

MOVIE WEEKLY

"The White Sister" is a film which justifies motion pictures . . . highly artistic . . . the scenes are exquisite. Miss Gish enacts one of the beautifully memorable roles of screen history. The eruption of Mount Vesuvius and the subsequent breaking of a reservoir are thrilling. By all means see "The White Sister." It is excellent entertainment.

Life

Lillian Gish gives a performance that is divinely exalted. She possesses greater emotional force in her left eyebrow than all the fake thrills that the silent drama has perfected.

—Robert E. Sherwood

JUDGE

A picture of great photographic beauty. . . . Worth seeing alone for the grandeur of its natural settings. . . . A masterpiece of beauty. . . . The action is tense and the actors more than competent. The production is dignified and an ornament to the screen. Lillian Gish is all alone in her class.

MILWAUKEE

WISCONSIN NEWS

Lillian Gish better than in anything she has ever done. From any standpoint it is splendid.

MAKE AMERICA "SAFE FOR DEMOCRACY" NEW YORK JOURNAL

One of the very best productions ever made. . . . Overflows with Italian beauty. . . . Entire cast play their parts with profound sincerity. . . . For dramatic suspense, let one commend the scene in the observatory on the brow of muttering Vesuvius.

THE EVENING MAIL

In "The White Sister" where her role is most difficult, Lillian Gish acquitted herself so well that there is no denying that she is an exceptional emotional actress. . . . By far the finest thing she has done on the screen. The photography is beautiful.

CHICAGO

HERALD EXAMINER

Miss Gish gives the most gorgeous performance of her career. . . . "The White Sister" will hold your attention throughout.

THE CHICAGO DAILY JOURNAL

The genius of Lillian Gish makes a great film of "The White Sister." There is something lingeringly lovely about the picture. One of the year's important offerings. . . . It should stand near the top of the list.

—Virginia Dale

THE CHICAGO EVENING POST

Lillian Gish has made this tragedy into a story which will grip you and hold your interest. . . . Director Henry King has achieved a very unusual production and one which is intensely dramatic.

Chicago Daily Tribune

One of the most exquisite photoplays ever screened. . . . The power, the beauty, the realism, the pathos of it must strike home. . . . Lillian Gish is lovely throughout . . . her acting is excellent. . . . Ronald Colman as her lover is immense. . . . The atmosphere is all it should be.

—Mae Tinee

CHICAGO AMERICAN

"The White Sister" achieves a place by itself. Miss Gish displays a surer, more mature, more compelling almost, it would seem, a perfect art . . . you realize you are viewing one of the screen's greatest. Locations are of great beauty. Henry King's direction and adaption are worthy of great praise.

—Rob Ree

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

This is a picture that no one can afford to miss. . . . The entire production is marvelous. . . . Heartrending for its exquisiteness and pathos of portrayal.

—Irene

New York Tribune

Miss Gish does some of the best acting she has ever done. . . . One has come to expect perfection in a Lillian Gish performance.

—Harriette Underhill

THE EVENING TELEGRAM

Miss Lillian Gish as "The White Sister" is all loveliness and appeal. . . . The picture has not yet been equalled for scenic beauty.

—Robert G. Welch

From the Press--

A Metro Picture

BOSTON

The Boston Telegram

The White Sister" is the biggest and best motion icture which Boston has seen in many, many years. t is the biggest picture because of the great care and kill with which the picture itself was made. The uperb acting of Miss Gish has given the picture are value and . . . has created a new standard.

—Margaret Harris

BOSTON AMERICAN

Probably nothing enhanced the beauty of the picture so much, other than Miss Gish's excellent interpretation of her role, as did the scenic effects. The glorious finale is the criterion of thrillers. Artistic seems rather an inadequate word. . . . Yo must go.

Boston Evening Transcript

Exceptionally fine photography. "The White Sister" deserves high praise. Miss Gish holds fast the interest and sympathies of her audience . . . she proves herself once more the tragic mistress of the screen.

THE BOSTON HERALD

Director Henry King with the aid of Lillian Gish and the Italian settings has produced an unusually beautiful picture, . . . dramatic and vigorous. The picture's greatest claim to distinction is the tragic wistfulness of Lillian Gish.

The Boston Daily Globe

Exquisitely poignant in its religious thrill and ecstasy, it leaves one feeling almost inspired. "The White Sister" is a classic. . . . There is no doubt of its artistry. . . . It is a fascinating photoplay.

The Boston Post

Lillian Gish is still the screen's greatest emotional actress. . . . The scenes and settings are unbelievably lovely. The pathos, the romance and the pictorial beauty are perfectly blended to make a fine film.

—Prunella Hall

The Boston Traveler

A remarkable picture . . . glorified by the very beautiful portrayal of Lillian Gish. No one but Lillian Gish could play such a role. She shares that spiritual quality; the nobility, and ethereal loveliness that belong to Eleonora Duse. Scenically . . . a most beautiful picture.

—Eleanor Very

TRADE PRESS

Motion Picture News

A picture destined to live in the memory. . . . A picture with a soul . . . wonderfully acted and directed . . . fraught with genuine heart throbs. . . . Grips the emotions . . . and holds you in a vise-like grip with the overwhelming sweep of the scenes. . . . Lillian Gish plays like one inspired . . . her scenes are unforgettable. . . . The climax is breathtaking.

—Laurence Reid

Moving Picture WORLD

Lillian Gish as the heroine is superb. . . . Never has she done anything finer. Some finely executed spectacular scenes showing the eruption of Mount Vesuvius. The film holds you in a vise-like grip because of its beauty and force.

—C. S. Sewel

EXHIBITORS Trade REVIEW

Another great picture . . . Splendidly conceived and finely executed. . . . Tightly holding the interest from the beginning to the end.

George Blaisdell

EXHIBITORS HERALD

Nothing so fine from every viewpoint has ever before been shown on the screen. . . . For photographic excellence, beauty of landscape views, wonderful settings and exquisite elaborateness of costuming the screen has yet to receive anything that surpasses this production.

The Film Daily

The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY

Gorgeously mounted. . . . One of the greatest pictures ever made, with Miss Gish giving an outstandingly notable performance. . . . Director Henry King has done a magnificent piece of work.

The Billboard

Lillian Gish does the finest acting of her career in "The White Sister." . . . Settings are beautiful. . . . The scenes of the erupting volcano and the mad scramble for safety of the villagers are splendidly done.

VARIETY

Photography is a delight to the eye. . . . It was splendidly done.

REELAND REVIEWS

"The White Sister" will prove to be one of the biggest pictures of the year and will be pointed to for many years to come. The exteriors are the most beautiful ever seen upon the screen.

Exceptional Photoplays

Published Monthly, October to June, by The National Board of Review, Committee on Exceptional Photoplays, 70 Fifth Avenue, New York City

The White Sister" is a stirring memorable picture . . beautiful and also real. . . . Angela is most sympathetically played by Lillian Gish.

PHILADELPHIA

PUBLIC LEDGER

Lillian Gish gives one of the finest performances of her career . . . with her delicate appeal, her poignant charm and pathetic beauty. It offers her an unsurpassed opportunity to depict an anguished soul, rent by sadness and misfortune. One of the few super-specials worth making.

The Philadelphia Inquirer

Truly notable production . . . exquisitely handled. . . . Lillian Gish has achieved the best work of her career and has created a part which will be long remembered. She has caught the tragic spirit of the novel.

The Evening Bulletin

A beautiful series of pictures. . . . A picturization that really puts this work in the class of pictorial rather than dramatic art. . . . So complete so poignantly beautiful and meaningful. Lillian Gish and a splendid supporting cast are excellent.

THE NORTH AMERICAN

Lillian Gish gives another of her portrait gems, and makes a highly and convincing character of Angela. The natural backgrounds are one of the rare and beautiful features of the film. The glimpses of Vesuvius are highly interesting and unusual.

SAN FRANCISCO

San Francisco Chronicle

Lillian Gish reaches an emotional pinnacle that few actresses can hope to scale. She seems an inspired creature.

—George C. Warren

THE CALL

One of the most entirely delightful picture plays of the time . . . there with a punch that will satisfy the most exacting. Lillian Gish contributes a great, if not her greatest, characterization.

Illustrated Daily Herald

A critic would have to scatter superlatives to do justice to the production and to the star. Infinitely worth while, a screen classic. Strong dramatic situations . . . smashing classic. Will go down in screen history as one of the distinct achievements of the silent drama.—*Hamilton Wayne*

First engagement in a motion picture Theatre!

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Night Letter	N L

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METRO PICTURES CORP 1540 BROADWAY NEW YORK NY

LILLIAN GISH IN WHITE SISTER OPENED SATURDAY TO ONE OF THE BIGGEST DAYS ALHAMBRA THEATRE HAS EVER HAD STOP SUNDAYS BUSINESS WAS EVEN BIGGER THAN SATURDAYS AND THE THIRD DAY TODAY MONDAY IS KEEPING RIGHT UP WITH THE TWO OPENING DAYS STOP CONCENSUS OF OPINION BY OUR PATRONS THAT THE WHITE SISTER IS NOT ONLY EXCELLENT IN ENTERTAINMENT AND SUSPENSE QUALITY BUT IS REALLY A VERY BEAUTIFUL PRODUCTION STOP I HAVE NO HESITANCY IN RECOMMENDING THIS PRODUCTION TO ALL EXHIBITORS AS ONE OF THE YEARS BIGGEST BOX OFFICE ATTRACTIONS

LEO A LANDAU

CAN WE SAY MORE?

Metro Picture

REG U S PAT OFF

One BIG Paramount After Another

Now it's —

POLA NEGRI

IN

"Shadows of Paris"

A HERBERT BRENON *Production*

SUPPORTED BY

ADOLPHE MENJOU, CHARLES deROCHE
HUNTLY GORDON



"The Pola Negri of 'Passion' returns to the screen in this fast moving, colorful story of the Parisian demimonde and society life in the French capital.

"The star has come into her own! She throws all her fire, temperament and passion into this role!

"Should test the capacity of any house. Grab this one quick!!"
—MOTION PICTURE NEWS.

From "Mon Homme" by Picard and Carco. Adapted by Fred Jackson. Screenplay by Eve Unsell.

A Paramount Picture

ONE OF 18 NEW AT YOUR EXCHANGE

(PRODUCED BY FAMOUS PLAYERS LASKY CORP.)

Some of the Theatres

HUNCHBACK OF

IN JANUARY AT A

American Theatre, Butte, Mont.
Stone Opera House, Binghamton, N.Y.
Park Theatre, Youngstown, O.
American Theatre, Denver, Colo.
Columbia Theatre, Phoenix, Ariz.
Rex Theatre, Sheboygan, Wisc.
Garrick Theatre, St. Paul, Minn.
His Majesty's Theatre, Sherbrooke, Que.
Imperial Theatre, Three Rivers, Que.
Poli Theatre, Waterbury, Conn.
Gem Theatre, Naugatuck, Conn.
Dawe Theatre, Bridgeport, Conn.
Strand Theatre, Far Rockaway, N. Y.
Cohen's Theatre, Newburgh, N. Y.
Music Hall Theatre, Tarrytown, N. Y.

Rivoli Theatre, New Brunswick, N. J.
Patchogue Theatre, Patchogue, L. I.
Park Theatre, Rockaway Park, L. I.
Broadway Theatre, Astoria, L. I.
Brandeis Theatre, Omaha, Neb.
Arcadia Theatre, Philadelphia, Pa.
Grand Theatre, Huntingdon, Pa.
Hollywood Theatre, Pottsville, Pa.
Victoria Theatre, Altoona, Pa.
Elks Theatre, Du Bois, Pa.
Nemo Theatre, Johnstown, Pa.

Strand Theatre, Ridgeway, Pa.
Capitol Theatre, Washington, Pa.
Roland Theatre, Phillipsburg, Pa.
Opera House, Houtzdale, Pa.
Grand Theatre, Oregon City, Ore.
Columbia Theatre, Erie, Pa.
Heilig Theatre, Seattle, Wash.
Wigwam Theatre, Reno, Nev.
Victory Theatre, San Jose, Cal.
Liberty Theatre, Spokane, Wash.
Pershing Theatre, St. Louis, Mo.

Some of the Theatres

HUNCHBACK OF

IN FEBRUARY AT A

Lotus Theatre, Sheridan, Wyo.
Majestic Theatre, Utica, N. Y.
Rialto Theatre, Glens Falls, N. Y.
Family Theatre, Batavia, N. Y.
Strand Theatre, Ithaca, N. Y.
North Park Theatre, Buffalo, N. Y.
Palace Theatre, Moline, Ill.
Virginian Theatre, Charleston, W. Va.
Hartman Theatre, Columbus, O.
Stillman Theatre, Cleveland, O.
Palace Theatre, Wichita Falls, Tex.
Monarch Theatre, Georgetown, Tex.
Royal Theatre, Laredo, Tex.
Rex Theatre, Greeley, Colo.
Empress Theatre, Laramie, Wyo.
Empress Theatre, Ft. Collins, Colo.
Dubuque Theatre, Dubuque, Ia.
Adams Theatre, Detroit, Mich.
Wysor Grand Theatre, Indianapolis, Ind.

Art Theatre, Kansas City, Kan.
Rivoli Theatre, Portland, Ore.
National Theatre, Jersey City, N. J.
Hempstead Theatre, Hempstead, L. I.
Frederick Theatre, E. Pittsburgh, Pa.
Ritz Theatre, Indiana, Pa.
Majestic Theatre, Butler, Pa.
Pascoe Theatre, Berlin, Pa.
Court Theatre, Wheeling, W. Va.
Heilig Theatre, Eugene, Ore.
White Theatre, Fresno, Cal.
Westwood Theatre, Westwood, Cal.
Zelda Theatre, Duluth, Minn.
Colonial Theatre, Pittsfield, Mass.
Palace Theatre, New Britain, Conn.
Middlesex Theatre, Middletown, Conn.

Strand Theatre, Portchester, N. Y.
Montauk Theatre, Passaic, N. J.
Regent Theatre, Elizabeth, N. J.
Ridgewood Opera House, Ridgewood, N
Garden Theatre, Princeton, N. J.
Capitol Theatre, St. Louis, Mo.
West End Lyric Theatre, St. Louis, Mo
Shaw Theatre, St. Louis, Mo.
Floressant Theatre, St. Louis, Mo.
Manchester Theatre, St. Louis, Mo.
Lafayette Theatre, St. Louis, Mo.
Maffitt Theatre, St. Louis, Mo.
Montgomery Theatre, St. Louis, Mo.
Welster Theatre, St. Louis, Mo.
Tivoli Theatre, St. Louis, Mo.
Imperial Theatre, Sarnia, Ont.

ASK THE MAN W

A UNIVERSAL PRODUCTION

That Played The

NOTRE DAME

DVANCED PRICES

Tivoli Theatre, Toronto, Can.
Winter Garden Theatre, Jamestown, N. Y.
Oliver Theatre, South Bend, Ind.
Weller Theatre, Zanesville, O.
Liberty Theatre, Kansas City, Mo.
Alhambra Theatre, Milwaukee, Wisc.
Vogue Theatre, Kenosha, Wisc.
Palace Theatre, Montreal, Can.
Victoria Theatre, Quebec, Can.
Lyric Theatre, Bridgeport, Conn.
Regent Theatre, Norwalk, Conn.
Majestic Theatre, Hartford, Conn.
Suffolk Theatre, Holyoke, Mass.
Keith's Lynn Theatre, White Plains, N.Y.
Rialto Theatre, Poughkeepsie, N. Y.
Strand Theatre, Lakewood, N. J.
Savoy Theatre, Asbury Park, N. J.
Palace Theatre, Huntington, L. I.
Liberty Theatre, Oklahoma City, Okla.
Kurtz Theatre, Bethlehem, Pa.
Temple Theatre, Lewiston, Pa.
Criterion Theatre, Bridgeton, Pa.
Opera House, Bellefonte, Pa.
New Theatre, Homestead, Pa.
Jefferson Theatre, Punxsutawney, Pa.
Pastime Theatre, State College, Pa.
Capitol Theatre, McKeesport, Pa.
Driggs Theatre, Clearfield, Pa.
Majestic Theatre, Cornwallis, Wash.
Majestic Theatre, Corvallis, Ore.
Grand Theatre, McDonald, Pa.
Berkeley Theatre, Berkeley, Cal.
State Theatre, Sacramento, Cal.
Grand Theatre, Bellingham, Wash.
Rex Theatre, Lewiston, Idaho.
Star Theatre, Hannibal, Mo.
Regent Theatre, Ottawa, Can.

That Will Play The

NOTRE DAME

DVANCED PRICES

Metropolitan Theatre, Washington, D. C.
Strand Theatre, Syracuse, N. Y.
Eastman Theatre, Rochester, N. Y.
Bellevue Theatre, Niagara Falls, N. Y.
Havens Theatre, Olean, N. Y.
Shea's Hippodrome, Buffalo, N. Y.
Ft. Armstrong Theatre, Rock Island, Ill.
Crocker Theatre, Elgin, Ill.
State Theatre, Huntington, W. Va.
Mozart Theatre, Canton, O.
Capitol Theatre, Dallas, Tex.
Hancock Opera House, Anstin, Tex.
Palace Theatre, San Antonio, Tex.
Majestic Theatre, Grand Junction, Colo.
American Theatre, Colorado Springs, Colo.
Auditorium Theatre, Pueblo, N. M.
Grand Theatre, Dubuque, Ia.
Plaza Rialto Theatre, Waterloo, Il.
Circle Theatre, Indianapolis, Ind.
Grand Theatre, Terre Haute, Ind.
Isis Theatre, Kansas City, Mo.
Academy Theatre, Northampton, Mass.
Opera House, Westfield, Mass.
Community Theatre, Meriden, Conn.
New Theatre, Port Jervis, N. Y.
Clairidge Theatre, Montclair, N. J.
Regent Theatre, Passaic, N. J.
Colonial Theatre, Pompton Lake, N. J.
Rialto Theatre, Newark, N. J.
Liberty Theatre, Kelso, Wash.
Rialto Theatre, Tacoma, Wash.
Glen Theatre, Glen Cove, L. I.
Academy of Music, Lebanon, Pa.
Academy Theatre, Meadville, Pa.
Strand Theatre, Uniontown, Pa.
Pascoe Theatre, Somerset, Pa.
Grand Theatre, Bradford, Pa.
Colonial Theatre, Beaver Falls, Pa.
Salt Lake City Theatre, Salt Lake, Utah
Orpheum Theatre, Everett, Wash.
Liberty Theatre, Susanville, Cal.
New Grand Theatre, St. Louis, Mo.
Arsenal Theatre, St. Louis, Mo.
Grand Theatre, St. Louis, Mo.
Lindell Theatre, St. Louis, Mo.
Gravois Theatre, St. Louis, Mo.
Variety Theatre, St. Louis, Mo.
Pageant Theatre, St. Louis, Mo.
Virginia Theatre, St. Louis, Mo.
Shenandoah Theatre, St. Louis, Mo.
Queens Theatre, Niagara Falls, Ont.
Allen Theatre, Windsor, Ont.

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PRESENTED BY CARL LAEMMLE

Clear the track for Univ

FIFTEEN TWO-REEL EPISODES

The FAST EX

STARRING WILLIAM DUNCAN



GET aboard "The Fast Express" for the biggest box office run you ever had! Here is the greatest combination of star, author, story and cast ever incorporated in one chapter play—the dawn of a new era of chapter play production. William Duncan, the greatest chapter play star on the screen today, is the featured player! Courtney Ryley Cooper, known to millions for his stirring adventure stories in The Saturday Evening Post and other magazines, is the author! What a combination for box office results! Get your patrons steamed up for 15 smashing, breath-taking episodes! This is the picture that is going to railroad the biggest business you've ever had—right to your box office. Make your reservation—you can book it now!

For Release March 10th

WILLIAM DUNCAN

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924



EDITH JOHNSON



EDWARD CECIL



WILLI WELSH

rsal's great feature serial

PRESS

FEATURING ONE OF THE GREATEST CHAPTER PLAY CASTS EVER ASSEMBLED!

WRITTEN BY THE FAMOUS SATURDAY EVENING POST AUTHOR

COURTNEY RYLEY COOPER



It's Got what it takes to make a smashing first run picture

Title Story Cast



Regal Pictures, Inc.
Presents

Love's Whirlpool

with

James Kirkwood, Lila Lee and Madge Bellamy

Adapted by Elliott Clawson and Bruce Mitchell

Story by Martha Lord

Directed by Bruce Mitchell

Destined to set new records for your box office

Distributed by HODKINSON

Associated Authors
Frank Woods Elmer Harris
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present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"The Best Comedy-Romance of the Month"

"'No More Women!' is the best comedy-romance of the month," says McElliott, in the N. Y. Daily News.

"This picture should furnish satisfactory entertainment for the average patron," is the M. P. World's verdict.

"Has many smiles and chuckles, and should appeal especially to the feminine portion of any audience."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York
Hiram Abrams, President

A Branch Office located in every United Artists Exchange



(Copy of Western Union telegram.)

JUDGMENT OF THE STORM

opened at Empire Theatre last Sunday to absolute capacity despite worst blizzard in years stop unanimous opinion of patrons best picture have had this season give us more like it

—Morris Fitzer—Syracuse, N.Y.

Hot Dog! Right Off The Bat Comes This Telegram!!

—and the picture hasn't hardly started. How many pictures do YOU know of that can pack a theatre in a blizzard? The writer of this advertisement dropped into one of the biggest New York Broadway theatres *on the same evening* that "Judgment of the Storm" opened in Syracuse. Cold wave here also. The New York Broadway house was half empty with a BIG feature running. Yet "Judgment of the Storm" played capacity, with 25 degrees colder, in a town one-tenth of the size of New York. If you want to know more about "JUDGMENT OF THE STORM" book it and count your profits. Watch the trade papers for more announcements.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

1924 belongs to F.B.O.

A Palmer Photo Play

New Hollywood Plant for

Technicolor

Now under construction—

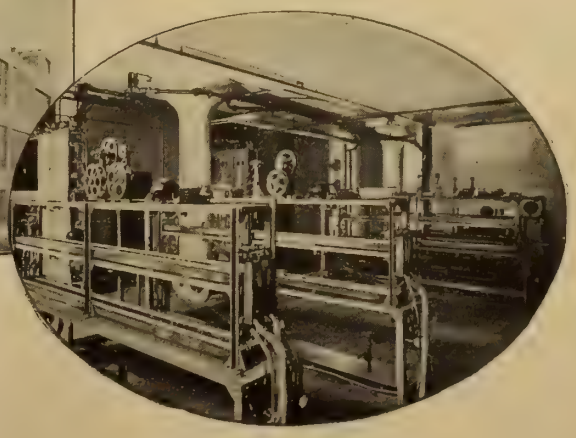
AT Hollywood, work is being pushed on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.

Out in Death Valley, on the Mojave Desert, Technicolor cameras are being used exclusively, photographing Famous Players-Lasky's next Zane Grey Picture—"The Wanderer of the Wasteland," an Irvin Willat Production. This picture will be done *entirely* in Technicolor.

Everybody is talking about the wonderful Technicolor sequence in Cecil B. De Mille's "The Ten Commandments." They'll soon be talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production soon to be released through Metro.

Progressive producers do it in Technicolor.





Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

WARNER BROS.
Classics of the Screen

DAVID BELASCO'S

Celebrated Stage Success

"DAD"

A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. Even though the stage production was in the hands of David Belasco, it has been improved on by the screen version.

—ROBT. E. SHERWOOD, N. Y. Herald.

This film will amuse pretty nearly everybody who sees it. There is a good deal of humor and a touch of pathos.

—F. W. M. HALL, N. Y. Times.

Warner Bros. have managed to instill into Mr. Belasco's play a comic flavor which is as entertaining as the original stage version. The audience at the Strand yesterday was in a constant state of merriment.

—AILEEN ST. JOHN-BRENON, N. Y. Telegraph.

It's bound to be a success. Mae Marsh was the same old heart-string puller. There is none on the screen who can smile through her tears, or vice versa, with quite the effect that this star does.

—DON ALLEN, N. Y. Eve. World.

David Belasco's play, "Daddies," has been put on the screen by Warner Bros. and the screen version is quite as exciting as the stage version. We like it.

—HARRIETTE UNDERHILL, N. Y. Tribune.

After seeing the screen version we are sorry we did not see the Belasco play. We'll bet it was a good show. "Daddies" on the screen at the Strand caused gales of laughter.

—N. Y. Sun & Globe.

"Daddies" is even better in "the movies" than it was in "the speakies." And that is high praise.

—N. Y. Telegram & Mail.

We have an idea that most people will like "Daddies."

—LOUELLA O. PARSONS, N. Y. American.

Playing New York's

DIES"

by John L. Hobble

Directed by **William A. Seiter**

with

Mae Marsh, Harry Myers,

Claude Gillingwater, Claire Adams, Craufurd Kent and Willard Louis.

EVERY FEATURE A BOX-OFFICE FACTOR-------- The inimitable art of David Belasco, the rare humor of John L. Hobble, the fine superiority of Warner production and the superb performance of a notable cast of stars combine to make this one of the real money-making pictures of the year

Mark Strand Theatre

Undoubtedly it is the BEST picture this organization has ever produced—Everyone who sees it says so—Registers on every count—Has all the elements—You can ballyhoo it and know it will stand up to everything you say about it!

"THE AVERAGE WOMAN"



Look what "Danny" says

"The Average Woman"
Producer C. C. Burr
Distributor: State Rights
As a Whole SHOULD GET OVER MIGHTY WELL.
Cast Some good names mixed to work with Pauline Garon who again does excellent work as the flapper. Harrison Ford who has a somewhat fresh part of a lover and David Powell who is the man's friend. Messrs. DeSacia Mooers, Burr McIntosh, Russell Griffin complete a smart cast.
Box Office Angle If you know ... you'll like ... this one ... flapper ... gets over with ... people and ... Powell ...
Exploitation You can ... that this is based on a Saturday Evening Post story, that it has a good cast—mention the names—and that it is nicely produced.
Direction William Christy Cabanne, good.
Scenario by Raymond S. Harris. Titles very ...

The News points out

The Average Woman (6700 Feet)
(C. C. Burr-Mastodon Films—Reviewed by Laurence Reid and Roger McIntosh)
It is played with ... a number of ... phase. ... formation ... some ... SUMMARY Should excite interest despite familiarity of plot, because it is developed in progressive and logical manner. Carries punch in concluding scenes

COMPELLING TITLE
BIG SETS
EXPLOITATION
SATURDAY EVE. POST STORY
GREAT CAST
ENTERTAINMENT
DIRECTED BY Wm. CHRISTY CABANNE
SMASHING PICTURE STORY
YOUTH

Pauline Garon
Harrison Ford
David Powell
De Sacia Mooers
Burr Mc Intosh
Russell Griffin
William Tooker

The World states—

"The Average Woman"
C. C. Burr Presents Real All Star Cast in Picture with a Theme
Reviewed by James Krane
... from ... a ... Burr ... picture and adver- ... title. The ... both points ... The Average ... The State ... Woman" ... market.
To back the exploitation up there is an ... acceptable production with ... up to ... the standard by W. Christy Cabanne and a ... cast of ... players ... there is some- ... thing of ... the sequences feeding ... the belief that perhaps the Judge's dead ... wife, whose memory he reveres, had hidden ... a dread secret of illicit love from her ...

Have you booked the BURR SPECIALS?
"Three O'clock in the Morning"
"The New School Teacher"

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"YOUTH TO SELL"
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"LEND ME YOUR HUSBAND"

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A GRIFFITH WEEK

YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this—**D. W. GRIFFITH** has made **MORE MONEY** for motion picture **EXHIBITORS** than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who show them.

We do not say he has always batted one hundred per cent. What man ever has? Has **YOUR** judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this—**A GRIFFITH PICTURE** never hurts your theatre; and you know theatres can be hurt by pictures. **A GRIFFITH PICTURE** always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played **"ORPHANS OF THE STORM," "ONE EXCITING NIGHT"** and **"THE WHITE ROSE,"** put aside one week for a **GRIFFITH WEEK, PLAY THEM,** and **MAKE MONEY.**

Get in touch with the
UNITED ARTISTS EXCHANGE
in your territory, or

write direct to
Albert L. Grey, General Manager
D. W. GRIFFITH, Inc.
303 Longacre Bldg., New York City

A MONEY WEEK

A MONEY WEEK

"It turned a losing season into a winning one for New Orleans."—(Variety)

D. W. Griffith's

picture has warmed many chilly box offices this winter

"The White Rose"

Take some city, any city—here is Oklahoma City, Okla.

Mr. Wm. Noble of the Empress Theatre says:

"One of the very best pictures ever produced and a picture that everybody should see. Mr. Griffith's picture is a big success for us."

A GRIFFITH WEEK



The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers



The Independent Producer

THE independent producer and his problems, especially those concerning his relations with distributors, are receiving considerable attention these days. All of which is very encouraging, and very necessary.

Many of the suggestions that have been made for strengthening the independent producer's position are extremely valuable. But others, while theoretically sound, we fear place the independent in the attitude that has caused so much of his troubles: He invites deception.

* * *

TAKE, for example, the matter of group selling. There are evils aplenty surrounding the question of block selling of pictures. That we admit.

But all the argument and theory in the world are not going to do away with block selling of pictures to the smaller theaters, and that means, speaking solely in numbers, to the bulk of the contracts on a picture.

Because, to the majority of theaters in the country, group buying is a desideratum; because, when the salesman gets to the exhibitor paying from fifty dollars down, group selling is an economic necessity.

That is present fact; and, we firmly believe, will remain future fact.

Yes—you can induce the distributor to promise that your pictures will be sold individually, you can receive separate contracts on each booking, you can be given accounting systems that bear all the earmarks of individual sales—but—

When the salesman costing twenty dollars a day to move from town to town is in the exhibitor's box office, he is going to sell as many subjects as he can. That same exhibitor usually wants a "group price." A block sale will be made.

No matter how the salesman later splits the prices, juggles the contracts, and otherwise manoeuvers to meet the home office promise to the producer.

* * *

HERE is a thought:

The independent producer's chief worry should be: THE SORT OF COMPANY HIS PICTURE IS KEEPING.

It might be remembered that we know something about the darker and drearier side of the independent distribution problem. And here is something that observation and experience have united in teaching:

The decline for the independent distributing failures of our history dated from that day when FINANCIAL weakness caused them to throw the door open to "anything on celluloid," anything that would keep the wheels moving.

And that is the day the independent producer with a quality product in the distributor's hands should start worrying.

Not the day that the salesman started selling your pictures in company with other meritorious product; but the day that your selling agent began to suffer from moral and physical paralysis brought on by contact with rotten pictures.

The pictures brought in when the distributor starts deluding himself this way, "Oh, well, a booking is a booking as far as we are concerned, and when we get out of this hole we can forget the junk." He never gets out; the illness is always either fatal or the first step to "complete reorganization."

* * *

THERE'S the meat of your group selling worries, Mr. Independent. Instead of tempting your distributor to promise you the moon—in exhibition values, approval of contracts, individual selling, etc.—get the answers to these questions:

Does your would-be distributor possess JUDGMENT in accepting product? Has he STANDARDS, and the pride that will hold to them? Does he seem anxious to nurse along producers for the years to come, or will he take anybody with a picture, even a picture so bad that its owner will obviously never have the price to make another?

And, first and last, is he financially set to live up to his judgment, his pride, his standards, his ambitions?

Robert E. Welsh

He Went A'Visiting

And This Is What He Found

(Editor's Note.—There is untold DOLLAR VALUE to every branch of this industry in the following letter. A small-town exhibitor sold his house and went touring. Four thousand miles he covered—studying hundreds of theatres—and when he returned he declared: "The crying need of this business is better salesmanship on the part of the small-town exhibitor." Then he shows how he does his own selling, and says a few words about EXCHANGE SERVICE. It sums up in a first-hand, cold-turkey, firing-line impression of this business. You see four thousand miles through a small exhibitor's eyes—that's worth something to producer, distributor, salesman and theatre owner.)

"I DON'T know what department to direct this letter to, so you can dissect it to suit yourself.

"Anyway, the cat came back. Yep, we sold the Grand Theatre here (De Queen, Ark.) to E. L. Presley and gave him possession October 1. We drove over four thousand miles and made a few more miles by train, observed a good deal, failed to convince the madam that any other town was as good to live in as De Queen and finally, after two and one-half months' expensive vacation, bought the Grand Theatre back, taking possession on December 17, 1923.

"Better satisfied now than ever, and that goes for yours truly as well as the madam, who says I am trying to pass the buck.

"I read and re-read MOVING PICTURE WORLD. Am amused and disgusted by turn; entertained and enlightened—and the greatest is the enlightenment—timely information—I get out of it.

"The 'Shoulder' tips are always interesting, but why, boys, why talk about a picture's drawing power in a one-day town?

"And right here hinges the whole trouble of 'WHAT'S WRONG WITH THE BUSINESS.'

"I learned many things from the hundred or more exhibitors I visited while on my vacation, and one thing was that wherever I found an exhibitor with salesmanship he was getting the business regardless of what service he was running or who starred in the pictures he was using.

"I have always been an advocate of exhibitor salesmanship in the exhibitorial end of the business, but I have returned to this business a NUT about salesmanship.

"Salesmanship is the crying need of the business, especially in the small towns.. Everywhere, I found business rotten where the exhibitor was paying exorbitant prices for stars and depending on the mere announcement of so-and-so in so-and-so to bring the business.

"I enclose a post card that I used over my mailing list. The result was that I played 'The Dangerous Age' to capacity. For a week before the date of showing I had a banner hung out from a telephone pole reading simply: '6—16 or 60—which is the Dangerous Age?' Mailed the card to reach them the date of showing and the day before and it finished the 'hen' curiosity and packed my house.

"Did the picture do it? Not on your life. The mere announcement that Lewis Stone in 'The Dangerous Age' would be shown on a certain date would have drawn no more than any other well-titled and well-cast picture. So why pay an exorbitant price for a picture expecting it to DRAW?

"Do the DRAWING yourself, boys, and pay yourself for the drawing power.

"Report a picture as to how good or how poor it is, and not as to how much business you did on it.

"'The Dangerous Age' is a dandy good picture and you need not be afraid to step on the gas. Go after it.

"The way I got business on 'Nero': Scattered little cards like the enclosed all over town. Threw them in cars and public places when no one was looking. Put a banner on each side of a big grocery delivery truck reading the same. Broke with ad. in paper on Friday announcing: 'Nero is here, etc.' Followed up with street ballyhoo Saturday—date of showing—with banners announcing the same.

"I packed my house and did not announce a single big star's name nor use any high-sounding adjectives in either of the above cases.

"But it's a job in the small town where you change pictures every day, believe me. And you simply cannot 'sell out' every day. So I run a serial on Monday, prizes and other schemes on Tuesday, serial on Wednesday, Family Day and any other way to get them in on Thursday and advance my price on Friday-Saturday and concentrate all my advertising ability on these two days, trying to be sure I have an extra good picture—and it doesn't make any difference if there is a big star in it or who produced it.

"If the picture is 'there' and has a good title and I can get a good print I will not blame the producer or distributor if I do not get business on it.

"One thing I hope to see incorporated in the next 'uniform' contract is a clause that will penalize distributors for sending out poor prints to a house that has good machines, a competent operator, and which takes care of films. If an exhibitor will not take care of film, however, he deserves no such protection, but that is no excuse for the exchange's supplying rotten prints to a man that does take care of film.

"That is just like an excuse an exchange manager put up to me recently when I complained about getting repeaters, substitutes, etc. He said the boy he had looking after these shipments, etc., he was keeping at the request of the city probation officer; that the boy was careless and after more than a year's trial he would have to let him go. Of course, he already had hired a competent man to take his place. Some excuse—eh, boys?

"I look to the exchange to supply service. If the exchange hasn't competent help it is just like the exhibitor who ruins film. The exhibitor who ruins film doesn't deserve patronage or service, and I hope to see the day when at least a few of the exchanges can be depended upon for service and good prints.

"Yours at the old stand,

"A. L. MIDDLETON,
Grand Theatre, De Queen, Ark."

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

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Moving Picture WORLD

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Other publications: Cine Mundial (Spanish). Technical books.

Schulberg Nails Rumor

B. P. Schulberg, president of Preferred Pictures Corporation, has denied in no uncertain terms the rumor that Catherine Curtis is to produce "The First Year."

"We own the motion picture rights to 'The First Year,' which we bought from John Golden for $100,000," said Mr. Schulberg, "and we have not sold them to Catherine Curtis, nor to any one else. The report has absolutely no foundation."

Farnham Edits Film

Joe Farnham, film editor, is wielding the shears on F. B. O.'s forthcoming production, "Beware the Woman," set for early release. It was directed by Emile Chautard. In the cast are Relph Lewis, Lloyd Hughes, Derelys Perdue, Emilie Fitzroy, Joe Dowling, Josef Swickard, Max Davidson and others.

Tom Wilson Busy

Tom Wilson, well known character actor, under contract to F. B. O. is playing two blackface roles at once. He appears in the Carlos Production, "In Fast Company," and the F. B. O. "Telephone Girl" series, which is being directed by Mal St. Clair. Wilson also played a blackface role with fine results in the Griffith production, "His Darker Self."

Wilson Funeral Shown in Pathe News

Preparation and despatching of actual views of the funeral of the Great War President, Woodrow Wilson, taken by Pathe News staff cameramen, demonstrates again the efficiency and co-ordination of effort of the Pathe organization.

Taken at the obsequies on February 6, in Washington, these pictures were presented on Thursday, February 7, at the noonday shows on Broadway in such theatres as the Rivoli, Loew's New York, Keith's Palace and Moss' Broadway, as well as at the Brooklyn Mark Strand.

Because of uncertainty as to the exact plans for the route of the funeral procession and other details necessary to be known, great difficulty was experienced in making plans for securing the thorough covering of the event always sought by Pathe; however, Samuel Cohen, editor of Pathe News, who had full direction of the covering of the event, was able to make arrangements through which Pathe News was able to secure a most complete film.

Columbia Uses It

Prof. Rowland Patterson and Frances Taylor Patterson, who conduct classes in Photoplay Composition at Columbia University, have suggested to their students that Moving Picture World be made their "business Bible." The budding scenarists have been told that there is no better way of acquainting themselves with the motion picture industry than by reading Moving Picture World each week, and in order that the magazine may be available to them at all times, Moving Picture World is each week filed regularly for reference in the Library of Journalism at Columbia.

It is the only motion picture trade magazine thus filed, and it was selected and filed for a time without the knowledge of the Chalmers Publishing Company, publishers of Moving Picture World. Requests of the students for subscriptions, which unfortunately had to be denied, brought to light the tribute paid Moving Picture World by the largest university scenario class in the world.

"Covered Wagon" to Cuba

Cuba is to be the fourth country outside the United States to see "The Covered Wagon," as the result of arrangements entered into with the Caribbean Film Company, Paramount distributors in Cuba, Porto Rico, Hayti and Santo Domingo.

Gasnier's Latest Ready

Gasnier's latest production, "Poisoned Paradise," has been completed at the Schulberg Studios and the first print is now en route to New York. The picture, which has been filmed on a large scale, will be released by Preferred the latter part of February.

Blinn in New One

Holbrook Blinn has just been added to the cast of "Janice Meredith,"—the forthcoming Cosmopolitan super-production adapted to the screen by Lillie Hayward from Paul Leicester Ford's stirring story of American Revolutionary days in which Marion Davies will appear.

"White Way" February 16

"The Great White Way," Cosmopolitan, will be released February 16 for general presentation in the leading cities of the country. The first date for this picture is on the same day at the California Theatre, Los Angeles.

A. M. P. A. Offers Prize

According to A. M. Botsford, chairman of the A. M. P. A. entertainment committee, a prize of $100 in gold will be given for the best comedy sketch on motion pictures that can be performed in fifteen minutes. Anyone can compete. The competition, now open, closes March first. Harold Lloyd, James Quirk and Maurice Henley are to be the judges.

Dines Exhibitors

Fifty prominent exhibitors in Colorado were entertained at luncheon by M. E. Cory, manager of the Hodkinson Corporation's Denver branch, at the Savoy Hotel in Denver this week, during the Colorado State Exhibitors' Convention, held on February 12 and 13. "Love's Whirlpool" and "The Night Hawk" were then previewed.

Davis Leaves Arrow

W. E. Shallenberger, president of the Arrow Film Corporation, announces the resignation of J. Charles Davis, 2nd, who has been for several years director of advertising and publicity for that company. Dr. Shallenberger announces the appointment of J. K. Adams to succeed Davis in such capacity.

Grand-Asher to Move Studio to Boston

Announcement was made on February 5 in Boston that Samuel V. Grand and Harry Asher, controlling officers of Criterion Pictures Corporation, had definitely decided to move the studio and holdings of the corporation from Hollywood to Boston, with the intention of opening up a new and bigger field to New Englanders with talent for the motion pictures. The change will be made during the next few months, according to the announcement made by F. Heath Cobb, eastern representative of the corporation.

Dissatisfaction with conditions in Hollywood together with what is charged as excessive and unreasonable taxes were said to have been responsible for the decision of the officers of the corporation to move the enterprise to Boston.

With New England's rugged picturesqueness offering possibilities as great as the west and in many instances greater for motion picture settings, together with the fact that Boston is near New York, Messrs. Asher and Grand have settled on this section, it was announced.



Scenes from "Shadows of Paris," starring Pola Negri. It is a Herbert Brenon production for Paramount.

Bromberg Sells Out

Gives Up Interest in Educational Film Exchange in Georgia

Arthur C. Bromberg, president of Progress Pictures, Inc., of Georgia, maintaining exchanges in Atlanta, Ga., Charlotte, N. C., New Orleans, La., and Dallas Texas, announces this week that owing to the tremendous growth of Progress Pictures, he has disposed of his interests in the Educational Film Exchange in order that he might devote his entire time and attention to the affairs of Progress.

Mr. Bromberg declares that in the eleven states which he covers with his exchanges, the independent releases of Progress Pictures are greater than that of all other independent exchanges in these states combined. He is releasing on an average of one western picture weekly, one comedy weekly, one episode of a serial weekly and one special each month.

Mr. Bromberg's organization is releasing practically the entire Arrow output of special features, serials and short subjects.

Finish Film in Paris

Carewe Company Completing "Son of Sahara"

Edwin Carewe, his technical staff and company of five American stars, who have been producing "A Son of the Sahara" at the edge of the desert in Algeria for First National release, have returned to Paris where interior scenes will be filmed at the Eclair studio in Epiny. It is expected that the picture will be completed and the company returned to America early in the next month.

Carewe's company of players include Bert Lytell, Claire Windsor, Rosemary Theby, Montague Love, Walter McGrail and Paul Panzer. The expedition to the Sahara, according to recent information received from the company, was entirely successful and with the co-operation of the French officials and native chieftains a true picture of desert life and desert people was obtained.

In addition to his cast of American principals Carewe brought several Parisian actors and actresses to fill minor roles. The company has been gone from America since November.

"Lover's Lane" Starts

Dorothy Farnum has completed the scenario for "Lover's Lane" from the play by Clyde Fitch. The picture is soon to go into production at the Warner Brothers Studio under the direction of William Beaudine. "Lover's Lane" calls for several difficult characterizations in the film version, as it did in the stage play—and an all star cast is to be assembled.

"Floodgates" at Glover

"Floodgates" received its first public showing on Feb. 11, at the Glover Theatre, Gloversville, N. Y., where it played to one of the biggest day's business that theatre ever enjoyed and according to reports proved a decided hit. The picture is from an original story by L. Case Russell and stars John Lowell. In support are Miss Evangeline Russell, Jane Thomas, Ivy Ward, F. Serrano Keating, William Calhoun, Anne Brody, William Cavanaugh, Homer Lind, Fred Tilden, Arthur Ludwig and "Hap" Hadley.

"Virginian" Has Big Chicago Opening

Big crowds marked the Chicago opening of "The Virginian" at the Monroe Theatre this week, duplicating again the attendance records that this Preferred Picture has established in every key city where it has been exhibited.

The Herald and Examiner characterized B. P. Schulberg's film production of the Owen Wister story a "masterpiece."

"Secrets" at the Astor

Norma Talmadge's forthcoming First National production, "Secrets," adapted by Frances Marion from the Sam H. Harris play by Rudolph Besier and May Edginton, in which Margaret Lawrence played the stellar role on Broadway last year, will have its initial presentation at the Astor Theatre, New York, where it will remain for several weeks, beginning March 23rd. "Secrets" was directed by Frank Borzage. Eugene O'Brien appears in the leading masculine role.

Warner Back in U. S.

Returns Optimistic After English Business Trip

This week Albert Warner returned after having spent three weeks in London conferring with Arthur Clavering, head of the Film Booking Offices, Ltd., the British organization which handles the Warner Brothers Classics of the Screen. Mr. Warner made the trip in order to complete details of final arrangements for the distribution of the twenty pictures announced by Warner Brothers for 1924-25.

"All my plans went nicely, and we know the twenty new productions for the coming season will be launched with the same success as have our 'seven' and 'eighteen' in the past two production seasons," he says.

Mr. Warner confirms accounts of the popularity enjoyed on British soil by Warner Brothers pictures, due to the players, who are held in esteem by the British public, and to the themes of the pictures, which deal with every-day life. Still another factor, he says, is the intensive exploitation campaign recently conducted there by Gus Schlesinger, head of the foreign department, whereby American ideas in boosting pictures were introduced with success among exhibitors.

Signs C. B. C. Output

Brandt Closes Deal With Exhibitors Film Exchange

Joe Brandt, president of the C. B. C. Film Sales Corporation, was in Washington, D. C., last week, where he closed a deal with Harry Crandall of the Exhibitors Film Exchange for the C. B. C. output.

The territory embraced in this sale includes Delaware, Maryland, Virginia and the District of Columbia. Among the pictures sold were "The Marriage Market," "Innocence," "Forgive and Forget," and "Discontented Husbands."

Mr. Brandt is at present on a trip which will take him to several exchanges in the country.

Books "Courtship" Film

"The Courtship of Myles Standish," Charles Ray's latest and biggest picture, will open a run at the Stanley Theatre, Philadelphia, starting February 24. Mr. Ray will make personal appearances in connection with the engagement. J. S. Woody, general manager, represented Associated Exhibitors in arranging the booking.



Scenes from "The Breathless Moment," a Universal picture.

Ince Production Plans Involve Reorganization of Studio Force

ANNOUNCEMENT of a complete reorganization within the Thomas H. Ince studios with plans for putting underway immediately the biggest production schedule which he has yet shouldered, is made by Thomas H. Ince.

To meet the new trend in production which has come with the development of public taste for distinctive screen offerings and to lower production costs at the same time, Mr. Ince has felt it imperative to lay out a campaign for the coming year with a staff of executives so thoroughly organized that he can promise that every picture finished under his supervision will be a distinct advance over the previous offering.

The new staff is headed by Mr. Ince, who expects to devote one hundred per cent of his time during the coming season to planning productions and building pictures. He has so chosen his executives as entirely to free himself from routine matters that he may be free to devote even more time than he has given in the past to the supervision of his productions.

As general production manager in his new plan of campaign, Mr. Ince has appointed John Griffith Wray, for the past three years director of Thomas H. Ince special productions. Wray's direction of "Lying Lips," "Hail the Woman" and Mrs. Wallace Reid's "Human Wreckage," followed by his fine handling of "Anna Christie" has identified him in the minds of the screen public as one of the foremost directors of the industry. His new appointment will in no wise mean the loss of his identity as a leading director as Mr. Ince plans to have him direct two special Ince productions yearly. The rest of his time will be devoted to assisting the producer in considering and selecting suitable screen material and in planning the detail work of new productions. Mr. Ince says that he will spend most of his time at the studios and the balance of the year in New York.

Colvin W. Brown, who has been in charge of the New York offices for the last three years, is manager of distribution of the new organization and will also act as Mr. Ince's personal representative. He will make his headquarters in New York with occasional trips to the studios.

Edwin deB. Newman will act as business manager; Reeve Houck, studio superintendent; Ingle Carpenter, general counsel; G. C. Burkhart, auditor, and Arthur MacLennan, manager of promotion.

With the exception of Newman, a former



THOMAS H. INCE

executive of the Cadillac Motor Company and later an independent motion picture producer, every member of this staff as well as their department heads are Ince-trained executives. A number of them have been with the producer since the old Inceville days on through the Triangle days and the period when Mr. Ince became an independent producer.

A new production schedule, calling for six Thomas H. Ince specials, will go underway April 1 following the completion of four features for First National release under the 1923-24 schedule. The story material now under consideration assures the most pretentious output under the Ince signature since the present studios were built five years ago.

Three independent units which have signed to produce on the Ince lot in addition to the Ince companies assure a year of unprecedented activity although since the opening of the new Ince studios in 1918, they have never been idle with the sole exception of one four months' period. The doors opened while Mr. Ince was producing under the Famous Players banner and the studios have operated continuously through, following his organization of the associated Producers and its later amalgamation with First National.

"With the assistance of my new staff, I am looking forward to the biggest year on record for my studios," Mr. Ince says. "I believe that the industry is in a critical stage of development and I have spent several months planning my work with a view to meeting the new and bigger demands which the screen public is making upon the producers. Only the most efficient organizations can hope to meet the new situation, in my opinion and only the most excellent productions can expect to focus the attention of the screen public. The story is the thing, and once a story has passed every test, the casting for characterization is a simple task. The community of screen players here has developed in a remarkable way during the past year. There are new faces, new types and splendid screen material now permanently established here available for all producers.

"But most important of all is the necessity for lowering production costs without lowering the standard for artistic merit, and at the same time keeping pace with the picture going public's tendency to discriminate. With my new organization I am going to make every effort to accomplish this.

"'The Last Frontier,' a mammoth 'western,' featuring a stampede of 10,000 buffalo in western Canada, filmed under conditions which never again will be available for picture production, will be the first of offering of the 1924-1925 schedule and the other five specials will be built on the same big scale as this offering."



OCCUPANTS OF IMPORTANT POSTS IN THOMAS H. INCE'S ORGANIZATION

Left to right: Arthur MacLennan, manager of promotion; John Griffith Wray, general production manager; Colvin W. Brown, manager of distribution and Mr. Ince's personal representative.



Scenes from "The Uninvited Guest," a J. E. Williamson Production. Directed by Ralph Ince for Release by Metro Pictures Corporation.

Heads First National Club

George R. Bilson Presides Over Organization's Social Affairs

George R. Bilson has headed the First National Club for the past few months. So successfully has the club functioned under his regime that the spirit of its members is one that creates a very social atmosphere about the office. Hardly a week passes without some social and athletic activity, the weekly bowling contests being attended by several of the First National officials as well as the club members.

The next social function of the First National Club will be in the form of a Leap Year Dance at the Hotel Astor, Friday evening, February 29.

In choosing February 29 as the date of the affair, the entertainment committee, of which Mr. Abbott Obendorfer is chairman, believes it has made a very wise selection. This date comes only once in four years and is the most logical one on which an honest-to-goodness Leap Year dance should be held.

Change in District Heads

Goldwyn Cosmopolitan Distributing Corporation has made a number of changes in the personnel of its resident managers.

H. W. Starrett, formerly of the Atlanta Exchange, has been transferred to Detroit, succeeding Harry Lorch, who has resigned to go with another company.

W. J. Clark, manager in Charlotte, N. C., has succeeded Mr. Starrett in Atlanta.

Rudolph Berger has been sent from New York to take over Mr. Clark's post in Charlotte.

T. N. T.
Ladies Too! Astor, March 29

Series, Not Serial

Moving Picture World regrets that a typographical error this week made "The Gateway of the West," one of the "Chronicles of America," produced by the Yale University Press, seem a Pathe serial. The headline should have read "'Gateway of West,' Another of Pathe Series, Finished After Much Detail." In the body of the story the picture was properly referred to as one of a series, not a serial.

Burr's Latest Edited

The final editing of "The Average Woman," C. C. Burr's next release in his "Big Four" Series of specials for the independent market, has been completed.

Schulberg Studio Busy

It Isn't Closing and Gasnier Is Not Leaving Him, "B. P." Says

The temporary let-down between pictures in the Preferred Pictures Corporation producing forces will end in two weeks, according to B. P. Schulberg, who will leave for Los Angeles next week to start work on "The Breath of Scandal," to be made from Edwin Balmer's novel.

"The report that we had closed the Schulberg studio in Los Angeles is correct," said Mr. Schulberg today, "but the report did not tell the fact that we are moving to our new quarters in the Hollywood Studios, which we have just leased.

"Gasnier has just finished cutting 'Poisoned Paradise,' made from Robert W. Service's novel, with Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith in the cast. As soon as I return to Los Angeles I will cast 'The Breath of Scandal,' which Gasnier will direct.

"Gasnier had an offer to make a picture for another company after he finished 'Poisoned Paradise' and I told him I would lend him to that company if he could finish his work with them by the time I was ready to start 'The Breath of Scandal.' This doubtless started the rumor that Gasnier was leaving us. I wired him today telling him to be ready to start shooting within two weeks."

Warner Off to Coast

H. M. Warner left New York for the West Coast last week for the express purpose of launching the twenty pictures scheduled for the 1924-25 season, into production. The elaborate plans for the production of twenty Classics of the Screen for the coming year have been completed and all is in readiness for the grand send-off, pending the final survey of the chief, "H. M."

Jack Warner bears some high-powered praise to the Coast for the achievement, "Beau Brummel." On the morning of his departure the first print of this picture arrived at the Warner Bros. home office, and was immediately shown to the executives.



Scenes from the Daniel Carson Goodman production "Week End Husbands" being distributed by Equity Pictures Corporation. Alma Rubens is the star.

Warners' Happy Medium

"Marriage Circle" Running Strong in Los Angeles and Other Cities

Although rounding out its third week run at Grauman's Rialto Theatre, "The Marriage Circle" still continues to play to capacity audiences of Los Angeles. Long waiting lines and the S. R. O. signs have become regular features of the performances of this Ernst Lubitsch production, and all indications point to its continuance.

Praise continues to be voiced alike by the regular film patrons and by the professional reviewers. That the success of this brilliant photoplay is not confined to such metropolitan centers as Los Angeles and New York City is testified by its success in other cities, notably Providence, R. I., at the Rialto Theatre, where hundreds recently stood in line despite the bad weather.

"The Marriage Circle" is proving itself the most popular screen production yet released by the Warner Brothers, that company announces.

Roach Chooses Title

Stallion Picture to Be Called "King of Wild Horses"

"King of Wild Horses" has been definitely selected as the release title of the new Hal Roach feature production, in which an untamed stallion plays the featured role. The production will be shipped east in the near future. Its release has been tentatively set for the early part of April.

This production takes on added significance from the angle of box-office appeal in that wild horses, like the buffalo, are practically extinct on the western plains, and the stallion featured in this picture is the last of a breed that once roamed in great droves over the uncharted prairie lands of the West.

The cast includes Marie Mosquini, Leon Barry, Edna Murphy, Frank Butler, Sidney D'Albrook, Louise Fazenda, Charles Chase, Patsy Hartigan and Sidney de Grey. The direction was in charge of Fred Jackman.

William Fox Production Plans Include Plays and Famous Novels

MOST of the big special attractions planned and already in production by Fox Film Corporation for next season are adaptations of stage plays which have earned their service stripes on Broadway, or from novels which have won the title "best-seller." With this imposing list of books and plays scheduled for adaptation to the screen it would seem that the original story will not usurp the popularity of the best-seller and stage play for next season at least.

All the new theatrical ventures along Broadway are carefully observed as soon as they show their heads above the general field of contenders for public favor. A special play committee is still functioning at the William Fox New York studios and presents a detailed report upon the screen possibilities of every new production.

Some of the most pronounced hits of the last two seasons have been acquired by William Fox and will be transferred to the screen this season. When Channing Pollock's new famous play, "The Fool," was produced on Broadway, Mr. Fox stepped in, even before its sensation had spread countrywide, and bought the rights to this play at one of the biggest prices ever recorded. Production on the screen version of "The Fool" is progressing rapidly at the New York Fox studios. Harry Millarde, who has twice turned out pictures that have been named among the ten best of their respective seasons—"If Winter Comes" and "Over the Hill"—is directing "The Fool." Edmund Lowe has the leading role of Daniel Gilchrist, the young minister around whom the story moves. Brenda Bond, a newcomer to the screen, will play the young flapper and Raymond Bloomer will have the other important part as Jerry, the son of the capitalist.

Another stage play which had a successful Broadway run and now is being filmed in the Fox studios is "It is the Law," a crook melodrama dramatized from Hayden Talbot's novel of the same name. J. Gordon Edwards, veteran Fox director, is making this production. Arthur Hohl, who plays the leading role in the screen version, created the role on the stage. Mimi Palmeri has the leading feminine role.

"The Warrens of Virginia," from David Belasco's stage success, now is being cut and edited and will be released early next season. Elmer Clifton, who made "Down to the Sea in Ships" and "Six Cylinder Love," recently returned from San Antonio, Texas, where all the battle scenes of the Civil War days were taken with the help of the United States Army. The late Martha Mansfield has the leading feminine role. Supporting players are Wilfred Lytell, J. Barney Sherry, Robert Andrews and Harlan Knight.

Among the other well known titles—stage plays and books—to be started soon are: "The Man Who Came Back," which was dramatized by Jules Eckert from a story by John Fleming Wilson; "Hearts of Oak," by James A. Herne; "Strathmore," by Ouida; "Loyalties," by John Galsworthy; "The Hunted Woman," by James Oliver Curwood. Other well known novels which will be acquired by Mr. Fox will be announced as soon as the plans for their production are made.

Augment DeMille Cast

Julia Faye and Alma Bennett are the latest additions made by Cecil B. DeMille to the cast of his new Paramount production, "Triumph." Miss Faye is included in the list of featured players and has a "society cat" part similar to those she handled so successfully in "Don't Call It Love" and "Saturday Night."

T. N. T.

Great Stars There, Astor, Mch. 29



Scnes from the Cosmopolitan Production of Charles Major's Historical Romance "Yolanda," Starring Marion Davies.



Lloyd Hamilton in "Lonesome," an Educational-Hamilton comedy, directed by Gil Pratt. The production is distributed by Educational Film Exchanges, Inc.

Filming Big Scenes

Johnson Busy at the Presidio in San Francisco

The most important scenes of Emory Johnson's forthcoming production for F. B. O., tentatively titled "Swords and Plowshares," are being filmed by the young producer-director at the Presidio, the U. S. Army reservation in San Francisco. In the Johnson company are Johnnie Walker and Mary Carr.

Under the auspices of the government, Johnson will use more than 1,000 U. S. soldiers, motor trucks, tanks, machine guns and other paraphernalia of modern warfare. The Presidio troops will stage a sham battle for the cameras, duplicating in all their stirring details two of the most important battles of the World War.

The Johnson opus will not be a war picture, however. The scenes of warfare will serve merely as a dramatic background for a certain phase of the story.

"Stolen Secrets" Ready

Universal Will Release This Rawlinson Feature Soon

Herbert Rawlinson's latest Universal production, "Stolen Secrets," has been completed and has arrived in the East to await release.

Irving Cummings directed it. The story was adapted to the screen by Raymond L. Schrock from two stories, one by Jack Boyle and the other by Richard Goodall. The working title of the picture was "The Virtuous Crook." Harold McLernon did the editing.

The feminine lead opposite Rawlinson was taken by Kathleen Myers. Among the others in the cast are: Alfred Allen, Joseph North, Arthur Stuart Hill, George Seigman, Joseph W. Girard and William A. Carroll. "Stolen Secrets" is scheduled for release about the middle of March.

Flora Finch "No Extra"

Sidney Olcott Corrects Misleading Idea of Her Role

Flora Finch, star of the movies when John Bunny flourished and at the time when a two reel picture was a superfilm, is not an extra in "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture, in spite of newspaper reports to the contrary. She has the role of the Duchess of Montmorency, a member of King Louis XV's court, and is receiving a weekly salary for her work that is more than double that which she received when she was a co-star with Bunny.

"The report that Flora Finch is an extra in Beaucaire, receiving but fifteen dollars a day, is entirely unfounded and unfair to Mrs. Finch," explained William Cohill, casting director at the Famous Players-Lasky Long Island studio, where the production is being produced. "We made a weekly contract with Mrs. Finch to play the part of the Duchess of Montmorency, an authentic character in history, because she was just the person we wanted to play the part."

Director Sidney Olcott explained that Mrs. Finch had given up a part in a Broadway play to take the part of the Duchess in "Monsieur Beaucaire," and that she was far from being an extra. "It is unfortunate that such a report has gained credence," said Mr. Olcott. "Flora Finch is just as good in motion pictures today as she was when she was a starring player, and we consider ourselves very fortunate to be able to get her services for the role of the Duchess."

F. B. O. Players Ill

Illness beset players on the F. B. O. lot last week. Dave Kirby, heavy in the Emory Johnson company producing "Swords and Plowshares," fell victim to a cold. Then Bertie Short, plump little comic of the "Telephone Girl" series, was seized with grip. After that Jane Novak, George O'Hara, Ralph Lewis and Johnnie Walker also suffered from colds of varying degrees of severity.

"Lover's Lane" Soon

Dorothy Farnum has completed the scenario for "Lover's Lane" from the play by Clyde Fitch. The picture is soon to go into production at the Warner Brothers Studio.

Smith Announces Cast

President Albert E. Smith of Vitagraph has announced the all star cast selected for "Between Friends," a picturization of Robert W. Chambers' novel, which J. Stuart Blackton is producing at the Hollywood Studios.

Lou Tellegen, Norman Kerry, Alice Calhoun, Stuart Holmes and Anna Q. Nilsson have important parts.



Scenes from "Peter Stuyvesant," the sixth of a series of Chronicles of America pictures produced by the Yale University Press for release by Pathe Exchange, Inc.

Quinn Buried in Chicago

John M. Quinn, late general manager of Vitagraph, Inc., was buried in Chicago, February 12. The funeral was held at ten o'clock from the home of his sister, Mrs. John Hanly, 4361 Washington Boulevard. Services were at St. Thomas Aquinas Church and interment was in Mt. Carmel Cemetery.

The services were largely attended by friends and business associates of Mr. Quinn. He was a former resident of Chicago and the admiration and respect of the film colony was demonstrated by the presence of scores of men interested in film distribution. Telegrams of condolence were received by Mrs. Quinn from those in the film industry throughout the United States, as well as former associates of Mr. Quinn when he was a member of the Western Newspaper Union.

President Albert E. Smith, who accompanied the remains from Los Angeles where Mr. Quinn died a week ago Monday and Mrs. Smith, John Rock, son of one of the three founders of Vitagraph and Mrs. Rock, George A. Balsdon, assistant general manager, J. M. Duncan, division manager, John A. Steinson, J. E. Beck, J. H. Young and George W. Taif were among the Vitagraph officials who attended the funeral.

The pall bearers were Henry Prosser, Henry Hoban, John Keating and John Hayes, boyhood friends of Mr. Quinn, and A. J. Nelson, assistant general manager, and J. W. Peck of Vitagraph. The honorary pall bearers were Messrs. Duncan, Balsdon, Steinson, Beck, Young and Taif.

After the funeral services President Smith continued on to New York, accompanied by Mrs. Smith.

Fox Corporation Announces Its March Release Schedule

FOX FILM CORPORATION announces that two special productions, three star series features, one Imperial comedy and three of the new Educational Entertainments will be released during March.

"The Arizona Express," the screen version of the famous old melodrama by Lincoln J. Carter, will be released March 23. David Butler and Pauline Starke have the leading roles. The second of the special productions to be released next month will be "The Plunderer," which will be sent out the week of March 30. This picture was made from the novel by Roy Norton and the chief roles are taken by Frank Mayo and Evelyn Brent.

"Fine and Dandy," the latest attraction starring Tom Mix, will be released March 23. John Gilbert's latest picture for William Fox, "A Man's Mate," will be released on March 16. "The Vagabond Trail" is the third of the star series attractions to be released in March. Charles Jones is starred in this picture.

"On The Job," an Imperial comedy featuring the monkey actors, will be released March 9. The three Educational Entertainments are "Rivers of Song," March 2; "Feathered Fishermen," March 16; "A New England Farm," March 30.

Ready to Distribute Warner's Big Twenty in Great Britain

THIS week Albert Warner returned on the S. S. Berengaria after having spent three weeks in London, conferring with Arthur Clavering, head of the Film Booking Offices, Ltd., the British organization which handles the Warner Brothers Classics of the Screen. Mr. Warner made the trip in order to complete details of final arrangements for the distribution of the 20 pictures announced by Warner Brothers for 1924-25.

"All my plans went nicely, and we know the 20 productions for the coming season will be launched with the same success as have our seven and eighteen in the past two production seasons," he says.

Mr. Warner confirms accounts of the tremendous popularity enjoyed on British soil by Warner Brothers pictures, due to the players who are held in esteem by the British public, and to the themes of the pictures, which deal with every-day life. Still another point, he says, is the intensive exploitation campaign recently conducted there by Gus Schlesinger, head of the foreign department, whereby American ideas in boosting pictures were introduced with success among exhibitors.

"Tiger Rose" starring Lenore Ulric, and "Where the North Begins," are the latest Warner Brothers releases in English theatres. The popularity of Rin-Tin-Tin, featured in "Where the North Begins" is said to be bringing much business in.

Marie Prevost to Star

Warner Brothers have entered into an arrangement with Roy Neill, whereby Marie Prevost is to play the title role in Mr. Neill's production of the play "Rose of the Ghetto." The supporting cast: Carl Miller, Anders Randolf, Wm. V. Mong, Claire McDowell, George K. Arthur, Sidney Bracey, Raymond McKee and Dand Collins.



Norma Talmadge and Eugene O'Brien in "Secrets," a First National picture.

New Theatre Company Enters Southern California Field

AN important consolidation of theatrical properties was revealed when it became known that the Southwest Theatres, Inc., an organization said to have a capitalization of $1,000,000, has taken over theatres valued at $2,000,000 in Southern California and plans to spend considerably more than $1,000,000 during the coming year in the erection and equipment of other theatres.

The holdings of the corporation include four theatres in Los Angeles, four in Pasadena, three in Riverside, two in Taft, one in Glendale and one in Huntington Park. Claude Langley, formerly manager of the Turner & Dahnken interests in the San Francisco district, is president of the corporation; A. L. Gore of the West Coast Theatres is vice-president; Sol Lesser, vice-president of the West Coast organization, is secretary, and Frank Livingstone of Taft is treasurer.

The paid capitalization of $1,000,000 is said to represent the holdings of the Turner & Dahnken interests, the Frank Livingstone theatres in Taft, the Merrill & Howe theatres in Riverside, the Henry C. Jennsen theatres of Pasadena, and the holdings of the West Coast theatres in and around Los Angeles.

According to officers of the new corporation, it will be operated independently of the West Coast Theatres, the only connection of the latter organization being as one of the stockholders of the Southwest Theatres, Inc.

The sum of $250,000 was paid by the new corporation to the West Coast Theatres for the franchise for First National pictures in the cities affected, according to Sol Lesser, vice-president of the West Coast organization.

Mr. Langley said: "Our expansion plans for the coming year include the erection of a new theatre in Huntington Park, with a seating capacity of 2,000 and at an expense of $225,000. More than $150,000 more will be spent in equipment here. The location of the house will be on Pacific boulevard, between Slauson avenue and Walnut Park. We also will spend $500,000 in the erection and equipment of a new theatre on Brand boulevard in the business district of Glendale. This house will have a seating capacity of 2,300 persons. The arrangements for the Glendale and Huntington Park theatres have already been closed.

"Negotiations are now under way, too, for the erection of a $500,000 theatre in Pasadena on Colorado street, near the Maryland Hotel."

The theatres taken over by the corporation in Los Angeles are the Alvarado and De Luxe in the Westlake Park district, the Roosevelt, at Eighth street and Vermont, and the Theatorium at 1624 Sunset boulevard.

In Pasadena, the Southwest theatres will be the Raymond, the Florence, the Pasadena Egyptian and the Strand.

The Hippodrome and the Sunshine theatres will be taken over in Taft; the Mission, the Loring and the Regent in Riverside; the T D & H in Glendale and the Huntington Park Theatre in Huntington Park.

Replace Textbooks by Film, Say Educators

Led by Loyal Durand, president of the school board, Milwaukee educators have launched a move for the substitution of motion pictures for text books in the study of various subjects, particularly history.

Mr. Durand made his first plea for such a step at the last meeting of the finance and building committee of the school board at which he declared:

"Motion pictures are able to portray more vividly than text books the historical happenings of a nation. Movies of certain events would leave an indelible impression with most children to whom historical facts gleaned from dry books are hard to remember.

"Text book study of history is too often tedious and full of unnecessary detail. Motion picture history would be interesting besides being more easily educational.

"Of course, we could not altogether discard our history books, but they would be used only supplemental to the pictures which should be made of prime importance in the study.

"I feel confident the time is not far distant when every school will be equipped with a projection machine for the study of history."

Starts First Production

Frank E. Woods Enthusiastic Over Tie-Up With Hodkinson

That Frank E. Woods has started his first production for Hodkinson release with enthusiasm is disclosed in a telegram sent to John Flinn, vice-president of the Hodkinson Corporation in which Mr. Woods says:

"I hope this renewal of association will be lasting and I look forward with keen pleasure to the resumption of the pleasant relations we enjoyed for many years. My analysis of the independent distributing field has convinced me that Hodkinson is the best and most progressive corporation for the independent producer and my alliance with your company affords me great personal satisfaction. I look forward with complete confidence to our mutual success.—Hands across the continent."

Actual shooting on the production has already been started at the Fairbanks-Pickford studio, with Dorothy Mackaill in the stellar role.

Sells to Circuits

Goldwyn - Cosmopolitan Production Booked by Several Chains

The Goldwyn Cosmopolitan Distributing Corporation has closed a booking deal with the Mid-West Circuit by which all of its available seventh year pictures will be shown in the Illinois towns where that circuit has theatres.

Lubliner & Trinz have bought "Name the Man!" and other recent releases for early showing. The Goldstein Circuit in Western Massachusetts has bought the company's late seventh year releases for the Massachusetts territory and for its house in Portland, Me. The Schine circuit in Buffalo has closed for all late releases.

Fitzpatrick & McElroy have bought the first group of seventh year pictures for their theatres in Illinois and Michigan. A deal has been closed with Harry Crandall by which all Goldwyn Cosmopolitan releases will be shown 100 per cent. in his Washington, D. C., theatres, following their first-run at Tom Moore's Rialto Theatre.

The Bijou Amusement Company has closed a deal for "Name the Man!" and all of the other pictures in the second group of releases for Battle Creek, Kalamazoo, Ann Arbor, Flint and other Michigan towns. Early play dates for recent releases in Cincinnati, Columbus and Dayton have been arranged with Ike Libson.



Scenes from the J. E. Williamson production "The Uninvited Gues t," directed by Ralph Ince. A Metro release.

Paramount Chain in South to Play "Marriage Circle"

THROUGH a deal closed by Oscar S. Oldknow, owner of Southern States Film Co., and his manager, H. D. Hearn, "The Marriage Circle," Ernst Lubitsch's production for Warner Brothers, will play in thirty Southern theatre houses controlled by Famous Players. Harold Franklin, in charge of the theatres in question, signed contracts with Mr. Oldknow, who handles the Warner productions with headquarters at Atlanta, Ga.

"The Marriage Circle" will be played in the following theatres between now and June: The Miami Beach, Miami, Fla.; Imperial, Columbia, S. C.; Lucas, Savannah, Ga.; Empire, Montgomery, Ala.; Majestic, Johnson City, Tenn.; Lyric, Jackson, Tenn.; Palace, Maryville, Tenn.; Riveria, Knoxville, Tenn.; Loew's Palace, Memphis, Tenn.; Bijou or Tivoli, Chattanooga, Tenn.; Strand, Birmingham, Ala.; Imperial, Gadsden, Ala.; Noble, Anniston, Ala.; Arcade, Jacksonville, Fla.; Plaza, St. Petersburg, Fla.; Strand or Victory, Tampa, Fla.; Fairfax, Miami, Fla.; Rialto, Columbus, Ga.; Modjeska, Augusta, Ga.; Liberty, Greenwood, S. C.; Imperial, Anderson, S. C.; Rex, Sumter, S. C.; Rex, Spartanburg, S. C.; Imperial, Charlotte, N. C.; Imperial, Asheville, N. C.; Garing, Greenville, S. C.; Royal, Andalusia, Ala.

Although rounding out its third week at Grauman's Rialto Theatre, "The Marriage Circle" still continues to play to capacity audiences of Los Angeles. Long waiting lines and the S. R. O. signs have become regular features of the performances of this film, and all indications point to its continuance.

"The Marriage Circle" is "packing 'em in," according to W. J. Mahoney of the Providence, R. I., Rialto Theatre. He wires as follows:

"In spite of bad weather, hundreds stood in line. Comments on 'Marriage Circle' the best photoplay in the house this season. Look for a big week. Hope to break house record."

Goldwyn-Cosmopolitan Holds Four Territorial Sales Talks

ON Saturday and Sunday of last week the Goldwyn Cosmopolitan sales executives held a series of four territorial conferences to consider sales plans for three March releases. The place of holding the conferences was so arranged that each district and resident manager could be back in his own territory on Monday morning. The New England group met in Boston; other conferences were held in Cleveland, Chicago and Washington, D. C.

James R. Grainger, General Manager of Sales, presided over the New England conference in Boston. Those present were George W. Dembow, district manager, and the following branch managers: Maurice Wolf of Boston. A. Interrante of New Haven, Charles Walder of Albany and D. Rosengarten of New York.

W. P. Garyn, assistant to Mr. Grainger, handled the Cleveland meeting, at which those in attendance were J. A. Koerpel, district manager and N. Barach, resident manager of Cleveland, H. W. Starrett of Detroit, E. S. Stewart of Cincinnati, and Vincent J. McCabe of the Buffalo office.

The Chicago meeting was presided over by W. F. Rodgers, Western sales manager in the home office. Those in attendance were George A. Hickey, district manager of the Chicago, Indianapolis, Minneapolis and Milwaukee territory and W. E. Banford, district manager of the Denver and Salt Lake City territory and the following resident managers: H. L. Hollander of Chicago, Samuel Shurman of Milwaukee, W. W. Willman of Indianapolis, Jack Weil of St. Louis, Charles E. Gregory of Kansas City, Ben B. Reingold of Des Moines, Iowa, and C. T. Lynch of Omaha.

The Washington Conference was presided over by Sam Eckman, Jr., sales manager of the Eastern district. Those attending this meeting were Felix Mendelssohn, district manager of the Philadelphia, Pittsburgh and Washington territories and the following resident managers: Walter Price of Washington, Rudolph Berger of Charlotte, N. C., E. Moss of Philadelphia, L. Sturm of Pittsburgh and W. J. Clark of Atlanta.

Sales plans were gone into in detail for Goldwyn's production of "Nellie, the Beautiful Cloak Model" and of Elinor Glyn's "Three Weeks" and Cosmopolitan's "The Great White Way." These pictures are three of the biggest in the Goldwyn Cosmopolitan group of productions for the year and the conferences were concerned mainly with the best ways of merchandising these productions in the various territories.

Lichtman Sells His Interest in Preferred

Al Lichtman, general manager of exchanges for Universal, made arrangements last week to dispose of his interest in Preferred Pictures Corporation, negotiations for which had been going on for some time. It is announced that at a conference between Mr. Lichtman and Mr. P. B. Schulberg, a satisfactory understanding was reached for Lichtman to retire from the company which he and Mr. Schulberg formed between them.

Mr. Lichtman's retirement is a necessary move to the absorbing nature of his position with Universal.

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Long Life for Warner Bros.' "Daddies," Critics Prophesy

DAVID BELASCO'S "Daddies" was given a favorable verdict by New York photoplay reviewers, who witnessed its world's premiere at the Mark Strand Theatre last week.

Herald: "A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. The barely audible chuckle of the regular and rarely moved theatregoer and the rugged roar of the transient were heard continuously during the running of the picture. Much of the success of 'Daddies' is due to the work of Claude Gillingwater, Willard Louis and Harry Myers are the three particularly confirmed bachelors."

American: "We have an idea most people will like 'Daddies.'" Sun and Globe: "You should see the old bachelors trying to amuse the kids. And you should see the kids make life hell for the old bachelors. Harry Myers as usual gives one of his amusing characterizations. 'Daddies' is amusing." Journal: "The comedy is lightly handled, very well acted and amusing." Evening World: "Mae Marsh was the same old heart-string puller. Perhaps there is none on the screen who can smile through her tears, or vice versa, with quite the effect that this star does . . . There is comedy in this picture. . . . It's bound to be a success."

Telegram: "Children are such excellent actors on the screen that the transfer of 'Daddies' with its happy youngsters from the stage to the film was a happy choice. It is even better on 'the movies' than it was in the speakies. And that is high praise." Telegraph: "Warner Brothers have managed to instill into Mr. Belasco's erstwhile play a comic flavor which, pictorially, is as entertaining as the original stage version by John L. Hobble."

American Legion to Handle Monogram's "Whipping Boss"

ONE of the largest deals put over recently in the independent market was that which Andrew J. Callaghan, president of the Monogram Pictures Corporation, consummated with John R. Quinn, national commander of the American Legion, whereby Monogram's big feature picture, "The Whipping Boss," will be distributed and handled exclusively by the Film Service Division of the American Legion at the national headquarters, Indianapolis, Ind., under the supervision of Earle A. Meyer, director of the American Legion Film Service.



The most famous, widely read and exciting tales in American Literature

Leatherstocking
from the world-famous novels by
James Fenimore Cooper

Coming Soon
Pathéserial

In his letter of notification to all Legionnaires National Commander Quinn says: "'The Whipping Boss' is a most gripping picture. True, it is founded upon a harsh name, but the producer has skillfully interwoven the inevitable love story. The picture quite convincingly portrays the Legion as a community and national asset. Its exhibition offers the Legion priceless publicity."

Russell G. Creviston, national adjutant of the American Legion, when asked about the production, "The Whipping Post," starring Barbara Bedford and Lloyd Hughes, in which Hughes plays the hero of the story, a Legion post commander, said: "The American Legion, always working only for the utmost good of America, has taken this incident as an object lesson. The picture is founded on the famous Tabert case, the case of a young North Dakotan who was beaten in a prison camp."

Earle A. Meyer, director of the American Legion Film Service, has the following to say concerning his department: "For the past two years the American Legion has been distributing selected films to its local posts, and at the present time it is handling distribution of three features."

The Film Service, according to Mr. Meyer, has no intention of going into the general film business. The organization handles only such films as have a special Americanization value or appeal to ex-service men.



Scenes from "A Perfect Lady," a one reel comedy, starring Charles Chase. Produced by Hal Roach for release by Pathe.

Leases Boston Theatre

Goldwyn - Cosmopolitan Acquires It Until September

Announcement is made that Goldwyn-Cosmopolitan has leased the Park Theatre in Boston until September 1 in order to assure itself of a big first run theatre in the New England territory. The Park is one of the best known of the legitimate theatres in Boston and has proved its value as a first run house through the showing there of a number of big films.

Cosmopolitan's Marion Davies picture, "Little Old New York," is now in its fourth week at the Park Theatre and the business has been of such a nature that it is likely to remain there for several weeks to come.

When it has completed its run there, it will be followed by Cosmopolitan's "The Great White Way," now running at the Cosmopolitan Theatre in New York, then by Cosmopolitan's "Under the Red Robe," a film version of Stanley Weyman's romance, and by Goldwyn's Elinor Glyn production of her famous novel, "Three Weeks."

Mary and "Doug" in East

Mary Pickford and Douglas Fairbanks are in New York. "Doug" brings with him his "The Thief of Bagdad," and Mary has with her, "Dorothy Vernon of Haddon Hall." Doug's opening will be in New York and Mary's in Boston.

Clark in New York

James B. Clark, of Pittsburgh, arrived in New York on February 11 to serve as a member of the Rotating Committee of Associated First National Pictures.

Booked for 5 Weeks by N. Y. Circuits

Goldwyn Cosmopolitan pictures will have five successive weeks on the Keith, Proctor and Moss circuits in New York City. The showings began the week of February 4 with "Through the Dark," Cosmopolitan's picturization of Jack Boyle's Boston Blackie story, "The Daughter of Mother McGinn."

Goldwyn's "In the Palace of the King," from F. Marion Crawford's novel, is showing on these circuits the present week. Cosmopolitan's "Unseeing Eyes" will play them the week beginning Feb. 18. This will be followed by Goldwyn's Victor Seastrom picture, "Name the Man!" on February 24 and Cosmopolitan's "Under the Red Robe" the week of March 3.

Start Gibson's Newest

Universal Western Star Working on Snappy Production

Hoot Gibson has just started work at Universal City on a picture which Universal executives say will be the greatest comedy western ever made by that star. The working title of the picture is "Forty Horse Hawkins." Gibson plays the role of a western stage driver who drifts to a big city and becomes in turn a taxi-driver, a waiter and finally a "super" in a great Civil War stage melodrama.

The story was written by Edward Sedgwick and Raymond L. Schrock. Sedgwick is Hoot's director, having made the long string of Gibson successes including "Blinky," "Out o' Luck," "The Ramblin' Kid," "The Thrill Chaser" and similar comedy westerns.

Anne Cornwall has the leading feminine role. The cast also includes Helen Holmes, Richard Tucker, Jack Gordon Edwards, Ed Burns and George "Buck" Connors.

The picture is said to promise a judicious combination of western action, and its fast and spirited riding and stage driving, with many comedy situations. The Gibson-Sedgwick production unit has become noted in the industry for the high-class western farce comedies turned out during the last six months.

"Forty Horse Hawkins" will be known as a Hoot Gibson Special Production. It probably will be released early in April.

"Dr. Jack" to Soon Attain 100 Per Cent. Distribution

FROM a report made public this week from the home office of Pathe Exchange, Inc., it would appear that the long sought but heretofore unattained goal of "100 per cent. distribution" for an individual motion picture is about to be realized. The picture that is expected to achieve this distinction shortly is "Dr. Jack," starring Harold Lloyd, which was released by Pathe on November 26, 1922.

A special campaign launched last November in behalf of this production has resulted in a volume of distribution that topples all precedents, according to the Pathe statement. Steps were taken in the course of this intensive campaign to meet conditions in all centers of population, no matter how small and irrespective of location, with the result that even communities of 200 and 300 residents are now enjoying presentations of "Dr. Jack" in their local show houses.

Reports from several of the Pathe exchanges, as of January 31, declare that of the total possibilities in their respective territories less than fifty remain unclosed. Indications are that within the next sixty or at the most ninety days the objective of 100 per cent. distribution for "Dr. Jack" will be definitely attained. Another feature of the campaign in behalf of this production is the remarkable demand being experienced for Harold Lloyd's two more recent Pathe releases, "Safety Last" and "Why Worry."

The Pathe statement points out that comparatively few stars and productions are adaptable to extensive distribution in the smaller centers of population throughout the country. It is a well-known fact, the statement declares, that many of the screen successes that have been acclaimed as triumphs on Broadway have failed utterly as audience attractions in the small-town theatres of the country.

Brother Executives Together on Vitagraph's 26th Anniversary

GEORGE H. SMITH, managing director of the Vitagraph Film Company, Ltd., of London, arrived in New York on the Berengaria last week to visit his brother, Albert E. Smith, president of Vitagraph.

The visit celebrates the twenty-sixth anniversary month of the organization of Vitagraph. President Smith established the foreign office in London in 1905 under the direction of his brother. Mr. Smith will go to Hollywood with President Smith and this will mark the first reunion the family has held in several years. President Smith's father now resides in Hollywood. W. S. Smith is studio manager, and David Smith is now directing "Borrowed Husbands" there.

He brings with him from London the data obtained after much research work upon which will be based the production plan of "Captain Blood," the world picture rights to which President Smith purchased from Rafael Sabatini while in London last Fall. These preliminary records will be augmented by the advice of a famous shipbuilding expert who will go to Los Angeles from London to superintend the building of the ships of the sixteenth century which will be used in the sea battles between pirate fleets.

Like President Smith, a pioneer of the picture industry in America, George H. Smith is a pioneer in film distribution in Great Britain. He had been associated with Vitagraph in its early days and went back to England in 1905 alive to the promise the screen offered for careers.

Mr. George H. Smith left in charge of the London office John Pearson, renting general manager, who has been associated with him in the direction of British trade from the time the office was opened.

LUDWIG G.B. ERB,
PRESIDENT



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Rawlinson Film Ready

On April 21 Universal Will Release "Clay of C'lina"

Camera work has just been completed at Universal City on Herbert Rawlinson's April release, "Clay of C'lina," a story written by Calvin Johnston and published last year in the Saturday Evening Post.

It is an Irving Cummings production, and followed his direction of "Stolen Secrets," which now is nearing release. Alice Lake, one of the screen's most popular leading women, was engaged by Universal to play opposite Rawlinson in the feature. Her work in this picture is said to be of unusual appeal.

"Clay of C'lina" was adapted for the screen by Raymond L. Schrock. The cast also includes: Robert Walker, Jim Blackwell, Edwin J. Brady and Harmon MacGregor. "Clay of C'lina" is scheduled for release April 21. It is now being cut and edited at Universal City.

Lachmann with Metro

Marc Lachmann has resigned from Universal to handle the exploitation campaign for Metro on "Thy Name Is Woman," the Mayer-Niblo production which opens at the Astor Theatre on February 25 for an indefinite engagement. He recently returned from London, where he exploited "The Hunchback of Notre Dame" for Universal. He also handled the campaign for "Hunchback" in New York prior to his departure for England last October.

Jasper Joins Principal

Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation, announce that arrangements have been made whereby John Jasper, one of the best known studio executives in the motion picture industry, will immediately join that organization in the capacity of general manager.



Cooper's famous thrillers brought to life

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

"Hunchback" Proves Popular as Advanced Price Offering

CARL LAEMMLE is elated over the success of his offering, "The Hunchback of Notre Dame," to regular picture theatres for advanced admission price showings. Althoubh a number of "voices" in the industry prophesied that theatre owners did not want the big Universal production, or any other film production for advanced price showings, the record of "The Hunchback" seems to prove the contrary.

"The Hunchback" has been played at advanced prices in theatres of all sizes and descriptions in cities of all sizes all over the country, and it is reported to have done record business in every locality, establishing itself as a big box-office drawing card and a real screen achievement.

Laemmle offered "The Hunchback" at advanced price runs after he had requests for such bookings from representative theatre owners in all sections of the United States and Canada. At that time the big picture was being handled exclusively by Universal, which had eight "Hunchback" companies, each a complete unit, with advance agents, managers, orchestras, projectionists and other personnel necessary to route the show, to advertise it and to present it. Many big cities were being covered in this way when the change in booking methods was made.

George Brown, managing director of "The Hunchback" bookings and presentations, reports that seventy-four theatres played "The Hunchback" at advanced prices in January, and that more than 100 are scheduled to play it at advanced prices in February.

"Yankee Consul" Has Big Opening at Central in N. Y.

DOUGLAS MACLEAN'S picturization of "The Yankee Consul," opening its New York run at the Central Theatre, Sunday night, February 10, had a most successful premiere. The house was packed at every showing and the newspaper critics praised the production.

The opening of this run marked the 20th anniversary of the Broadway premiere of the original "Yankee Consul," which brought fame to Raymond Hitchcock, and, as a special feature, Dr. Alfred G. Robyn, who composed the music for the musical comedy, conducted the augmented orchestra. Dr. Robyn was introduced by Frank C. Payne, special eastern representative for Douglas MacLean.

Among the special exploitation stunts used for the opening of the picture's run was the use of a Call-o-Phone in the theatre. Two great amplifying horns were hung in one corner of the marquee, and a wire was run back to one of the dressing rooms. Here a boy kept a phonograph busy on "The Yankee Consul" hits and between numbers announced the various numbers on the program. Eleven oil paintings were used to decorate the lobby, with two 12 foot cutout signs and a number of smaller show cards. A four-foot shadow box, with a cut-out from Grantland Rice's Sportlight, "The Olympic Mermaids," also attracted attention. "The Olympic Mermaids" and the Will Rogers comedy, "A Cowboy Sheik," were on the program with "The Yankee Consul."

"The Yankee Consul's" advent had been heralded Saturday night through radio station WJZ. Miss Morrill sang the song hits and Dr. Robyn played the operatic score. The heavy attendance which set in at the Central was maintained through the week.

Tribune: "After seeing him in 'The Yankee Consul' we think Douglas MacLean is as funny as Charlie Chaplin." Times: "'The Yankee Consul' is one of the funniest films it has been our pleasure to see in some time. The vehicle is better suited to the comedian than any other in which we have seen him. Even a film buyer, resolved not to move a muscle of his face, will discover he has not sufficient control over his mouth or his lungs."

World: "'The Yankee Consul,' the musical show that once had the country whistling its hits, developed into a laughable film, and the audience kept up a running titter. Mr. MacLean carried his role with an excellent sense of humor." Herald: "'The Yankee Consul' is an amusing picture. Douglas MacLean is ably filling the place left vacant when Douglas Fairbanks went into the super-feature business."

Pavlowa Enthuses

"I think the spirit of high comedy is one of the most delightful things about motion pictures." Such was the enthusiastic expression of Anna Pavlowa, noted danseuse, after watching the "Telephone Girl" company in action at the F. B. O. Hollywood studios last week. The noted Russian was the guest of Douglas Gerrard, who plays an important role in the H. C. Witwer series, now being produced by Mal St. Clair with pretty Alberta Vaughn in the leading role.

The inner workings of the movies are no secret to Madame Pavlowa. Indeed not. Several years ago she made a picture which was hailed by critics as the last word in artistic production. Her current trip to Los Angeles, however, is for the purpose of entertaining the home folks with her nimble dancing.

"Thy Name Is Woman" Booked by 100 First Run Houses

FRED NIBLO'S latest Metro Louis B. Mayer picture, "Thy Name Is Woman," which goes into a Broadway theatre the early part of next month for an indefinite Broadway run, is already booked for initial showings in over a hundred first-run motion picture theatres throughout the country.

The Stanley Amusement Company of Philadelphia, has booked the film for its seventeen odd theatres. It will play in Finkelstein & Ruben's theatres—more than a score—in Minneapolis, St. Paul and other Minnesota districts. Southern Enterprises has it booked for its entire circuit of nearly fifty houses.

In Pittsburgh, two first-run houses, the Aldine and the Cameraphone, will show "Thy Name Is Woman," day and date. The Colonial Theatre, Walkinsburg, the Columbia, Erie, and the Victoria, Altoona, are other Pennsylvania bookings of the Metro film. The Capitol Theatre, New York, is listed following the picture's Broadway run. In Buffalo "Thy Name Is Woman" will play Shea's Hippodrome. Other eastern localities already booked are the Capitol Theatre in Springfield and the Strand Theatre in Worcester, both in Massachusetts. In Boston it will play the State.

The Victory, Providence, R. I., Loew's Columbia in Washington, and the Arcade, at Morgantown, West Virginia, have also booked the film.

In mid-western territory the Majestic Theatres in Ann Arbor and Grand Rapids, Michigan, will show it. Others are the Imperial Theatre, Alliance, Neb., the Delmonte in St. Louis, Mo., the Rialto, Denver, Colo. the Pantages in Salt Lake City, Utah, and the Ansonia at Butte, Mont. In Kansas, the Pantages, Kansas City, the Beldorf, Independence, and the Cozy, Junction City.

Jenson and Von Herburg have booked the Niblo-Mayer picture for their six houses in Seattle and Portland. The Strand, Trinidad, California, and the Bee Theatre, Albuquerque, N. M., are other bookings.

Metro Hollywood Studios Are Working Hard on Productions

THE second half of the season finds the Metro Studios in Hollywood busy on a large number of productions which Metro will release the coming months.

Viola Dana is now at work there on her fifth Metro starring picture of the season, "Don't Doubt Your Husband" under the direction of Harry Beaumont. It was written for her by Sada Cowan and Howard Higgin. Miss Dana is supported by Allan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar. It is scheduled for release in March.

Jackie Coogan is at work on his second Metro picture, "A Boy of Flanders" under the direction of Victor Schertzinger.



ANNA Q. NILSSON
Who is featured in C. B. C.'s "Innocence."

Mae Murray is at work on "Mademoiselle Midnight," her third Metro picture this season. The story was written for Miss Murray by John Russell and Carl Harbaugh. Miss Murray is supported by Monte Blue, Robert Edeson, J. Farrell MacDonald, Nigel De Brulier, Robert McKim, Paul Weigel, Johnny Arthur, Nick De Ruiz, Otis Harlan, Clarissa Selwynne, Madame Comont and Evelyn Selbie.

Buster Keaton is at work on his third Metro feature length comedy, "Sherlock, Junior." This follows his two previous feature pictures. Keaton is supported by Kathryn McGuire, Ward Crane, Jane Connolly, Erwin Connolly, Dad Keaton, Ford West, John Patrick, Anna Pollard, George Davis, Richard Pyle and Ruth Holly. "Sherlock, Junior," was written by Jean Havez, Joe Mitchell and Clyde Bruckman.

"The Shooting of Dan McGrew" is already well into production at the Metro studios under the direction of Clarence Badger. It is being produced under the supervision of Arthur Sawyer. Its cast includes Barbara La Marr, Lew Cody, Mae Busch, Percy Marmont, George Siegmann, Max Ascher, Nelson McDowell, Bert Sprotte, Harry Lorraine, Eagle Eye, Millie Davenport, Ina Anson and William Eugene.

Such pictures that have been completed and are awaiting release this month are Laurette Taylor's picture version of "Happiness"; the J. E. Williamson-Ralph Ince production of "The Uninvited Guest"; Rex Ingram's "Scaramouche" that has already made its mark; the Henry King Production for Inspiration, "The White Sister," and Fred Niblo's latest production for Metro-Louis B. Mayer, "Thy Name Is Woman," which is going into a Broadway theatre early next month for a run.

EVERY ONE OF THESE PICTURES MEANS MONEY IN THE BOX-OFFICE

"INNOCENCE"
STARRING
ANNA Q. NILSSON

"DISCONTENTED HUSBANDS"
FEATURING
JAMES KIRKWOOD

"FORGIVE AND FORGET"
WITH
ESTELLE TAYLOR, PAULINE GARON
WYNDHAM STANDING

"THE MARRIAGE MARKET"
WITH
JACK MULHALL, ALICE LAKE
PAULINE GARON

"YESTERDAY'S WIFE"
FEATURING
IRENE RICH AND EILEEN PERCY

"THE BAREFOOT BOY"
WITH
THE MOST NOTABLE CAST OF THE YEAR

IN PRODUCTION
"PAL O'MINE"
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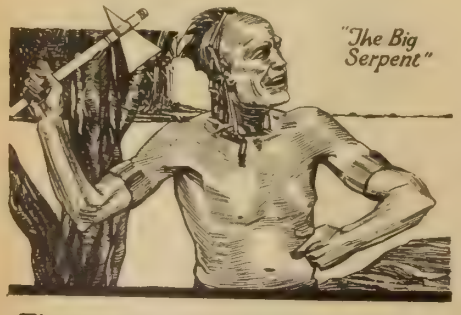
As the Princess de Bourbon-Conti in the Rudolph Valentino Paramount picture, "Monsieur Beaucaire," which was started recently by Director Sidney Olcott.

United's New Treasurer

Maurice Cleary, for the past two years a member of the board of directors of the United Artists Corporation, was elected treasurer of the distributing organization to take the place of Max E. Prager, who recently resigned.

Production Date Set

Allan Dwan has returned to the Paramount Long Island studio from Havana, where he went two weeks ago to rest and to discuss with Gloria Swanson their next picture, "Manhandled." Preparations for the production of the picture are now under way and the starting date has been set for February 18.



The warwoop, the scalping knife and all the perils of the old frontier

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

"Humming Bird" Hums

Swanson Production Pleasing All Classes, Paramount Hears

Reports of big business done by Gloria Swanson in "The Humming Bird" continue to come in daily, the Paramount home office announces. Herbert L. Rothschild sent the following telegram to S. R. Kent concerning the business at the Imperial Theatre, San Francisco: "We are assured that the picture will have a long, successful run. Both press and audiences acclaim it Miss Swanson's greatest achievement."

The same day the following wire was received from F. T. Faulkner, manager of the Majestic Theatre, Austin, Tex.: "'Humming Bird' played to biggest business Majestic has ever known, with strongest opposition possible. Swanson a wonder. First picture we ever had that pleased all classes and ages. Every one agrees it is one hundred per cent entertainment. No slump with subjects like this."

Similar reports, Paramount state, have just been received from Jack H. Roth, of the Isis Theatre, Kansas City, and from Manager Powers, of Poli's Bijou, New Haven.

Many Holding Over "Name the Man!"

Goldwyn's Victor Seastrom picture, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," has been retained by Manager S. L. Rothafel for a second week at the Capitol Theatre, New York, as a result of the tremendous business which it did last week.

This makes the sixth big first run city which has retained "Name the Man!" for a second week. It is now in its second week at the Broadway-Strand Theatre in Detroit; it showed for two weeks at the Blue Mouse Theatre in Seattle, at the Blue Mouse Theatre in Portland and is now in its second week at the Royal Theatre in Kansas City and at the Imperial in San Francisco.

Paul Mooney Touring

Hodkinson Executive Will Hold Inter-Coast Conferences

Paul C. Mooney, vice-president of the Hodkinson Corporation, will leave New York this week on a nation-wide business tour that will extend over a period of six weeks or two months.

In addition to personal visits with prominent exhibitors for the purpose of discussing the needs and immediate problems of the showmen, his itinerary calls for a number of stops at convenient key points where business meetings of the company's branch managers and salesmen will be held.

The first of these sales meetings was held in Cleveland February 11th and 12th. It was attended by Cecil Maberry, Central division manager, H. H. Hurn of Cincinnati, R. E. Peckham of Detroit, W. H. Wagner of Buffalo, S. S. Webster of Cleveland, and G. R. Ainsworth of Pittsburgh.



Two views of Pola Negri as she appears in "Shadows of Paris," a Herbert Brenon production for Paramount.

Metro Super for March

"Women Who Give" for Release Next Month

"Women Who Give," Reginald Barker's latest Metro-Louis B. Mayer picture, was adapted by Bernard McConville and J. G. Hawks from "Cape Cod Folks," by Sarah P. McLean Green and has been filmed as a special.

Frank Keenan, Joseph Dowling, Renee Adoree, Eddie Phillips, Robert Frazer, Barbara Bedford, Victor Potel, Joan Standing, Margaret Seddon and William Eugene are in the cast.

"Women Who Give" will be released by Metro in March. Mr. Barker is concentrating all his talents to make this picture his best. The scenario was prepared by A. P. Younger and is being photographed by Percy Hilburn.

Callaghan Returning

Andrew J. Callaghan, president of Monogram Pictures Corporation, now returning from Los Angeles, wires that four new producing units have started shooting. This makes a total of six companies now working at top speed for Monogram.



HARRY McCOY

Who plays leading roles in Century comedies.

Breaks Boston Records

Davies' Film Magnetizes Hub City Theatregoers

"Little Old New York," the Cosmopolitan Corporation's picture starring Marion Davies, broke all records in the second week of its indefinite engagement at the Park Theatre here, Cosmopolitan reports.

This marks the second week in succession that Miss Davies and "Little Old New York" have broken records at the Park. In its first week the combination also created a new record for that theatre.

The romantic story of "Little Old New York," the pictorial beauty of the film, its great dramatic power and the wonderful artistry of Miss Davies in the role of "Pat" O'Day has taken Boston photoplay fans by storm in the same manner as picture devotees of New York, Chicago, Los Angeles, London and other leading cities have capitulated.

Acquires "Fires of Fate"

A deal was consummated recently whereby Truart Film Corporation has acquired the production "Fires of Fate," produced by Tom Terriss for A. C. and R. C. Bromhead. This production was pictured almost entirely in Africa, the scenes being laid in Cairo and in the Libyan desert. Wanda Hawley is the star of the production and in the support are Nigel Barrie and Pedro de Cordoba. "Fires of Fate" will be franchised by Truart on the independent market. The picture is now being edited and titled and will be ready for release within thirty days.

Finishes "Icebound"

William de Mille has taken the final scenes for his new Paramount production, "Icebound," in which Lois Wilson and Richard Dix are featured. Clara Beranger is now engaged at the Long Island studio in editing and titling the film.

Newspapermen See Valentino Start "Monsieur Beaucaire"

WITH Rose Pelswick of the New York Evening Journal and Regina Cannon of Movie Weekly turning the cranks of the cameras, Sidney Olcott's production of "Monsieur Beaucaire," with Rudolph Valentino in the stellar role, was formally launched at Paramount's Long Island studio Monday noon in the presence of forty representatives of the New York newspapers, trade press and fan magazines.

The opening scene represented a section of the boudoir of the Queen of France, wife of King Louis XV, in the royal palace at Versailles, and following the final rehearsal the amateur camerawomen, who had been chosen by lot from among the guests, ascended the camera platform and photographed the first twenty-five feet of the picture.

Although confined in a comparatively small set, the scene was one of the most brilliant ever photographed at the studio, with the principals and extras arrayed in gorgeous and multi-colored costumes of the period, all of which were designed by George Barbier and made in Paris. Among those taking part were Mr. Valentino as Beaucaire, Bebe Daniels as the Princess de Bourbon-Conti, Lois Wilson as the Queen, Paulette Du Val as Mme. Pompadour and John Davidson as the young Richelieu.

The cast of "Monsieur Beaucaire" is one of the largest ever appearing in a Paramount picture, and includes among its principals, in addition to those mentioned, Lowell Sherman as King Louis XV, Helene Chadwick, Oswald Yorke, Lewis Waller, Yvonne Hughes, Florence O'Denishawn, Paul Oscard and Flora Finch. Harry Fishbeck is chief cameraman, Caryl Fleming is Mr. Olcott's first assistant director and Lawrence W. Hitt and Wilfred Buckland are the art directors.

The period of the Booth Tarkington story, which has been scenarized by Forrest Halsey, is approximately 1745, the time of Louis XV of France and George II of England. Every effort is being made to have the production historically correct, even to the minutest detail, so far as it is humanly possible to make it so, at the same time maintaining all of the fantasy and whimsicality of Tarkington's original story.

Following the photographing of the scenes luncheon was served the guests and members of the cast on the studio stage. Among the guests present were: J. S. Dickerson, Laurence Reid and Ray Gallagher, Motion Picture News; John Archer, Epes Winthrop Sargent, Tom Waller, Moving Picture World; George Blaisdell, Exhibitors Trade Review; Maurice Kann and Donald Mersereau, Film Daily; Fred Shader, Variety; Mr. and Mrs. Frank Pope, Photoplay; Helen Klump, Picture Play; Adele Fletcher, Susanne Brady, of Brewster Publications; David A. Balch, Regina Cannon, Movie Weekly; Ethel Roseman, Moving Picture Stories; F. W. M. Hall, New York Times; Harriette Underhill, Tribune; Andrew W. Freeman, Herald; Robert G. Welsh, Telegram; Dorothy Day, Morning Telegraph; M. B. Dickstein, Brooklyn Eagle; Irene Thirer, Daily News; Rose Pelswick, Evening Journal; Donald Mulhearn, Newark Star-Eagle; Vyvyan Donner and Gladys Hall.



Rose Pelswick of the New York Evening Journal and Regina Cannon of Movie Weekly Getting Ready to Photograph First Scene of Rudolph Valentino's Paramount Picture, "Monsieur Beaucaire," Under the Direction of Sidney Olcott.

F. B. O. Officials Enthuse

After First Preview of Witwer "Telephone Girl" Series

Keenest enthusiasm was expressed by F. B. O. executives on the occasion of the first official preview of the H. C. Witwer "Telephone Girl" series, now in production at the F. B O. lot. Four episodes of the series of twelve have been completed by Mal St. Clair, director, and his company, headed by Alberta Vaughn. Release is scheduled for March.

J. I. Schnitzer, vice president; B. P. Fineman, general manager of the producing plant, and Art Schmidt, supervisor of sales on the West Coast, reviewed the quartette of episodes and registered approval in emphatic fashion.

The first episodes of "The Telephone Girl" series were received by the F. B. O. home office this past week. The executives in the home office are as enthusiastic about the new Witwer series as those in the production department on the West Coast.

T. N. T.

P. Whiteman's Orchestra, Mch. 29

"When a Man's a Man" Widely Exploited in New York City

HAROLD BELL WRIGHT'S "When A Man's A Man," presented by Sol Lesser and released by First National. is sweeping the entire country, according to reports received at the offices of First National and of Principal Pictures Corporation. It has had successful test runs in twelve cities in various parts of the United States.

Placed in B. S. Moss' Cameo Theatre, New York, for a two weeks' run, it achieved a great record. Irving M. Lesser, vice president and eastern representative of Principal Pictures Corporation, who had charge of the Cameo showing extended the run for an indefinite period.

The actual circulation of "When A Man's A Man" in book form is 1,400,000 copies. The circulation of the ten books written by Harold Bell Wright is 10,000,000 cop

A questionnaire given to an average evening's crowd at the Cameo shows that 65 per cent. of them had read at least one of the novels of Harold Bell Wright. Twenty-five per cent. had heard of his stories through friends; five per cent. knew of Wright's reputation as an author and only five per cent. had not heard of him.

The success of the picture as well as the result of this questionnaire wholly justifies the advertising, publicity and exploitation campaign mapped out by Sol and Irving Lesser and Mike Rosenberg at a conference in Los Angeles. It was their judgment that the name of Harold Bell Wright and the title of the picture should be emphasized and that the elements of love, adventure and self-sacrifice in the picture should be made secondary.

Two of the "books," men encased in big covers, visited the New York Public Library and invited the Librarian to attend the Cameo showing. When they first ascended the Fifth avenue entrance to the Library an attendant tried to push the "books" back into Fifth avenue. A tremendous crowd gathered. The Librarian came out and accepted the invitation. He said he would invite the books inside, where they had many companions, but that there was not a shelf large enough to accommodate them. The crowds laughed and cheered. A Fifth avenue merchant came up and said it was an outrage to be advertising a motion picture show on Broadway. He called the traffic policeman at 42nd. street and Fifth avenue and demanded that the "books" be arrested. The crowd hooted. The policeman laughed.

"Six Days" in Canada

Dominion Exhibitors Congratulate Artclass

Louis Weiss of Artclass Pictures Corporation announces he is in receipt of many congratulatory letters and telegrams from exchangemen and exhibitors who have both bought and played "After Six Days."

David Starkman of the Standard Film Attractions wired that "never in my experience in the motion picture business have I seen a picture with the tremendous box office pull of your 'After Six Days.' It is breaking every known record in every theatre I have played to date, and that is without exception. Some few skeptics in this territory wanted to be shown, when I suggested that the picture would do more business than any attraction they ever played, and accordingly, I wanted a price in accordance to this, they have been shown in no uncertain terms, not only in Philadelphia but in towns like Harrisburg, Lancaster, Reading and Trenton."

Charles Lalumiere, who controls the picture for the Dominion of Canada, wires that the production is doing great business. Lalumiere had his first Canadian showing at the St. Dennis Theatre, Montreal, which established a record.

Compromise Abrogated

Music Tax Reduction in North Carolina Terminated

John H. Manning, Esq., of Raleigh, North Carolina, state representative for the American Society of Authors, Composers and Publishers, has notified the executive committee members of the North Carolina M. P. T. O. that effective February 1st, the compromise blanket agreement entered into last November with the members of the North Carolina exhibitors organization whereby a rate less than half the former rate for music license could be enjoyed by all theatre owners in the State is abrogated.

According to Mr. Manning's letter only about twenty five per cent. of the exhibitors have taken advantage of the opportunity to file application for a license under this new rate, which according to the original understanding makes the contract null and void. Secretary Estridge and President Varner, of the North Carolina M. P. T. O. have used every effort to persuade the exhibitors to forward their applications, so as to make the reduced rate effective, and have addressed numerous letters to all theatre owners in the State, but without much effect.

Judge Manning in his letter to the members of the executive committee expresses appreciation for the efforts they have made to have the contract lived up to by theatre owners of the State, but declares that, since the theatre managers themselves have failed to avail themselves of this privilege, he will now proceed to enforce the suits against such members as have not filed application for license, said suits having been dropped by the Society when the agreement was entered into last year. He states also that evidence will be gathered anew against other non-members for prosecution under the copyright laws.











Scenes from "Fool's Highway," a Universal-Jewel production, starring Mary Philbin.



MARION DAVIES

As Princess Mary of Burgundy in the Cosmopolitan Production, "Yolanda."

George Walsh to Rome

George Walsh, the Goldwyn player, who was selected to act the title role in that company's film version of Lew Wallace's novel, "Ben-Hur," left the west coast studios last Sunday, February 10, for New York. He was accompanied by Aubrey Scotto, film editor of Goldwyn studios, who will be the film editor on "Ben-Hur." Mr. Walsh and Mr. Scotto will sail on the S. S. President Van Buren for Rome.

Two on Broadway

Two Warner Bros. productions were represented on Broadway last week, when "The Marriage Circle" had its eastern premiere showing at the Mark Strand and "Tiger Rose," was the feature at Loew's State. It is interesting to note that though both productions differ widely in theme, setting, direction, technique and every other angle, still in both theatres enthusiastic approval and delight was the decision handed down by the audiences.

Succeeds Miss Lindner

Ralph J. Rossiter succeeds Miss Esther Lindner as publicity writer for C. B. C. Film Sales Corporation, that company announces. Miss Lindner resigned after making known her betrothal to Ralph H. Hess.

Universal's "Signal Tower" Ready for Distribution

WORD comes from Universal City that "The Signal Tower," Virginia Valli's next Universal-Jewel production, is ready to be shipped East for distribution. It will be the second big Jewel starring Miss Valli, and also the second Jewel made by its director, Clarence L. Brown.

"The Signal Tower" was adapted by Wadsworth Camp and is reported to have lavish sets and the great mob scenes. It is set in the Sierra Mountains and most of its action takes place between five or six characters.

Opposite Virginia Valli is Rockliffe Fellowes in the role of a railroad signal tower operator. Miss Valli plays the role of his wife. It is in the signal tower and in their little mountain dwelling that most of the action takes place. Wallace Beery is the "heavy" in the role of an assistant signalman, and the following players complete the small cast: Frankie Darrow, James O. Barrows, J. Farrell MacDonald and Dot Farley.

"The Signal Tower" was filmed near Fort Bragg, in Northern California, along the line of the Northwestern railroad. Explaining the great advantage of the natural settings, Clarence Brown asserts: "In a big story like 'The Signal Tower,' lavish scenery and a great cast of famous players would be superfluous, and might even detract from the interest of the central theme."

Hepworth Has 6 Productions Ready and 5 Listed for Fall

THE Hepworth Productions, Inc., through its local executives, R. T. Cranfield, president, and Jos. DiLorenzo, vice-president and general manager, announce that six big Hepworth productions are now ready for immediate release, while at least five more are scheduled for release next September.

Among the Hepworth productions marked for present release are: "Lily of the Alley," "Speak No Evil," "The Pipes of Pan," "John Forrest Finds Himself," "The Amazing Quest" and "Mist in the Valley," the films being turned out to exhibitors in the order named. Those listed for later release are: "Comin' Thro' the Rye," a Hepworth super-production that will be given a special Broadway premiere; "Strangling Threads," "Tit for Tat," "Borden's Boy" and "The Naked Man."

Each of these productions were produced and directed by C. M. Hepworth, now in London. He is expected to come to New York in the spring to attend the Broadway presentation of "Comin' Thro' the Rye."

Another Hepworth feature is "Justice Raffles," which in all probability will be released about the middle of next August. In this picture, the principal players will be Gerald Ames and Eileen Dennes. "Lily of the Alley" is a Henry Edwards production and its featured players are Henry Edwards and Chrissie White. The story, scenario and direction are by Mr. Edwards, with the titles by Donald Buchanan. In the supporting cast appear Frank Stenmore, Campbell Gullan, Lionel D'Aragon and Mary Brough.

In "Comin' Thro' the Rye," produced and directed by C. M. Hepworth, the cast comprises Alma Taylor, Shayle Gardner, Eileen Dennes and Gwynne Herbert, the screen story being written by Helen Mathers.

Both Mr. Edwards and Chrissie White are co-featured in "John Forrest Finds Himself." With the exception of "Mist in the Valley," all of these Hepworth Inc. specials are five reels long.

F. P.-L. Declares Dividend

At a meeting February 11, the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable April 1, 1924, to stockholders of record at the close of business on March 15, 1924. The books will not close.



Scenes from Chapter Six of "The Way of a Man," a ten-episode serial written by Emerson Hough. It is produced by C. W. Patton, directed by George B. Seitz and released by Pathe.

Responsibility for Bad Film Rests with Exhibitors—Kent

New York City, Feb. 4.
Editor, Moving Picture World:

THE letter of P. E. Thomas, manager of the Willard Theatre in Creston, Iowa, as reprinted in February 9 issue of your publication, appealed to my interest exceedingly, and if you will be so kind as to permit me to express some of my views on the subject I will begin by saying that I quite agree with Mr. Thomas.

During my many years' experience as manager of different exchanges throughout the country I had almost constant trouble with films being returned in damaged and almost useless condition by country exhibitors and, occasionally, by the smaller theatres in cities. Of course, responsibility for the spoiling of films was disavowed by the theatre owners, who always tried to "pass the buck," claiming that they received the film in faulty condition. This excuse, however, would not hold water since the films were always thoroughly inspected before shipments. The trouble was with the same old offenders, while the same prints were used by others without complaints or damages resulting. On more than one occasion I made personal investigations and found conditions exactly as described by Mr. Thomas, namely careless projecting and faulty projectors.

Since I have been in the laboratory end of the industry I have had complaints that some films are not wearing satisfactorily. However, invariably, when the film is returned—at my request—for examination, it is found that the damages have been caused by negligence in projecting and are not due to actual flaws in the stock, which was the claim of the distributors. Of course, distributors not being competent judges of raw stock are prone to attribute all exigencies to the stock per se.

May I suggest that exchangemen keep tabs on complaining exhibitors before condemning the raw stock. If the latter were better understood by distributors and the above suggestion followed, I believe a lot of prejudice could be cleared away and a better all around understanding established.

Very truly yours,

JOHN A. KENT,
Vice-president, Reelab Corp.

Stars' Magnetic Qualities at Carnival Benefit Charities

By TOM WALLER

NEW YORK'S elite commingled with a good representation of stardom and representative people of the industry at the motion picture carnival, one of society's annual functions for charity. The affair was held at the Plaza February 13.

That it was distinctly a financial and formal success was indicated by the many sources by which revenue was obtained from over the thousand who attended. It was no place for the possessor of a thin lined wallet. Indeed, a red-blooded roll could succumb to nothing but anemia with so many charming debutantes and hostesses who possessed everything conceivable in the way of "chance taking" tickets et cetera.

The writer started off the evening by having a row with the taxi driver directly in front of New York's ultra fashionable hostelry. That over, the evening's pleasure commenced. Surrendering tickets, the value of which totaled a ten spot to the average patron, a carnation was proffered by a beautiful creature in blue, in lieu of one dollar. A half of another note was required for parking space for the coat. Then the female partner emerged from the ladies' room and two other bills were drawn for a bouquet of a few violets. Another half a bill for a "chance" on a dog and the clear space of the ballroom was reached.

The music started and stopped. It was announced that Albert Parker of Distinctive Pictures Corporation was in an adjoining room and would make film tests of those who desired to see their true selves; give them the films of themselves so that they could reel them off as often as desired on their own projection machines at home—all for another ten spot.

The music started again and stopped as soon. The dancers were informed that trailers from feature pictures submitted by six leading producing companies could be seen in a series of projection rooms arranged around the ballroom. The charge was fifty cents for each view—but then, many of the stars in the pictures shown were there in the flesh and would personally shake the hand of such a patron.

The younger male element especially took advantage of these showings. Through these many received a beam from the lurid orbs of Gloria Swanson, or a nod of the fluffy golden locks of Marion Davies, or a beautiful smile from Bebe Daniels and May MacAvoy, besides the nearness of such magnetic personalities as Betty Compson, Lois Wilson, Betty Blythe and a host of others.

But the most thrilling event of the evening to the younger male set was when one of their more confident members breasted the tide of conventionality and asked Miss Swanson for a dance! He got it. After that these social "stags" monopolized most of the time of the film idols, much to all appearances to the latters' amusement.

Plenty of thrills, quite less apparent, were enjoyed by many of the delightful and demure debutantes since such film heroes as Tom Meighan, Richard Barthelmess, Glenn Hunter and Lewis Stone were sparsed among the crowd.

Famous Players-Lasky had a cameraman and studio force who utilized an adjoining room as locale for "What's Wrong with the Movies?" The cast comprised debutantes and matrons. The picture was made early in the evening, developed, edited and shown early in the morning to all those who met the initiation fee of one dollar.

Girls attired in Cosmopolitan's "Yolanda" costumes added much color to the atmosphere as they distributed programs for which they were careful to add: "No charge." This was followed up by a two and a half dollar supper cover-charge and a tip with the coat check for the safe return of the coat.

The evening over, many of the participants went home "broke," but decapitalized for a noble cause, as the money will be turned over by the Film Mutual Benefit Bureau for the maintenance fund of five well known and much needed charities.



Scenes from the two-reel Mack Sennett comedy "The Halfback of Notre Dame." Pathe is releasing the production.

Utilizing Five Studios

Cosmopolitan's "Janice Meredith" Has Many Spacious Sets

Five large New York studios are being used in the filming of "Janice Meredith," the Cosmopolitan picturization of Paul Leicester Ford's novel in which Marion Davies will star after her appearance in "Yolanda."

Because of its elaborateness and the immensity of such scenes as the gorgeous court of Versailles, the spacious set depicting the Boston Coffee House and the ball room with its thousands of extra men and women, as well many other interior scenes, it is necessary to utilize all studio space available.

Lois Wilson Loaned

To Appear in "Another Scandal" for Hodkinson Corporation

Under an exchange arrangement between the Hodkinson Corporation and Famous Players-Lasky, Betty Compson will return to Los Angeles to appear in a Paramount production under the direction of James Cruze, while Lois Wilson will be loaned to the Hodkinson Corporation to star in the Cosmo Hamilton story, "Another Scandal," to be produced at Miami, Florida, under the direction of E. H. Griffith.

Betty Compson will leave for the coast immediately upon completion of the Alan Crosland production, "Miami," now being made in Florida for release through the Hodkinson Corporation.

Miss Wilson is now appearing opposite Rudolph Valentino in "Monsieur Beaucaire" and as soon as this production is completed she will leave for Florida to begin work in "Another Scandal."

Author's League Meets

Paramount Program at Recent Session in Manhattan

At the regular fellowship meeting of the Author's League of America held recently at the Hotel Astor, New York, "The A. B. C. of the Movies" was the topic for discussion. E. Lloyd Sheldon, supervising editor of the Famous Players Long Island studio, was the chairman of the meeting.

He introduced Arthur Stringer, who told the authors present about "Writing for the Movies." Peter B. Kyne discoursed on "How I Sell to the Movies" and Rudolph Valentino, Bebe Daniels, Lois Wilson and Richard Dix added their share to the program by telling "How I Act in Pictures."

Others on the program were Ralph Block, manager of the editorial department of the Famous Players-Lasky corporation; Forrest Halsey, scenarist, who has adapted "Monsieur Beaucaire" for the screen, and Julian Johnson, screen editor of the Famous Players-Lasky corporation.

Re-engage Cabanne

C. C. Burr is so highly pleased with the way William Christy Cabanne directed "The Average Woman," one of the Burr "Big Four" independent specials for 1923-24, that he has re-engaged him to direct "Lend Me Your Husband," which will be placed in production shortly.

Canon Chase Joyously Razzes "Movies" at Film Conference

AMERICAN producers, on February 13, were given their expected indictment at the opening, in Washington, of the National Motion Picture Conference. Among the charges were: That there is a trust among the producers which prevents all attempts to purify the industry; that pictures produced in America are of such a nature as to hamper seriously the work of missionaries in foreign fields; that Sunday shows are given in defiance of the wishes of the people; and that the work of those who would reform the industry is being fought by charges that they are attempting to destroy the freedom of the press.

The opening gun in the attack was fired by the Rev. William Sheafe Chase of Brooklyn, N. Y., in what he termed "a survey of the field." The proper regulation of the industry is a world problem, he declared, and for that reason the prompt adoption by Congress of the bill introduced by Representative Upshaw of Georgia last week for "regulation without censorship," which would tax the industry a million dollars a year, is necessary "not only for our own protection but for the moral welfare of the whole world."

"Nine out of every ten pictures shown in foreign lands are made in the United States by five or six men who are in the courts accused by the Federal Trade Commission of conspiring to be a trust," declared Canon Chase. "These pictures are spreading a moral pestilence and infecting multitudes with the baser forms of impurity.

"Three times has the motion picture promised to reform. Its first effort was by the establishment of the National Board of Censorship in 1909, the second by thirteen standards adopted by the National Association of the Motion Picture Industry on March 5, 1921, and in the third by the engagement of Will H. Hays as a movie czar on March 4, 1922. The failure to keep these promises is apparent to all men who are free to form an unbiased judgment. Five great authorities have declared that more effective regulation is needed.

"The committee on education of the House of Representatives twice favorably reported the Smith-Hughes bill for federal regulation. The British Cinema Motion Picture Commission in 1920, and the New York State Legislature which, after a thorough investigation of the movies in 1921, enacted the New York State Motion Picture Law. Virginia in March, 1922, made the sixth state to enact state regulation of the movies.

"Mr. Hays' principal success has been through his agents in the state Legislatures and in Congress in preventing the states and Congress from enacting laws to regulate the movies. He secured the support of 92 per cent. of the newspapers of Massachusetts in asking the voters to give him a chance to clean up the movies without any law. Twice the Massachusetts' Legislature had passed the law, but the voters by a large majority in the referendum in November, 1922, defeated the proposed state law and trusted Mr. Hays to purify the movies. Mr. Hays would like to do it, but the trust will not let him.

"It is now evident to thoughtful men that the only method by which the picture men of the better sort can be expected to reform the industry is by resorting to commercial despotism, that is, by illegally forming a trust, a menace to fair business, free speech and free government. The industry is now in the strangle grip of a few producers, who seek to avoid every kind of control by law, and by cut-throat methods seek to destroy all competitors, and enter politics to prevent the duly elected representatives of the people from protecting the youth of the world from the contagion of their immoral films."

The moving picture industry was conspicuous by its absence. Although the printed program listed speeches by a number of prominent producers, the engagements were apparently made without their consent and none appeared to take up cudgels for the industry.

However, little or no defense by the industry itself was necessary. Adequate defense of moving pictures was made spontaneously, both by listed speakers and by delegates speaking from the floor. The great value of moving pictures in educational work was stressed by John J. Tigert, Commissioner of Education of the Department of Labor, who declared they were a valuable adjunct to school work and that he hoped some day to have a Congressional appropriation for visual education purposes.



Scene from "On Time," Truart's Latest Production Starring Richard Talmadge. The Star is Supported by Billy Dove, Stuart Holmes, Charles Clary, Douglas Gerrard and Tom Wilson.

Upshaw Bill Seeks Dictation of Finances Within Industry

REPRESENTATIVE William David Upshaw, Democratic member from the Fifth District of Georgia, has turned his attention, at least for the moment, from prohibition to moving pictures. He has introduced in the House of Representatives a bill to regulate the movies, drawn for him by Canon William Sheafe Chase, of Brooklyn.

Following his usual custom, immediately after he dropped his bill into the legislative hopper, Mr. Upshaw hurried to the House press gallery, there to deliver to the newspapermen members his statement detailing the provisions of his bill. He also furnished one copy of a pamphlet form of the bill, appended to which was the following:

"Note—The foregoing is tentative and open to modifications. Any changes suggested for the improvement of this bill, before or after its introduction into Congress, may be sent to the author of 'Catechism on Motion Pictures in Interstate Commerce,' the Rev. William Sheafe Chase, D.D., at 481 Bedford avenue, Brooklyn, N. Y."

All that the bill does is to assess something like two million dollars a year, more or less, against the industry, furnish a lot of jobs for reformers and politicians, and establish a bureau of education against which alone there is a great deal of opposition. The chairman of the censorship commission would receive a salary of $10,000 a year and the other members $9,000 each. It would have power to "fix prices over all branches of the motion picture industry, similar to that over the meat and poultry business in the Packer Act, enacted by Congress in the summer of 1921, which has been sustained by the Supreme Court of the United States (Stafford vs. Wallace, May 1, 1922)."

"The bill does not provide for censorship," Mr. Upshaw's statement continues, "nor for a compulsory investigation before films are permitted to go into interstate commerce. A film may go into interstate commerce without inspection by the commission with a permit granted by the commission upon written description that a duly attested statement that it contains nothing contrary to the laws of the United States, and has never been condemned by any court or motion picture commission. Any film which has been inspected by the commission and found not to violate the provisions of Section 5 of the bill shall receive a license from the commission and a seal to be displayed whenever the film is exhibited."

License or permit fees of $10 a reel for the first film and $5 a reel for all copies are provided. There is no charge for scientific, educational, religious or non-standard films. The usual rights of appeal are stipulated.

"Limberlost" Finished

"A Girl of the Limberlost," considered by some as a very popular title in the book publishing field, is now the title of a motion picture. J. Leo Heehan has finished the direction of it, under the supervision of its famous author, Gene Stratton-Porter, and a print is expected to arrive in New York this week.

"Girl of the Limberlost" has broken many precedents in the publishing field for the maintenance of its popularity. On its publication, it jumped into the front rank of best sellers and every year since has been among the most popular books on the store shelves. During the holiday season just passed, its sales were nearly equal to the imposing total it attained during the gift season of the year of its publication. Its total circulation to date, according to figures recently compiled by the publishers, Doubleday, Page and Company, has exceeded a total of 1,750,000 copies.



Scenes from the two-reel Century comedy "Quit Kidding," which Universal is releasing during February (Laemmle Month). Buddy Messinger heads a big cast.

Willis Clark Bright with Warners

In line with the announced expansion policy of Warner Bros. comes the statement from the executive offices of this organization that Willis Clark Bright will, effective immediately, assume the responsible position of vice president and comptroller. Mr. Bright will also be a member of the Board of Directors of Warner Bros. Pictures, Inc.

Mr. Bright is peculiarly qualified for his new connection inasmuch as he is by experience familiar with the workings and requirements of the motion picture industry, having been associated in the past with various producing and distributing organizations. In addition to his knowledge of the film business, Mr. Bright has, through his various affiliations in the financial world, a most wide acquaintance and familiarity with business conditions in general and the financial aspect in particular.

Approve C. B. C. Title

"Pal O'Mine" Has Right Appeal, President Brandt Finds

Several questions came to the attention of the C. B. C. Film Sales Corporation concerning the advisability of using "Pal O'Mine" as the title for their latest picture.

President Joe Brandt conceived the idea of sending letters to a hundred exhibitors throughout the country. In these he asked them to state their views as to the feasibility of the title from the standpoint of box office value. The majority approved the title as having an unusual appeal, he announces.

The results were so favorable that C. B. C. says it has decided to employ the same method in the future with all of the company's new productions.

Goldwyn Gives Dinner

Samuel Goldwyn, the First National producer, gave a spaghetti dinner on the evening of February 11 at Mori's, in Greenwich Village, as a testimonial to his premier publicist, Harry Reichenbach, who is leaving his organization to join Famous Players-Lasky in a like capacity. Among those present, in addition to the guest of honor and his host, were Dr. A. Giannini of the East River National Bank, Joseph Danenberg of Film Daily, Quinn Martin of the World, Felix Feist of the Joseph M. Schenck Productions; Richard A. Rowland, H. O. Schwalbe, William Morgan and Mr. Clarke, of Associated First National Pictures, Inc.; F. Mordaunt Hall of the New York Times, and Victor M. Shapiro, formerly of Pathe and now with Mr. Goldwyn as Mr. Reichenbach's successor.

Arrow-Wilson Contract

Arrow has contracted with Ben Wilson Productions for a fifteen-episode serial, "The Days of '49," starring Edmund Cobb and Neva Gerber. In addition are Yakima Canuck, champion cowboy of the world, Ruth Royce and Wilbur McGaugh.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Bermuda Accident Fatal to Lothrop, Boston Exhibitor

George Edgar Lothrop, proprietor of three Boston theatres, died February 4 in King Edward VII Memorial Hospital, Hamilton, Bermuda, of a compound fracture of the skull, suffered in a fall on the street on February 2. Mr. Lothrop with his mother and his wife went to Bermuda a few weeks ago. A few days before his death word was received by friends in Boston that he was enjoying his vacation and that he would return to Boston on February 10.

Mr. Lothrop was proprietor of the Howard Atheneum, the Bowdoin Square Theatre and the Grand Opera House, all in Boston. Two years ago his father, Dr. G. E. Lothrop, died and the young man took up the management of the theatrical business and made a success of all the enterprises. He was born in 1886 in Boston and was graduated from Harvard in 1912. Since that time he had been in the theatrical business. He was a member of the Boston Managers' Association and Boston Lodge of Elks.

The body arrived in Boston the night of February 7 and was met by an escort from the theatres. At the Back Bay station the bereaved family was met by a delegation of the Managers' Association, headed by President R. G. Larsen, general manager of the Keith and Boston theatres. Among those who extended their expression of sympathy were the following members of the association: Fred Wright, Arthur Sheldon, Judge Brackett, George Giles, Thomas B. Lothian, Douglas Flattery, representative for Marcus Loew, and Tom Henry. The funeral was held Sunday, February 10.

Walter J. Nelson, formerly manager of the Merrimack Square Theatre in Lowell, now is manager of the Strand Theatre in Haverhill. Last March Mr. Nelson left the Lowell house to take a much needed rest. He had been manager of the Merrimack Square since 1914.

"Anna Christie" proved to be an audience magnet at Gordon's Olympia Theatre in Boston and it was held for a second week. It was followed by "The Eternal City," which was shown the week of February 10.

The Lowell Opera House in Lowell was menaced by a fire which on February 4 destroyed a number of buildings immediately adjoining it and caused the closing of the house for several days. Al Luttinger is lessee of the Opera House. The theatre property was damaged slightly.

The ushers of B. F. Keith's Theatre in Lowell recently had their tenth annual party. The officers of the affair were as follows: General manager, John A. Pac; assistant general manager, Harper P. Byam; floor director, John F. Quinn; assistant floor director, Leo J. Mysko; chief aid, Walter J. Farrell; treasurer, Joseph M. Farley.

Four evenings out of a recent week at the Strand Theatre in Rockland were given over to benefit performances, again proving that sometimes it may be a good idea to give the ticket seller a rest and let the lodge members sell the tickets.

The old Savoy Theatre in New Bedford is to be torn down and in its place may rise a theatre or garage, according to Charles M. Carroll, who is interested in the control of the property.

A picture theatre may be erected on Main street in Bridgewater. Many of the residents, however, do not believe that the town is large enough to support two theatres, with the present one on Broad street giving excellent programs. It is said that Middleboro could not support two theatres so as to make them profitable ventures and it likewise is pointed out that Bridgewater has even a smaller population from which to draw.

Now we are going to "locate" David F. Perkins and we are not going to make him "holding the managerial reins" of the New Empire Theatre in Lynn like we did just about a year. Mr. Perkins now has the very busy job, beg pardon, position, of division manager of the Gray New England Theatres. He was in New Bedford, where he once did "hold the managerial reins" of the Empire Theatre, in connection with his duties on February 8, but Mr. Perkins did not get a glimpse of the correspondent, who just a year ago this month angered him to the point of exasperation by placing him in a place where he was not. We're sure Mr. Perkins has forgiven us, and if he ever says again that there is no New England news in Moving Picture World, as he is reported to have said not so long ago, although with particular reference to New Bedford, we will be apt to make him buy the cigars. Mr. Perkins was not in the office of Manager Reginald V. Tribe of the Empire when the World's representative called and we regret very much that we did not meet him. Now that we've put him in the right place we won't be afraid of meeting David F. Perkins.

"Little Old New York" was the choice of Manager John J. Dineen for his anniversary week feature at the Modern Theatre in Lawrence the week of February 3. The Modern was four years old. It is one of the leading film theatres in Lawrence. "Little Old New York" was shown at the regular scale of prices.

The executive staff of the State Theatre in New Bedford, which passed to the control of George W. Allen, Jr., a few weeks ago, is as follows: General manager, John W. Hawkins; manager, Harry Zeitz; organist, E. Flat Bent; assistant organist, James H. Wilson; chief projectionist, Alfred Davis; doorman, George B. McLellan; technician, John Flaherty; chief usher, Clifton Sowle; cashier, Miss Mildred Taylor.



PATSY RUTH MILLER

Featured in Herbert Brenon's forthcoming production for Paramount, "The Breaking Point."

Owners of theatres in some of the smaller populated communities in New England are feeling the effects of the installation of small projection outfits. More and more organizations and churches are installing portable outfits and in place of the time-honored "entertainment" with the members taking part, the motion picture program has been found less arduous in the matter of preparation. Besides these affairs in which an admission is charged, there are such organizations in various towns and cities with a title similar to that of "community service." The effect of these on the theatres is being even felt more keenly for no admission fee is charged. In New Haven, Conn., for instance, last summer, outdoor picture shows were given free and thousands of persons during the entire summer witnessed these shows, the box offices of the theatres suffering as a result of these free shows.

Abraham Goodside, managing director of the Capitol and Bijou theatres in Springfield, presented "Scaramouche" at the Capitol the week of February 10. The previous week he presented "Little Old New York" as a second run at the Bijou.

Reginald V. Tribe, manager of the Empire Theatre in New Bedford, is as proud as a peacock and it's all because he is going to present "The Hunchback of Notre Dame" the week of February 24 at advanced prices and with a large orchestra. Mr. Tribe is a former newspaperman, and as he is a cartoonist of ability, he already is "drawing" visions of the crowds that will storm the Empire to see the "Hunchback." He's still chuckling at his success with "West of the Water Tower."

L. Harry Raymond, who is manager for the Goldstein Brothers' theatres in Pittsfield, has been in the theatrical business since he was 14 years old, when he started as an usher in the old town hall in Middleboro. That was when he was going to school. He has been engaged in the work as a steady occupation for more than fourteen years. He has been located in Fall River, Brockton and Springfield. Mr. Raymond now is in his fifth year in Pittsfield. He at one time was managing director of Abraham Goodside's Capitol Theatre in Springfield, going there from Pittsfield and returning later to the same city.

John W. Hawkins has put over a successful tieup with the music departments of some of the stores in New Bedford. Besides doing this Mr. Hawkins has one of those "soft" theatre jobs—not—you see he is general manager of the George W. Allen theatres in New Bedford and vicinity. And there are eight Allen theatres—all picture houses. As an illustration of Mr. Hawkins' tieup, here's what he had at the State Theatre, the downtown Allen house, the week of February 4. A young lady pianist from one of the stores appeared with a male singer in this way. The organist played the accompaniment in low tones and above the organ could be heard the voice of the singer and pianist. As the verse ended lights in back of a scrim hanging in the center door of an interior setting were brightened, and there was seen the girl seated at the piano and the solist. It was a simple inexpensive presentation and Mr. Hawkins now is engaged in arranging divertissements along the same lines. In addition he is getting good display of the organist's name and the musical program in the stores with which he has effected a tieup.

Zukor, Laemmle to Attend School Testimonial Dinner

An epoch making social event is to be given its final arrangement touches at the meeting of the Board of Managers of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware to be held this week under the direction of George P. Aaron, chairman of the Entertainment Committee appointed to arrange for the big testimonial dinner to be held on February 25 at the Ritz-Carlton Hotel in honor of President H. J. Schad of the local association. All the prominent members of the national association, including President Sydney S. Cohen and eminent members of the exhibitor field scattered throughout the country, as well as leading producers, have accepted invitations to be present at the gathering, which, according to present provisions, will include over 500 persons associated with the industry and friends of President Schad. Mayor Kendrick of Philadelphia will be one of the speakers. Among those who have already accepted are Adolph Zukor, Carl Laemmle and President Jules Mastbaum of the Stanley Company of America.

The Stanley Company of America Beneficial Association held during the week its annual meeting at the Palace Theatre and elected the following officers to serve for the fiscal year: President, William K. Goldenberg; vice-president, George Battersby; treasurer, Joseph Mastbaum; secretary, Katherine Hare; board of governors, General Manager Frank W. Buhler, Charles Shisler, each to serve two years; Edgar Wolf, Martin Wolf, Harry Smith, L. Moore, J. Murphy and J. Stallman, each for a term of one year. The report of the officers of the association shows assets of $24,384.65 and during the year paid out in benefits $5,916.24. The association is arranging for its third annual frolic to be held in the Stanley Theatre at a near future date.

Governor Pinchot of Pennsylvania last week appointed M. J. O'Toole of Scranton, Pa.; Jerome Casper, Pittsburgh, and H. J. Schad, Reading, as an advisory committee to cooperate with the State Board of Censors.

Thomas J. Labrum, who is connected with the Nixon-Nirdlinger theatres as manager, is recovering from injuries received a few days ago when he was struck by a bottle thrown from a window in a building on Broad street, near Spruce. Following the accident, which stunned Mr. Labrum, he was taken to the Hanneman Hospital, where five stitches were found necessary to close the gash in his head. He is now recuperating at his home, 124 Penn Boulevard, Lansdown, Pa.

Jules E. Mastbaum, president of the Stanley Company of America, will leave at the end of this week for an extended trip to Palm Beach, where he will remain until the closing days of February. He will be accompanied by his wife and three daughters. He will return to Philadelphia in time for the opening of the new $5,000,000 Elrae Theatre and office building by March 1.

Fire in the business section of Nanticoke, Pa., resulted in the complete destruction of the Rex Theatre and adjoining property at a loss of $25,000.

Minneapolis

Plans for rebuilding the Auditorium and converting it into a picture theatre and office building were announced here this week by a motion picture syndicate headed by Joseph Friedman, St. Paul, and Charles P. Meyers and J. B. Clinton of Duluth. A new picture theatre seating approximately 3,000 persons and costing $350,000 will result from the business venture of the syndicate and will mark the first real opposition for Finkelstein & Ruben theatres in Minneapolis.

Work on the new theatre will start soon. The contract calls for completion of the new house by September 1.

The reconstruction plans call for rebuilding the Auditorium from lobby to stage, replacing the present two balconies with one balcony that will extend from the rear two-thirds of the distance to the stage. This arrangement will increase the seating capacity to 3,000. Two ballrooms are to be built in the fore part of the building on the second and third floors. The fourth floor will contain a private projection room.

The remodeling operations will start in April when the lease of the Minneapolis Symphony Orchestra expires. The Auditorium holding company, the motion picture syndicate and the orchestra association are negotiating for a part time lease on the building for the symphony orchestra next fall.

The new lease holders of the Auditorium property operate fifteen picture theatres in Minnesota cities, most of them on the Iron Range in Northern Minnesota. It is planned to use the building for pictures and vaudeville with the added feature of dancing to be included in one admission. A special orchestra will provide the music for the dancing on the second floor ballroom and amplifiers will carry the music to the third floor ballroom.

Connecticut

Exhibitors of eastern Connecticut have formed a permanent organization to be known as the Motion Picture Theatre Owners of Eastern Connecticut. The following officers were elected at a meeting in Willimantic on Febuary 5: President, John R. Pickett, of Willimantic; secretary, J. F. Barnett, of Jewett City; treasurer, J. Albert, of Putnam.

The following exhibitors were present: J. Zoghly and P. Isper, of Norwich; H. Fontaine, of Plainfield; W. Fournier, of Moosup; F. Fawer and M. Pouzzner, of New London; J. F. Barnett, of Jewett City; John R. Pickett and Louis J. Coriarty, of Willimantic; J. W. Walsh, president of the Motion Picture Theatre Owners of Hartford, and J. Albert, of Putnam, vice president of the Motion Picture Theatre Owners of Putnam.

Abraham Davidson, owner and manager of the Broadway and Strand theatres in Norwich, announced on February 2 that a settlement had been reached with the Norwich Musicians' Union and that he would withdraw his suit for $40,000, which he had instituted against the local last June on a charge of restraint of trade as a result of picketing operations on the part of members of the Norwich union. Mr. Davidson stated that in the settlement with the union he has been given permission to employ union musicians from anywhere he might desire. He has engaged two orchestras for his theatres. Mr. Davidson announced also that exclusive picture programs will be presented in the Broadway Theatre and that the Strand Theatre will house road shows and vaudeville and pictures.

A furore was created at Yale in New Haven when announcement was made by John Dodge Hough of Chicago that Gloria Swanson would be his partner at the junior prom. Complications arose at the event a year ago when a student had a prominent "Follies" girl for a partner and the faculty was called upon to straighten out a great tangle of matters resulting from this.

The Capitol Theatre Corporation of Willimantic, Inc., has been granted a certificate of organization by the office of the secretary of state. The officers are: Abraham Davidson, of Norwich; vice president, Aime J. Martineau, of Willimantic; treasurer, Charles A. Gates, of Willimantic; assistant treasurer, V. P. A. Quinn, of Norwich; secretary, Valentine I. Murphy, of Willimantic; assistant secretary, George A. Bartlett, of Willimantic. These officers with J. Francis Keon, of Willimantic, compose the board of directors of the corporation.

A preliminary certificate of dissolution has been filed with the secretary of state by the Palace Theatre, Inc., of Bristol. All claims may be sent to Rourke and Hanrahan, 750 Main street, Hartford.

The Lenox Realty Company of Hartford has applied for a building permit for the erection of a building at the southeast corner of Albany avenue and Sterling street for a building to be used as a picture theatre and for store purposes.

The Majestic Theatre in Hartford began a ten-day run of "The White Sister" on February 10. This followed a ten-day showing of "The Hunchback of Notre Dame."

Maine

Armand J. Moreau, formerly with F. L. P. houses in Massachusetts and Rhode Island, is now managing the Bangor Opera House, Bangor, Maine. W. W. Woolfolk of New York City, formerly manager of houses in Louisville and Indianapolis, has taken charge of the Haines Theatre, Waterville, Maine, succeeding Mr. Moreau.

Connecticut M. P. T. O. Active

As a result of the personal canvas of the picture theatres of the state, recently made by Vice President C. M. Maxfield, the Connecticut association now boasts a membership of approximately 100 per cent. A great deal of valuable information regarding each theatre and its problems has also been obtained.

The state has been divided into five zones, as follows: northwestern, southwestern, north central, south central and eastern, each zone having its own chairman, secretary and treasurer.

On January 28 a meeting of the northwestern zone was held at the Hotel Elton in Waterbury. This meeting was attended by every exhibitor in the zone. President J. W. Walsh and Vice President Maxfield of the state organization were in attendance. Nicholas Jamele of the Lyric Theatre, Waterbury, was elected chairman and A. Pentino of the Carroll Theatre, Waterbury, was elected secretary and treasurer of the zone organization.

A meeting and luncheon of the eastern zone was held at the Wauregan Hotel, Norwich, on Monday, February 4. The following officers were elected. Chairman, J. R. Pickett of Williamantic; secretary, J. F. Barnett of Jewett City, and treasurer, J. Alpert of Putnam.

A meeting of the southwestern zone was held on Monday, February 11 at the Empire Theatre, Bridgeport, being largely attended. H. Cohen is chairman of this zone organization and J. Schwartz is secretary and treasurer.

The north central zone will meet at the Garde Hotel, Hartford, on Monday, February 18, and the south central zone will meet at the Garde Hotel, New Haven, on Tuesday, February 19.

T. N. T.

Only Once a year, Astor, March 29

Central Office Organized for Western Theatre Chain

The growth of the business of Louis R. Greenfield, San Francisco, owner of a chain of theatres in Northern California and Hawaii, has reached a point where it has been found necessary to fit up central offices in order to properly direct its activities. Accordingly, a suite of ten rooms in the Photoplayer Building at 109 Golden Gate avenue has been fitted up, making what are by far the largest and best equipped offices in the western picture field. The location is in the center of Film Row and the quarters occupied are those recently vacated by the Photoplayer Company. The offices are fitted throughout in hardwood and the furnishings are of the highest order. Costly mahogany furniture has been installed and the very latest in office equipment has been installed. Green rugs are on the floors, green wicker furniture is to be found in the reception room and even the stationery is of a green tint.

The private offices of Louis R. Greenfield, General Manager William J. Citron and Director of Publicity M. S. Vidaver are on the Jones street side and most complete in their appointments. The auditing department also occupies two rooms facing this street and the facilities at the command of workers there form an interesting contrast to those of four years ago, when all the financial details of the business were handled at a roll-top desk in the Progress Theatre on Fillmore street. The art department occupies a large space and all art work for the six theatres of the chain is handled here, including the making of drawings for newspaper cuts, the making of lobby display cards and slides.

A large projection room is a feature of the new central offices and all pictures shown in the Greenfield theatres are carefully reviewed. Three times each week the orchestras of the New Mission and New Fillmore theatres are brought here and musical scores are arranged.

The business owned by Louis R. Greenfield was launched in the days when most picture theatres were known as nickelodeons, and for years he was in partnership with Leon L. Kahn under the firm name of Kahn & Greenfield. The Progress Theatre, which was the first house in the chain, was enlarged several times and finally the New Fillmore Theatre was built near by. The success of this was almost instantaneous and resulted in the erection of a much larger house within a short time. The New Mission Theatre was then erected and the Realart Theatre, also on Mission street, was acquired. A fine house was erected at Santa Cruz and more recently the New Princess Theatre was opened in Honolulu.



WILLIAM J. CITRON
General Manager of the Louis R. Greenfield Theatres, San Francisco.

Following the death of Mr. Kahn several years ago Mr. Greenfield purchased the interests of the widow and became sole owner of the business, changing the name to that of the Louis R. Greenfield Theatres. William J. Citron, a pioneer exhibitor of San Francisco, but for years identified with local film exchanges, is general manager of the organization and the publicity work is handled by M. S. Vidaver.

C. C. Howell, of the Monache Theatre, Porterville, Cal., was a recent visitor at San Francisco and confirmed the report that this house had been purchased by the National Theatres Syndicate. The theatre will be conducted under the present management for a time.

The New Portola Theatre, San Francisco, is meeting with much success with its new policy of a daily change of program and an admission price of 15 cents at all times. Manager Joseph F. Enos has installed a suggestion box in the lobby and is asking patrons to name the pictures they would like to see.

Manager R. R. Boomer of the Cameo Theatre, San Francisco, pulled off a neat advertising dodge during the showing of "Hook and Ladder," by parking a fire engine of the vintage of 1852 in front of the house.

W. G. Bailey of the Excelsior Theatre, San Francisco, recently made a business trip to Los Angeles.

A picture theatre seating 600 is nearing completion at Niles, Cal. It is being erected for Charles E. Peterson.

Sam DuBois, who conducts theatres at Dos Palos and Chowchilla, Cal., has taken over the James Ranch Theatre at San Joaquin, Cal.

M. Mamlar and C. Michaels, owners of the Kearny Street Theatre, San Francisco, have secured a lease on the theatre in course of construction at Stockton and Green streets.

Seattle Kids Love McGill; Why? There's Reason Enough

J. A. McGill, well-known live-wire Port Orchard showman, nearly put one over on himself, but having inadvertently started something he is game to finish it. McGill stands solid with all the youngsters in town, but he never knew just how many youngsters there were. Well, on Christmas he got a much cherished Christmas greeting from one of Port Orchard's small daughters. So pleased was he that he sat right down and wrote the little miss a letter enclosing a pass to Harold Lloyd in "Why Worry?" then due at his Liberty Theatre. A very fitting tribute! Yes, but listen. McGill now needs two secretaries and a printing press to answer "fan mail" from the small fry of the town and to issue passes. How those kids love that man! They tell him so daily. The stamp revenue alone has more than doubled since Christmas. McGill is getting jumpy, for everywhere he appears on the street he is greeted with "Did you get my letter, Mr. McGill?" and if the expected reply has not yet been received, he makes haste to come through. Once around the juvenile population is enough, says McGill.

Calvin Heilig was up from Portland last week, visiting the Seattle Million Dollar Heilig. He despatched Manager McGee off for a vacation, leaving Eddie Rivers, assistant manager, in charge.

W. D. Gross of Ketchikan, Alaska, is in Seattle on a business trip. Reports received here indicate that he has every reason to be proud of his new Coliseum Theatre, which opened January 3. It is quoted as being the finest, most modern house in Alaska. Mr. Gross promises to have some pictures taken to show us just what he has. His prices are: Adults, 40 cents; youths, 20 cents; children, 10 cents. He is doing a nice business.

A former Seattle exhibitor, E. O. Ganrielson, has bought the Blue Mouse Theatre, Davenport, Wash., from M. B. and John Mitchell. He took possession Feb. 2.

Jensen & Von Herberg have purchased "Woman to Woman" for their entire circuit and will have early showings in Seattle at one of their big houses.

Mr. Kubely of Ketchikan, Alaska, owner of the Dream Theatre, has just returned from Hollywood where he has been vacationing. He will return to Alaska shortly.

Roy C. Czerney of the Kent Theatre, Kent, Wash., turned his proceeds for one night over to the local park board to beautify the town park. Plenty of publicity was given the "Park Club" night, and a more than capacity audience responded. Likewise they have since shown appreciation of Czerney's spirit of co-operation by turning out in greater numbers to his regular shows.

John Danz is the first exhibitor in the State of Washington to play the Dempsey-Gibbons fight pictures now being distributed by Greater Features, Inc., for the state. He packed 'em in during the engagement, and will be by no means the last exhibitor to give his patrons good, clean stuff of this type. The picture is going like hot cakes.

W. W. ("Bill") Ely, of the Hippodrome, Portland, paid a visit to Seattle's Film Row this week. Bill had a lot to say about building conditions, new banks and a million-dollar-in-one week Masonic Temple drive; but we make it a point never to listen to these "Portland" talks, being a Seattleite ourself. As long as Bill has to live in Portland, however, we hope all he says is true.



LOUIS R. GREENFIELD
Owner of the Louis R. Greenfield Theatres, San Francisco.

T. N. T.
Spillthebeans Show, Astor, Mch. 29

Mark Strand, Albany, Pays Tribute to Woodrow Wilson

The Mark Strand Theatre, Albany, N. Y., paid a particularly fine tribute to the late President Wilson during the hour of the burial service on February 6. When Uly S. Hill, general manager of the Mark Strand and the Troy theatres, received a telegram from Walter Hays of Buffalo, one of the owners of the two houses, that some observance should be made befitting the solemn occasion, Mr. Hill conferred with his resident managers, Herman Vineberg of the Mark Strand and Walter Roberts of the Troy. As a result, both houses followed much the same plan of procedure. At 3:30 o'clock the members of the orchestra and the ushers stood at attention. Gradually the interior of the theatres became brighter and brighter, the passing of the late war President being symbolized by the slowly gathering of the heavy velvet curtains. At the Mark Strand, Floyd Walters, the organist, rendered Wilson's favorite hymn.

Exhibitors throughout central New York will be interested in the result of the recent election of the Albany Film Board of Trade, in which Robert S. Bendell, manager for Selznick in this vicinity, succeeded Frank S. Hopkins, who recently resigned the presidency. Frank V. Bruner was re-elected vice-president. G. A. Woodward succeeded M. W. Kempner on the Board of Directors, the latter having been transferred to Buffalo.

After Manager Oscar Perrin of the Leland and Clinton Square theatres, Albany, counted over his box-office receipts for six days while "If Winter Comes" played at the Leland, he lost no time in booking it for the week of March 3 at the Clinton Square.



Scenes from "The Halfback of Notre Dame," a two-reel Mack Sennett comedy for Pathe release.

The crowds at the Lincoln in Troy became so large last Sunday night that Harry Symansky, the 23-year-old manager of the house, fearing that they might become unmanageable, summoned members of the city's fire department. Mr. Symansky was playing "The Humming Bird."

It isn't often that William Kennedy, who hails from Champlain, N. Y., hits Film Row. But Mr. Kennedy did take a day off last week, leaving his duties as exhibitor, customs official, expressman and a few others to his associates. It appears that there was a recent blaze in Mr. Kennedy's theatre which fortunately, however, got no further than the several reels that were destroyed.

Admission prices have been jumped at the Griswold in Troy. Twenty cents a person will now prevail instead of fifteen. The house shows double features and is owned by the Proctor interests. It is being run by Jacob Golden, a former newspaperman.

The announcement that "Cliff" Lewis has been made manager of the Strand Theatre in Schenectady will come as a pleasant surprise to his many friends both in this state and Indiana. Mr. Lewis was born in Anderson, Ind., and started in gaining his picture theatre experience by taking tickets at one of the houses in Anderson, receiving the munificent sum of $3 a week. Mr. Lewis later became assistant to the managing director of the Victory Theatre Company. Following several months in the navy, he next located in Danville, Ill., acting as resident manager of a house there. From the Illinois town Mr. Lewis went with Famous Players in its Indianapolis office, being transferred to Albany, and more recently acting as exploitation and advertising man for the Farash Theatre Corporation of Schenectady. Mr. Lewis is extremely clever with the brush and his work along such lines at the Strand has attracted much attention in the Electric City.

Nate Robbins of Utica was in Watertown the past week going over matters with his resident manager, Dr. Victor Wilson.

"Pioneer Trails," playing on February 1 and 2 at the Endwell in Johnson City, established a new record for that house, according to its owner, William H. Mack.

William Shirley, managing director of three theatres in Schenectady, plans to increase his admission prices during the coming showing of "Scaramouche." The house at which the picture will be shown ordinarily charges 40 and 50 cents admission. This will be increased to 50 and 75 cents.

After many months the street car strike in Schenectady has at last been officially declared off, but not before it had cost the picture theatres of that city thousands of dollars in lost patronage. The strike started last May and for months the residents of Schenectady absolutely refused to patronize the cars. As a result, practically all of the downtown houses suffered a decided slump in attendance, the neighborhood houses showing some gain.

When Phil Markell, a well-known Massachusetts exhibitor, left Albany's Film Row one day last week, after booking heavily at many of the exchanges, he remarked that "they had taken everything" but his overcoat.

Samuel Suckno, owner of four theatres in Albany, is spending a few days at Lakewood, N. J., recuperating from his recent illness.

Mr. and Mrs. William Farley are spending a few days in Atlantic City. Mr. Farley is president and treasurer of the Farash Theatre Corporation, operating three houses in Schenectady.

Buffalo, N. Y.

The Strand Security Company, in which Walter Hays, Moe Mark, Eugene Falk and others are interested, has sold the building housing the old Criterion Theatre at Pearl and Mohawk streets to a company of Buffalo business men, who will raze the structure and build a modern business block on the site. The property sold for $750,000. The Criterion was formerly the old Star Theatre, the leading theatrical rendezvous of old Buffalo. Of recent years several companies have tried to operate the house on a paying basis but have failed. The Criterion has been closed for several months.

The New Unity Theatre, Grant street and Military road, will be ready for the entertainment of the public on February 29, which date J. D. Parmalee has selected because he says Friday is his lucky day. The new house is on the site of the old Tri-It Theatre.

Joseph A. Schuchert has installed a new $11,000 pipe organ in the Colonial Theatre in Genesee street. Mr. Schuchert is publishing an attractive house organ for the Colonial and Columbia, entitled "Silver Sheet Topics." He also is trying to promote a dramatic company from his patrons to give dramatic playlets at each house as a novelty.

Al W. Root, former manager of the Palace and Haven theatres in Olean, N. Y., stopped off in Buffalo last week to visit friends along Film Row. He is on his way to Des Moines, Iowa, to take over some picture houses there.

Charles H. Thomas has secured an option on property adjoining the National Bank building in Bath, N. Y., on which he proposes to erect a modern picture theatre, providing he can interest local capital. The property is owned by Associated Theatres, Inc., of East Rochester.

Charlie Hayman and Mrs. Hayman of the Strand and Cataract, Niagara Falls, have sailed for a Mediterranean tour which will last three months. During Mr. Hayman's absence George H. MacKenna is in charge of both houses.

The Glove City Amusement Company of Gloversville, N. Y., has leased the Princess and Regent theatres in Corning, N. Y., from G. H. Tobias and have taken possession. The company is a unit of the J. Meyer Schine chain.

Rochester, N. Y.

Transfer of the properties at 73-95 Main street west, including Fay's Theatre, from the National Hotel Company to A. A. Fenyvessy, has been completed. The purchase price, according to Mr. Fenyvessy, is $225,000. Extensive alterations in the building to the west of Fay's Theatre are planned, but the theatre property will remain unchanged. The lease on the theatre, which expires soon, will be renewed for a long term by Edward M. Fay of Providence, who has been running the theatre for several years.

Opposition against provisions of the new building code was voiced by theatre managers at the hearing before the State Industrial Board in the Nelbach building. An appeal will be made to the attorney general and the State Legislature asking that Rochester be made exempt from the provisions of the code.

The Rt. Rev. Thomas F. Hickey, bishop of the Rochester Catholic diocese, has issued a statement offering opposition to the proposed repeal of the state motion picture law.

T. N. T.
Filmdom's Playdate, March 29

More Arrests in Chicago for Showing "Birth of a Nation"

More arrests for showing "The Birth of a Nation" at the Auditorium Theatre were made last Friday. This time Glen R. Swayze, manager of the Auditorium, and Currie W. Cull, projectionist, were taken into custody. The complaining witness was Robert R. Jackson, negro alderman from the Third Ward, who alleged the picture aroused race hatred. Bonds were fixed at $600 each. This is the second time during the week that arrests have been made in connection with the showing of the film, as earlier in the week two projectionists were arrested in an attempt to stop the showing of "The Birth of a Nation." With all this newspaper publicity the crowds have been pouring into the Auditorium and H. E. Aitken, vice president of the company has taken the house for another week, making the engagement three weeks in all.

Balaban & Katz loaned the use of the Riveria last Sunday morning for a memorial service for Woodrow Wilson.

V. M. Langford of the Lucille and Apollo theatres is confined to his home by illness.

The Rialto at Bloomington, Ill., under the management of C. W. Taylor, has put on a new policy of pictures and vaudeville and business under the new arrangement has been good.

Marks Brothers, who have several movie houses here, have incorporated the Marks Brothers Theatre, Inc., with offices at 1641 Roosevelt Road. Listed as stockholders are C. Fried, P. Poodols and C. Sommer.

The Crescent at Pontiac, Ill., will be torn down soon and a new house will take its place, according to Manager A. J. Opperman.

Emil Aschery, father of Nathan, Maurice, Max and Harry, theatre owners, died last night at the East End Park Hotel at the age of 72 years. He came to Chicago fifty-one years ago and later entered the theatrical business, from which he retired recently. In addition to his sons he is survived by his widow, Mrs. Mathilda Ascher, and four daughters. He was buried Friday morning at Rosehill Cemetery. All the houses of the circuit were closed Friday afternoon on account of the funeral.

The 300-seat Cheltenham Theatre, six stores, six offices and two apartments at the northeast corner of seventy-ninth and Cheltenham have been conveyed from David Sex to Michael P. and Alexander P. Geovanes for $80,000, subject to $45,000.

The management of the Chicago Theatre has solved the problem of keeping the waiting patrons for the next show in good humor by having a first class pianist on the job at the grand piano on the balcony in the lobby.

The Butterfield circuit will open two new theatres in Michigan, one at Albion and another house at Flint to take the place of the Majestic.

The Shipp Circuit has taken over two movie theatres at Beardstown, Ill., in addition to the Empress at Springfield, Ill., which was taken over recently from George Koehn.

Sam Katz, of Balaban & Katz, is back from the West Coast in time for the beginning of the construction of their sixth house.

The new Jefferson Theatre opened at Muskegon under the direction of Francis Sales, playing vaudeville and pictures. The house seats over 1,000.

It is reported that Lubliner & Trinz are planning to build a movie house at Waukegan. This will make about three houses projected for this live north shore town.

The Abingdon and Bijou theatres at Abingdon, Ill., are under the management of Dr. A. B. Simpkins, who books for both houses.

Ben Harris is now sole owner of the Illinois Theatre Building at Rock Island, Ill., buying the house and equipment from the Illinois Theatre Company.

Mrs. M. Bennett, one of the live lady managers in this part of the country, is opening her new house at Whiting, the home of the Standard Oil refineries. The house is named the Hoosier and will seat 1,000. With a children's playroom and other up-to-date features it will be one of the show places of that territory.

Ferris Brothers, owners of the Garden Theatre at Arthur, Ill., have fixed their house up and installed new equipment in the projection booth.

The Niles Center Theatre at Niles Center, Ill., under the management of Herman Meyer, will be closed for several weeks while the house is being fixed up for spring business.

Gus Cook of the Crystal Theatre at Dundee, Ill., is some shot and when the taxidermist gets through with the animals that Gus killed on his last hunt, he will have a hunting lodge to show his friends, as to his prowess with the rifle.



It is not surprising that the ocean motif is strong in several of the new Christie comedies when the comedians and their boss can have so much fun as these photos indicate. The "crew" of girls play while Al Christie, Jimmie Adams and Bobby Vernon act as skippers.

Pittsburgh

A picture theatre will soon be established in the old Methodist Church on Front street, Williamston, W. Va., by Carl Frum. It will be the only theatre in the town.

The Kenyon Theatre, at the southwestern corner of Federal and Erie streets, North Side, Pittsburgh, has been purchased by Mark Browar for $190,000. The building is of modern brick and steel construction with a terra cotta front, and occupies a lot 60x240 feet. Title was held by the Thomas Kenyon estate. Mark Browar has been conducting the theatre for the past several years.

H. B. Dygert, born and raised in Pittsburgh, is back again in his home town after great conquests on the West Coast, where he last saw service as chief planner and assistant superintendent at the United Studios, having among his other duties planned and executed many of the biggest "sets" seen in recent film productions. Mr. Dygert came here to take charge of the newly created Exploitation Department of the Rowland and Clark Theatres.

Mrs. J. V. Minton, aged 23 years, wife of the manager of the Columbia Theatre, Erie, died suddenly at her home recently.

Mr. Shoff, owner of the Liberty and Wonderland theatres at Madera, has sold the last named house to Sam Mannino.

The Opera House at Houtzdale is again open after a ten-day shutdown, made necessary for repairs, damage having been caused by an accident to the coal furnace.

The owners of the Star Theatre at East Brady are building a new picture theatre adjacent to their house, upon completion of which the Star will be converted into a skating rink.

Burford Speaks for Sterling

Chicago, Jan. 22.

Editor, Moving Picture World.

Lieutenant Governor Fred E. Sterling of Rockford is a candidate for renomination to his present office on the Republican ticket at the primary election to be held Tuesday, April 8.

Mr. Sterling was one of the promoters of and is heavily interested in the Palace vaudeville and Palm, Midway and Strand motion picture theatres at Rockford. He therefore has a personal interest in seeing that our great industry in this state gets a square deal. As the presiding officer of the State Senate during the past two sessions of the Legislature, he has always given us that sort of treatment. It is vitally important that the theatrical and motion picture interests should have a fair friend at court in Springfield.

I want to bespeak for Lieutenant Governor Sterling the hearty support of yourself and your friends between now and April 8 and then on primary day—get out and vote for him. We will appreciate all of the assistance you may render his candidacy. Would be glad to hear from you at your convenience on the matter.

With regards and best wishes, I remain

Fraternally yours,
W. D. BURFORD.

Another Costly Saxe Theatre to Be Erected in Milwaukee

Having almost completed the Wisconsin, a $2,000,000 downtown house, the Saxe Operating Company has announced plans for a theatre, ballroom and office building on the northwest side of the city which will cost approximately $500,000. The new structure is to occupy the entire block bounded by North and Lisbon avenues and Forty-ninth and Fiftieth streets, a new neighborhood. Present plans call for a 3,000-seat theatre as a part of a four-story building, but eventually it is hoped to add several stories to the structure. Such a theatre would be the largest in the city outside of the downtown district. Work on the excavation is expected to begin in the spring.

Although the plans are not yet definite, it is believed the new theatre will be patterned to some extent after the Wisconsin, which is being hailed by its owners as the wonder house of the entire territory. The ballroom feature will be common to both houses, since the building housing the Wisconsin will boast the largest roof garden in the city.

Construction of the new house will give the Saxes a new theatre in every section of the city, the company also rushing completion of the New Modjeska on the south side.

It had been hoped to have the Wisconsin ready for formal opening on February 22, but was found impossible and as a result E. J. Weisfeldt, production manager, has advanced the opening date to March 25. If possible, according to Mr. Weisfeldt, opening week will feature a St. Patrick's program.

Rudolph Koch, formerly with the Chicago Theatre Orchestra, who will be director of music at the Wisconsin, is already on the job, Mr. Weisfeldt declared, trying out and signing members for the large orchestra which will be a special feature of the new house.

Yeggs who blew open the safe of the Beverly Theatre at Janesville, Wis., several nights ago, were rewarded with only $60 for their efforts, although more than $2,000 had been in the safe several hours earlier in the day. Because a previous unsuccessful attempt had been made to open the safe, the manager had adopted the policy of removing the greater amount of the receipts from the safe each night, thus accounting for the presence of only $60.

Members of the Moving Picture Operators Local No. 164, of Milwaukee, have joined with allied theatrical unions in planning a Valentine dance and entertainment. The scene of the affair will be the Auditorium. Four orchestras will furnish music in the smaller halls, while a 150-piece band will play in the main arena.

Regular Milwaukee picture houses this week have competition in the form of the Davidson Theatre, home of the legitimate, which is showing "The Covered Wagon." The top price for the picture is $1.50.

Nebraska

Fire destroyed the Opera House at Gretna, Neb., recently during the extreme cold snap. J. F. Bredin, who operated the house, says that a new fireproof building will be constructed in its stead.

E. C. Clifton has sold the Grand Theatre at Cedar Rapids, Ia.

Mr. Burrus of the Lyric Theatre at Crete, Neb., was among the exhibitors who visited Omaha exchange men recently.

The Royal Theatre at Carroll, Ia., was destroyed by fire early in February.

Several exchanges in Omaha last week had a pleasant call from C. G. Miller, who operates the Auditorium at Laurel, Neb., and the Idyl Hour at Dunlap, Neb.

The Coliseum at Cherokee, Ia., has been bought by Max Dreike. French & Sons formerly owned it.

C. J. Latta of the Lyric Theatre at Harlan, Ia., was in Omaha last week.

A. Beams, who operates the Grand Theatre at Geneva, Neb., visited exchanges here last week.



Pola Negri in "Shadows of Paris," a Paramount picture.

Baltimore

A religious service will be held at the New Theatre, 210 West Lexington street, on Sunday, February 17, with moving pictures. This is a new departure in Baltimore for churchgoers, for a regular program of pictures will be given in conjunction with the service after the religious part is finished. A sermon will be given by a minister, his text being "Not to fear God but to love Him." There will be an organ solo, a feature picture, and a comedy and a news weekly.

William M. Whitehurst, nephew of the late Charles E. Whitehurst and assistant to Dr. J. H. Whitehurst, now controlling the Combined Whitehurst Interests, Baltimore, is ill at his home in that city.

Special moving picture performances for children will be given at the Century Theatre each Saturday morning for the next ten weeks at 10 o'clock under the auspices of the Vassar Club of Maryland, according to arrangements which have just been perfected with Thomas D. Soriero.

Plans are under way to build a $350,000 theatre in Hagerstown, Md., by the George W. Bennethem interests of Philadelphia, it is reported from that Maryland town. An option has been taken on a site in the business section. Residents are pleased with the prospect, it is reported, because they want to see some big theatrical productions.

The Southeast

Bids will be opened and passed upon this week by the Durham, N. C., city commissioners for a new theatre building to be used for combination road show, vaudeville and picture purposes. Work will begin on March 1st and be completed next August, it is contemplated.

Feature first run pictures, with a six-piece orchestra, all for a dime, is being offered by Jack Marcus at his Royal Theatre, Wilmington, N. C., matinees. Stock is running in the theatre nightly, but a picture program is run from 11 a. m. till 7 p. m.

John C. Sherrill, of the handsome new Charleston Theatre, Charleston, S. C., has been spending several days in Atlanta in the interests of the Albert Sotille Enterprises of Charleston.

Stanley C. Warrick is making big preparations for the Southern premiere of "The White Sister" at his Fashion Beaux Arts Theatre, Palm Beach, Fla., on February 14. The Duval, Jacksonville, originally had announced the Southern first showing at that theatre on February 25.

Cincinnati

The Sunday movie war is continuing unabated in Ohio, the latest reports emanating from Canton, Ohio, where warrants were recently served against eleven theatre owners for having violated the blue laws by conducting Sunday picture performances. Following filing of the charges, which were instigated by the Stark County Council of Churches, the exhibitors, after an extended conference, decided to hereafter keep their houses closed on Sunday.

The Rialto Theatre at Charleston, W. Va., has been acquired by D. C. Shiarella, who also controls the Virginian Theatre in that city. Moody Wear, who has been managing the Rialto since it originally opened, will be retained to look after the house.

Charles Amien reports from St. Clairesville, Ohio, that he intends to build a theatre in the near future at an estimated cost of $40,000.

The Palace Theatre, Hamilton, Ohio, in celebrating its fifth anniversary last week, had for its guests the city's newsboys, all children of the local Children's Home and local training schools.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Lenten Appeals Should Offer Change with Stress on the Smaller Features

LENTEN observance presents a serious aspect to some managers while others suffer little or no decrease in business, but most houses are more or less affected and even where the loss of business is not serious it is worth while to make some effort to offset the drop in ticket sales.

Broadly the drop is occasioned by the feeling that indulgence in entertainment is unseemly through tne forty-day period, and the offset, naturally enough, is to stress what might be called the educational angles. This should not be done at the cost of less display for the drama feature, but should be done in addition, though greater prominence given the music, news events and travel pictures and such appeals. Many persons will welcome an excuse for going to see a feature. They will feel that the fact they are ostensibly going to see some scenic will form sufficient excuse, so they will welcome the suggestion.

Perhaps a Series

Where there is a serious sag in the business curve, it might pay to go into the scheme elaborately and to book a series of educational subjects to last through the lenten season. Much of this material is to be had cheaply, since it long since became undated, and at the cost of a few dollars much business may be saved.

It might even be well to arrange for a series of lenten lectures, where one or two reels of travel pictures will be shown, along with the current feature. A brief lecture on the countries depicted can easily be arranged and the program can be so handled that those who really come for instruction can leave before the feature is projected.

About the best handling is to run approximately an hour of special film before the time for the regular house opening, and then permit the patrons of this special to remain for the first afternoon show, if they so desire, the feature being started as the first item of the regular afternoon program. This will get your special audience out of the way before the afternoon rush really commences.

Church Co-operation

It will even be possible to get the co-operation of most churches if season tickets are prepared for this series and sold by the women's societies of the churches on a 50-50 or 40-60 basis. You cannot only hold up your business but create good-will at the same time.

The commission sale may be conducted through various secular societies, if desired, but it is better to use the various aid societies where possible, and it will nearly always be found possible if you frame your announcements to suggest special lenten showings instead of suggesting merely a motion picture program.

In this connection your organist can be of great assistance in making selection of proper music and perhaps arranging for soloists. The addition of selections from the various musical settings of the Stabat Mater will serve well, and selections from the oratorios can also be added. If you can interest the various church choirs, so much the better.

In all your announcements take a dignified tone. Offer your material as something worthy of the serious minded, keep away from the suggestion of entertainment, but have it clearly understood that they can see the dramatic feature, too.

In other words, sell your specials on the same line as the lenten lectures which are offered in the larger cities. Give organ recitals and studies of sacred music and you will reach not only those who seek an excuse for looking at a picture, but you will command the appreciation of those who will be content with the serious program and find in this what they seek through the penitential period.

Nothing Like It

Writing up the exploits of Oral D. Cloakey, of the Regent Theatre, Ottawa, on Big Brother in the issue dated February 2, one of the sub-heads was written to the effect that he "Had a Little Brother."

The sometimes intelligent compositor, with his mind on other things than his work, got it "Had a little booze" and put a question mark after it to give further emphasis.

The sometimes intelligent proof reader passed the break and the office proof reader followed his bad example.

Apologies are offered Mr. Cloakey. The text of the story shows clearly what was intended, but none the less we feel that we owe him an apology. If the subtitle suggests visions of Hull, forget it. It was written "brother" and that was what was intended.



A First National Release

NOVEL LOBBY FRAMES USED BY THE WARFIELD THEATRE, SAN FRANCISCO, ON BLACK OXEN

On the outside are the program cards on the corner posts. Inside are three frames showing the leading players. Here the idea was very elaborately worked, but you can do very nicely with lithograph cutouts and backgrounds of solid and patterned wall papers. It takes a little more work than merely slapping the lithographs up, but it means many more ticket sales.

Lem Is Back

Lem Stewart has resumed his position with Paramount Theatres, and took over his old desk last Monday. He had practically concluded negotiations for a position in the exploitation end of a large magazine string when he was asked to return, and he could not resist the call of his old work. The constructive work he did for Southern Enterprises was unique in its way, and probably no one else could handle it as well as Lem. His return is a source of satisfaction to the former S. E. managers who have missed his friendly letters of advice. This department adds its welcome to theirs. We are glad to see Lem where he belongs.

Extensive Publicity Helps New York Run

Preferred Pictures got very solidly behind the run of When a Man's a Man at the Cameo Theatre, New York, and boosted the usual business to a marked degree.

The poster campaign ran all the way from half sheets to 24-s and paper was generously used. This was backed by newspaper work and some hook-ins including a ride on the current drive for Scout Masters for new Boy Scout troops. Of course when a man's a man he would make a good scoutmaster.

A more curious connection was a hook to a brand of hair nets, not that these would interest the men, but the women are close followers of Harold Bell Wright.

There were a number of lesser windows, but a predominance of paper on the boards was the big idea in putting the run over.

One good stunt, well put over, is worth a lot of half done things.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

MUSICAL presentations, including the topical review, on the program with "The Eternal City," took up thirty-five minutes, while the motion picture itself required one hour and twenty-seven minutes to shoot through the machines. This made up a show of two hours and two minutes.

The overture was a symphonized jazz arrangement of "The Only Girl" and "Mamma Loves Papa," played by the combined symphony and dance orchestras, and taking up six minutes. The silver draw curtains were closed on the production stage, and two light pink box lamps from back of the arch were focused upon the pleats. Two dome floods of 150 amperes were on the musicians, steel blue and light amber. Green foots on the large stage. Two entrance spots crossing on the ceiling with color blends. Two booth floods centered on the silver draw curtains, color blend. Four spots hitting pleats of draw curtains from back of center arch, two green and two magenta. Blue foots, small stage.

Edna Burhans, soprano, sang two numbers on the apron. Her six minutes were taken up by "A Kiss in the Dark," by Herbert, and "Smile Through Your Tears," by Hamblin. There was a deep blue flood on the orchestra from the dome. Light pink spot from the dome covered the singer. All other lights were held over from the overture, excepting the color blends.

Ballet presentations to melodies of Franz Schubert required ten minutes, in four episodes, including "Serenade," "Valses Sentimentales," "Moment Musicale" and "March Militaire." The first was by eight ballet dancers, the second by six, the third by the premier danseuse and the fourth by eight. For this number a special sky cyclorama was used as back drop, with circular balustrade and vine lattice across the stage just in front of it. Two arches at either side of the stage were covered with roses and vines. Pink ballet dresses of 1830 period, with blond curled wigs; dresses trimmed with black velvet ribbon and roses. The lighting for the whole consisted of deep violet Mestrum flood on orchestra from the dome. Blue borders and foots large stage; fabric columns at the proscenium arch light blue top and bottom, with transparent windows medium green. White medium box lamps were used to bring out a sky and shadow effect, shooting through the lattice work. Spots on the set were rose pink, light blue, light pink, light green and color blend. These spots were from the sides.

Amund Sjovik, bass-baritone, sang on the apron under a light amber spot. His time was five minutes, with two numbers, the prayer song from "Lohengrin" and "Calling Me Home to You," by Dorel. There was a medium blue Mestrum flood from the booth covering the entire stage. Antique gold draw curtains closed on the small stage. Yellow coves full. Green borders large stage and green foots small stage. Transparent windows medium green; light blue columns top and bottom. Two entrance spots medium green hitting tops of the transparent windows. Arch spots rose pink and medium green hitting the pleats of the draw curtains. Dome Mestrum spot on the draw curtains magenta and rose pink.

Skied the Plugger

Possibly to permit him to take the high notes more easily, Earle D. Wilson, of the New Bedford Olympia, put a cornet player on the roof of the theatre to play the plugger song for Black Oxen, a banner on the side of the house announcing his selection. A float was sent around town to carry a pianist and vocalist.

The week before the showing Mr. Wilson put a sign at the bottom of a barrel in the lobby announcing the coming of the widely discussed play, and for good measure he put black ox head silhouettes all around the lobby. For playing dates the lobby trim was orange and black, the color scheme on the two dollar version of the book.

The opening night an invitation was extended the entire staff of the newspaper which had been running the story serially.



A Principal Release

HOW THE POSTERS WORKED ON THE SHOWING OF WHEN A MAN'S A MAN AT THE CAMEO

It got the major share of the billboards in a radius of the theatre and offered twenty-fours as well as the smaller sheets. This was backed up by an elaborate campaign for windows and hook-ins to supplement the heavy newspaper advertising, with the result that the picture did an unusually satisfactory business at the most comfortable theatre in New York.



A First National Release

MAKING SEVEN SHEETS GIVE A 24-SHEET SHOWING

R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, just posts four ones and a three on his attraction and the rest of his stand is permanently painted. He saves money and gets the advantage of a trade-mark effect for his sign.

Has Threes and Ones on His Twenty-four

R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, is another to realize the value of a combination bill stand. He uses the regular 24-sheet boards, but paints them to take a set of ones and a three, filling in the space with "You most always see a good show at the Palace."

In this picture it will be seen that First National paper gave him three styles of ones on Flaming Youth, so he had only one duplication, and this is backed up with the three, which is always available. In a small town it makes as strong a flash as the average 24-sheet, and at less than a third of the cost.

Sign a Trademark

The chief advantage of the permanent sign is the trade mark quality. People know that this is the Palace board. They get the title and know that of course it is the Palace. They do not have to stop and see at which house the attraction is billed. This is worth more than the saving in paper costs.

Mr. McLean has been using these boards for more than a year and they are as familiar as the post office or the First National Bank.

Vivid Colors

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., gets up some fine lobbies, but he sends in pocket kodak pictures of them that cannot be reproduced. His lobby on Thundergate sounds well even in a word picture.

He used a lavender banner with red and green lanterns at the ends and the title in near-Chinese lettering. Below this he copied a Chinese laundry ticket for the supposed billing. No one but the laundryman knew that it referred to certain articles more or less intimate, and it looked very impressive.

Drop banners in the same color with red and green dragons completed a cheap and yet shriekingly effective display. It put over the idea of the Chinese locale, and supplemented nicely the newspaper and billboard displays.

Seems a Record

What would appear to be a record combination exploitation is reported by First National. Just before Christmas eleven theatres in Mexico City booked The Hottentot and combined in a newspaper and billboard campaign, the bills and display ads carrying the names of the Olympia, Rialto, San Rafael, Buen Tono, Maria Guerrero, Diaz de Leon, Bucarrelli, Garabaldi, Tlaxpana, Mina and Flores theatres.

It seemed to be the feeling that they should have something besides the revolution to laugh at and as Her Temporary Husband was not available, they picked out The Hottentot.

Makes Tour of World in Musical Programs

E. L. Perry, now of the Criterion Theatre, Oklahoma City, is making a strong score with a musical novelty which he has elaborated from an idea used by him at the State Theatre, Oakland, Calif.

A few weeks ago he advertised a musical tour of the world. The first week he personally introduced each individual member of the orchestra to the patrons, explaining that they were about to make a tour of the world in the interest of the Criterion patrons. Then they climbed aboard a property ship and Perry announced that they were due to arrive in Hawaii the following week.

The next week the stage was set for a tropical scene in which the musicians played a short program of ukelele stuff. The following week they were supposed to have made Russia with China and Japan the following week. India will be visited and then Egypt, where they will visit the tomb of King Tut and discover their leader Don Leon in the inner shrine swathed in cheesecloth mummy wrappings.

Each week will give a different land and a different stage setting until at least they return to Oklahoma City for a rousing reception. The stunt not only assures him of a special act for three or four months, but he writes that it is drawing to his house a class of patrons who do not ordinarily attend the picture shows, but who seem to be forming the habit.

The stunt may be staged very simply or with the utmost elaborateness, according to finances, and it has all the pulling power of a serial plus the appeal to discriminating patrons. You don't even have to make a production if you have no stage. Use scenics or even lantern slides on the screen.



A Goldwyn Release

AN UNUSUAL FRONT ON THE GREEN GODDESS FROM NICKELSON

This looks more like a wash drawing than a photograph, but it is a painted effect worked out by Thomas Nickelson, of the Crescent Theatre, Austin, Texas. He built and painted this himself and has achieved something distinctly different.



A First National Release

TELLING BOSTON ALL ABOUT BLACK OXEN AT GORDON'S WASHINGTON STREET OLYMPIA

On the top line are seen the plugger song display, the kite banner and the hat display supposed to reproduce models from the play. There was also a showing of shoes supposed to be worn by Miss Griffith. On the lower line are the theatre front with the typical figure and the pearl hook-up window.

Got Six Windows for Black Oxen

Bulls may have no place in china shops, but Black Oxen went into six store windows in Boston without damage to anything but the records of Gordon's Washington Street Olympia.

It was felt that Boston would literally eat up the story if it were properly brought to its attention, so special drives were made on the stores and through other advertising angles. For the first time the big Jordan Marsh store gave an entire window display to a single book, and a milliner put in a window full of hats such as Corinne Griffith might have worn had she worn more hats. Another store went in for the sort of shoes she fancied and the ten cent store was splashed with the plugger song.

One of the most interesting hook-ups was with a dealer in imitation pearls, who offered a pair of seats to the play with each necklace purchased. The theatre gave twenty sets of passes, and all over that number were paid for at the regular price.

A big advertising kite, carrying the title, was flown from the Common and later taken down to the theatre, and the house front showed the typical figure in a special painting twenty feet high. It was one of the most prominent fronts the house has ever had. Five billion German marks were printed with: "Mark this. Black Oxen at the Olympia is a sensation." The notes cost $50 and were of the 100,000 denomination.

Frank Hookailo handled the details of the campaign with Jack Pegler, First National exploiteer, assisting him with the outside stuff. The picture did so well the first week that it was held over. A yoke of black oxen were used for the second period to strengthen the appeal.

As Usual

As usual, the Christmas treat of the Indianapolis Elks was held in the Circle Theatre, the First National big noise in that territory. This house has co-operated with the Elks each holiday season since it was opened, and now it is scarcely necessary to add "At the Circle Theatre."

The Mayor presided at the show and Ace Berry put on the best program he could devise. It's one of the little things that makes the Circle the dominant house in that section.

Tall Stuff

Selling the giant in "Why Worry," H. T. Moore, of the Rialto Theatre, Tacoma, offered free admission to all who were six feet and over. On the side a newspaper gave prizes to the three men who came closest to being the same height as Aasen. Nobody worried but the runts and the shrimps. They had to buy tickets, and they did.

Lynched Lloyd but Went Light on Him

Lots of other managers hung effigies of Harold Lloyd to the tops of tall buildings, both on Never Weaken and Safety Last, but the Monarch Theatre, Georgetown, Texas, found some new kinks for the old wrinkle.

In the first place they suspended him from the top of a stack 125 feet in the air, with a big banner red lettered with the title and house. In each hand the dummy carried 500 watt lamps which were lighted at night, in spite of the present laws against getting lit up.

Then a magnavox was run to a point just below the swaying figure and rigged to a phonograph at the base of the stack, which played the laughing record with a repeating attachment, so Lloyd swung in space for more than a week and laughed merrily all the time people were awake.

At night the lamps could be seen for several miles and the record carried almost a mile with the wind. The combination proved to be one of the best stunts the house ever worked. The lamp idea is brand new and particularly good.

Don't admit to a patron that a picture is poor just to be polite. Say you are sorry it did not appeal to them. In time you'll teach them to avoid sweeping condemnation, to your own benefit.



A First National Release

A SINGLE SPACE ADVERTISING FOR ELEVEN HOUSES

This is a newspaper space from Mexico City for Norma Talmadge in The Voice From the Minaret. The houses are named just above the underline, which, by the way, is Spanish for The Isle of Lost Ships. Evidently the block booking is for all shows.

It's a Habit

Walter Eberhardt, of First National publicity, who recently told how The Hottentot was played simultaneously in eleven houses in Mexico City, produces supporting evidence in the shape of a newspaper advertisement announcing that the same eleven houses will show "La Voz desde el Minarete," "Hoy Domingo," meaning "This day; Sunday."

Walter's interest is due to the fact that the title is really The Voice from the Minaret.

The photographic proof is offered elsewhere on this page. The houses are on the second line from the bottom, just above the underline, in case you desire to count them.

Beat the Rain

Because he wanted to get all the money he could on Smilin' Through when he recently had it at his Pastime Theatre, Cornelia, Ga., got busy when the rain started in the morning of the opening.

He had handbills printed featuring two large type "Rains." The rest of the copy was "Even if it's raining you can't afford to miss Smilin' Through at the Pastime tonight."

These were put into every house and brought the crowd out. They thought that if Mr. Steinbaugh thought enough of the picture to get out a special it must be worth while, so they came and found that it was.

Worth Something

There must be some good in Mah Jong after all. According to the newspaper stories a children's matinee was financed by the losses on the Chinese torture.

According to the story, E. H. Belden started in to learn the game from his wife, and he lost so much that she decided to use the money to give a party to Circus Days with her winnings. She enlisted the interest of her fellow members in the Welfare Club and approached H. C. Horator, of the Temple Theatre.

He was glad to give the show, but refused to accept any money, so the ill-gotten Mah Jong gains were turned into candy for those present and to toys for the children of the Miami Home who were too ill to come.

This may be merely a press story, but it is a blessed relief from the Jackie Coogan newsboys matinee in cold blood, at any rate.

How About It?

First National claims for Jack Peagler, their Boston exploitation man, credit for being the first to use German marks for advertising, but tells that this was for Black Oxen, which was not on film when the first marks were used. Peagler seems to be out of the running.

Who WAS the first.

Street Car Rides with Free Showing

Popularizing Baby Peggy, the Family Theatre, Davenport, Ia., did a special matinee up brown on A Mile of Smiles. It announced a Sunshine Club Entertainment two days after Christmas and announced in a form letter sent to parents that it desired every child to be present at this matinee. To that end a ticket to the showing was looped to two street car tickets, one good each way. These were to be fastened to the child's coat or dress, the conductors lifting the transportation and the doorman the admission ticket.

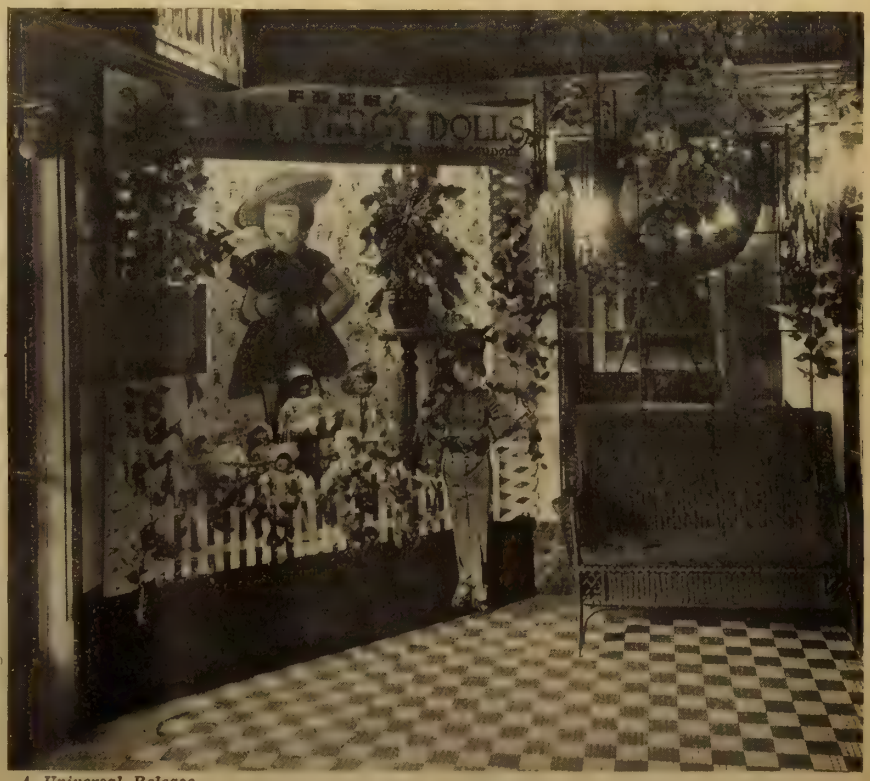
The next paragraph added that in cases where the child was too small to come alone or with the other children, it could be accompanied by some adult who would need no other admission ticket than the letter.

The last paragraph adds: "We take it for granted that in any home where there has been any contagious sickness no use will be made of this ticket unless the physician or visiting nurse has given advice and the privilege of leaving home."

The letters were signed by the "Sunshine Club" and the theatre was not mentioned save as the place at which the entertainment would be given.

Just how the data on the children was obtained is not stated.

For a lobby display of Baby Peggy dolls, cutouts of the star were set against a background of nursery wall paper, with a picket fence in front and plenty of artificial vines. It was a very effective display. The picture was teamed with The Way of a Man, which was advertised chiefly through hook-ups on the plugger song.



A Universal Release

A DISPLAY OF BABY PEGGY DOLLS IN DAVENPORT, IA.

This was to advertise A Mile of Smiles at the Family Theatre, supplementing an unusual type of free matinee to the youngsters. The dolls were given some of the children when they had served their purpose as a ballyhoo attraction all week.



A Metro Release

WHAT ONE HUSTLER GOT IN NASHVILLE FOR JACKIE COOGAN IN LONG LIVE THE KING

E. A. Vinson, of Loew's Alhambra, worked all the bets. The top row shows the clothing window hook-ups and one of the peanut displays. Below is a picture of the Jackie Coogan girl selling the nuts and the lobby display of beauteboxes which were used as souvenirs for the first showing, one going to each child who came attended by an adult. More than 500 were used.

Intensive Campaign Gave Large Results

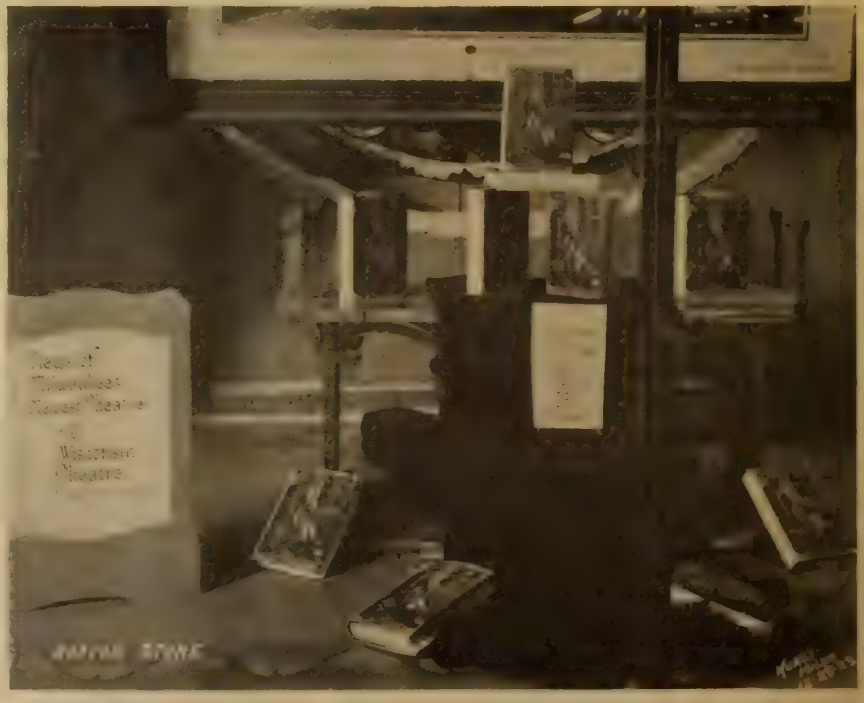
When E. A. Vinson, of Loew's Vendome, Nashville, Tenn., realized the hook-up possibilities of Jackie Coogan, went the limit with Long Live the King.

The local handlers of the Jackie Coogan clothes not only donated two windows but let in a display for the newspaper's Jackie Coogan Club, with a special desk in the boys' clothing department for the distribution of club buttons.

The Coogan Peanut yielded a big display and gave out tickets to purchasers of the goobers. The girl who sold the groundnuts was dressed in the sweater and overalls that are really Jackie's trademark. This stunt has been copied in other places.

But the big noise was the souvenir matinee which opened the run. Mr. Vinson bought 500 beauteboxes, mostly vanity cases and pencil containers, and announced that one would be given each child patron at the first matinee, provided that an adult attended the child. There were not enough to go around, so he rushed more in. Meanwhile they made a very unusual lobby decoration, as the cut will show.

It not only made for a fine business through the run, but it created a good-will that will last for some time, and before that Mr. Vinson will find something else. He's that sort.



A Universal Release

AN ARTISTIC DISPLAY OF THE PHOTOPLAY HUNCHBACK

The Alhambra Theatre, Milwaukee, gained this window display on the photoplay edition of The Hunchback of Notre Dame in a window advertising the opening of another house. This style of display is more impressive than a solid stack of the books.

Ruffner Lines Up for Sober Words

Ralph Ruffner, of the Capitol Theatre, Vancouver, has come to the decision that bunk adjectives cost more than they are worth. He figures that "greatest," "grandest," "most magnificent" and similar words would leave him cold and unthrilled were he the man in the street with a half a dollar to spend for amusements, and he is framing his displays to disqualify him for membership in the Lily Painters' Union. He figures that at this late day nothing he can say will materially add to the repute of Mary Pickford, so when he came to play Rosita he invested in a five nines to tell that Miss Pickford was to be seen in Rosita. His press readers told of the story, of the Lubitsch direction and all the rest, but his type display was so quiet as almost to shock people into reading the few words. Of course he



A United Artists Release

SPARTAN SIMPLICITY

does not contend that he can work the same idea constantly. It will lose its novelty as will any particular form, but he does hold that even with more talk it is not necessary to carry praise to all-superlatives on all pictures, pointing out that sobriety in adjective has marked the advertising of John Parkington, of San Francisco, these many months without putting that friend of "Mr. and Mrs. Audience" out of business, and he has resolved, with the coming of the new year that he will cut off enough "ests" terminals to extend from Vancouver to Seattle if placed end to end set in ten point roman, lower case. In other words, he is going to avoid slopping over so that when he does let out an occasional yell it will be given more intelligent attention. He is tired of writing circus ads. His display on Rosita is matched by a seven and a half cross page on Little Old New York in which he places more reliance on his cuts—so far as his display ads are concerned—than in jazz lines. All this is taken care of in the reading notice, in heralds and the like. He is not making the mistake of talking too simply. He is simply planning to get out a "different" advertisement for a time and, when he uses more words, to speak a little more conservatively, feeling that an excessive claim will not be believed where a greater moderation in appeal will gain greater credence. We like the Rosita display, but we think that the Davies announcement is just a little bald. A pair of captions under the figure cuts would have helped considerably.

Be a booster, but don't brag.

Only Hand Letters Hurt This Display

Had the Colonial Theatre, Indianapolis, used type for the panel on Buster Keaton in Our Hospitality, this would have been twice as good. And with a panel this size, there seems



A Metro Release

SPOILED BY HAND WORK

to be no reason why a mortise could not have been cut to let in type. The copy is good, the figure is calculated to sell, but the lettering is not well done, and the full effect is lost.

Too Much Talk Is Apt to Undersell

Picking up too many selling lines is sometimes worse than not picking up the right one. The Pantheon Theatre, Toledo, bases a good display on the head of Blanche Sweet in Anna Christie, but packs it too full of talk to get the fullest results. Over to the left it uses: "A drama of real life and facts." "One of the greatest love stories of all ages." "Can a woman who has sinned be redeemed to society?" and "The stark revelation of the innermost secrets of a woman's soul." There is little conviction to the first line. Real life



A First National Release

TOO TALKATIVE

is apt to be poor fiction. It is hardly one of the greatest love stories of all ages. The story of Anna is not a great love story but rather a social study. There may be little interest in the question of redemption, but playing this up as the stark revelation of a woman's soul will describe the story and make for real interest, yet this is sunk into a pair of eight point lines with scarcely the display value of a six, and even at that it has to fight three other lines of eight point. Putting just that in the space occupied by all four would probably sell more tickets and sell them easier. Even though other appeals sold the tickets, the fact remains that this may have unsold some tickets which might have been added to the total and failed to sell others. It is not possible to argue that good business mades a bad advertisement good. Good business comes from something else, and the fact remains that this appeal is poorly done and therefore does not do its share toward selling to the limit. Moreover using all of the lines gives the space a crowded and forbidding aspect. Every piece of advertising should aim to sell tickets and not merely to announce a title, and we think that this display made very few direct sales. The cut is splendidly fitted



A Goldwyn-Cosmopolitan Release

A RUFFNER CROSS PAGE SEVEN AND A HALFS FOR MARION DAVIES

to back up good argument, but it cannot do all the work, though this is one of the most useful heads First National has contributed lately—and it has offered a number of good ones.

Two Figure Cut Is Second to Single

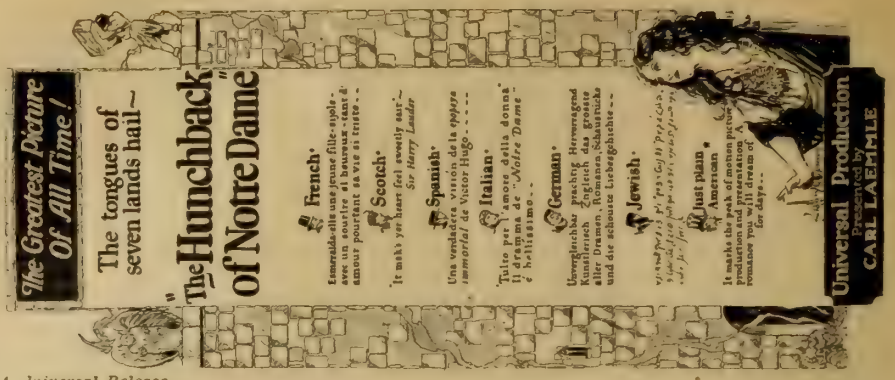
This would be a capital design for Black Oxen were not the single figure cut so much stronger, yet this makes a good second choice where two are desired, and the artist has been happy in playing up the title on the reverse losenge. This will stand up even where the impression is not strongly black. This cut was used by the Melba Theatre, Dallas, Texas, which has added some good selling talk, and not too much of it. The artist in his sketch suggests the old age



A First National Release

A GOOD SECOND CHOICE

fear of the heroine hovering in the background and the talk makes reference to this, though very little explanation should be required by a book so well advertised as this novel of Gertrude Atherton's. It's a question as to whether or not the sketch would not be stronger without the mob at the feet of the two characters. One can scarcely make out the team of black oxen, which merge into the reverse losenge, and without them the sketch loses its reason for being. That theme should be elaborated into a design independently of other figures. It is too good to be lost in the shadows, but since it has been lost, it would be better to bring the routing machine into play, since a strong white is better than a puzzling sketch. Simplicity is always strongest.



A Universal Release

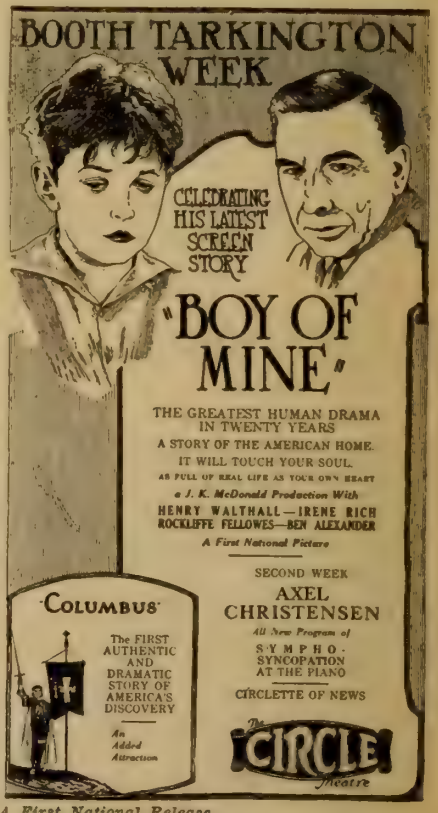
PRAISE FOR THE HUNCHBACK IN SEVEN TONGUES

Polyglot Praise for Hunchback from Los

While the stunt is by no means new, this seven language testimonial from the Criterion Theatre, Los Angeles, is interesting. It was worked as a newspaper display and gives commendation in French, Spanish, Italian, German, Jewish, Scotch dialect and English, the latter being described as "Just plain American." Against a design suggestive of the cathedral set in the picture, with a sketch of Esmeralda at the bottom and Quasimodo at the top, it made a striking display. If you copy the idea have the proof read very carefully, for nothing is more jarring to a national than to get a crudity in translation or the misplacement of a word. This is better on a herald or throwaway since many will then carry it around for a curiosity and by showing it to others extend the circulation. It is possible to enlarge this stunt by offering prizes in the schools for the members of the language classes who turn out the best phrase limited to a given number of words—from 30 to 50. Most teachers will be glad to cooperate with the management in such a stunt, and in the smaller places the local paper will probably be glad to make some mention of the idea.

Plays Up Author of Boy of Mine

Because Indiana is proud of Tarkington, the Circle Theatre, Indianapolis, makes the author co-star with Ben Alexander in its Sunday display for Boy of Mine announces the engagement as Booth Tarkington Week. Outside of the author's home state we think that Henry Walthall would be a stronger attraction, but local pride is always the best bet, and this probably made money. The sketch of the boy is too saintly to suggest the real boy Ben Alexander is. There is too much the placidity of an angel child, and the boy was humanly imperfect. This is the least characteristic sketch the Circle has offered in some time, and the drop suggests that the artist is at his best in figure work, such as his adaptation of First National's study on Flaming Youth, which he greatly improved in the dressing up. Here the faces are not characteristic, and a part of the appeal is lost. There are three capital selling lines just below the title, but they are set in all caps and look so much alike that they lose distinction. Setting the first line in a boldface upper and lower, leaving the second as it is and putting the third into the boldface, with a short dash between each would have given more selling punch. It would have been better still had two of the lines been dropped and a larger circle given Walthall and Alexander. The Circle has made a decided improvement recently in



A First National Release

STARRING THE AUTHOR

its handling of the smaller features. It gives them better display without always taking as much space, though for the Columbus the series was considered to be of sufficient importance to warrant the use of a special panel, which is very neatly set into the larger drawing, not detracting from it and still gaining strength from the connection.

Rough Riders

Having Constance Talmadge in A Dangerous Maid, Al Lever, of the Isis Theatre, Houston, Texas, dressed his four girl ushers in riding suits. One of them looks more like Nanook of the North than Connie, but the girls are all well known to the regular patrons and so their dress-up was effective though not a bit suggestive of Connie.



WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

WRITING as a "former newspaper man," the advertising manager of a circuit of Mid-western theatres decries, among other things, the length of stories of all kinds in present-day press books.

"No metropolitan newspaper ever would print stories about pictures and stars in the lengths furnished us in the press sheets," he writes. "Often I have the opportunity of getting a story in the paper, but when it comes to furnishing the material I find that I have to rewrite anything I send the editor.

Stories All Bunk

"First of all, the stories are much too long and much too enthusiastic. I can pick up any one of a dozen press sheets and in practically every story the picture to hand will be described as 'the greatest photoplay ever screened, etc.' No editor will fall for that bunk, unless he is giving you a certain amount of editorial space because you have paid for a certain amount of advertising. And even if he is using a story under those conditions it must invariably be toned down.

"In my opinion producers might do well to have in their press books more usable stories—shorter and less glowing than at present."



Sample of the two-column newspaper ads issued on Pathe Comedies. The mats for these ads are furnished free by Pathe exchanges. Posters, slides, lobby displays and other aids are also furnished by Pathe on short subjects.

IN some regards we agree with our correspondent, who desires his name to be withheld. But in other regards we disagree with him. We, too, feel qualified to speak as a "former newspaper man," having spent some years on newspapers. And while we will grant our correspondent that many press sheet stories are too flowery—too "press agenty"—to count for much in the editor's eyes, we cannot agree with him as regards the length of stories.

A news story, or even a feature intended for daily newspaper use, if *properly written* can be submitted in any length desired. A real editor doesn't care if you submit a story ten pages long as long as he knows that he can cut it from the bottom up at any point and still have the real meat of the story.

Must Be Properly Written

And there's the rub. PROPERLY WRITTEN. Any man who has ever worked on a daily newspaper—especially an evening newspaper with more than one edition—knows that he must write a story so that it may be chopped from the bottom up at any time without sacrificing the salient features. This is because the demands of space may be such during the day that a story that was the most important story in the paper at 9 a. m. becomes less important—and therefore smaller—as it is replaced by fresher and bigger news.

The foregoing, of course, applies chiefly to live news in type. But it applies also to all copy submitted to an editor or copy reader. When a newspaper man reads copy and wants to use only half as much as you submit he cuts from the bottom up.

It follows, then, in this business, that the publicity man should write everything he intends to submit to an editor so that it can be blue-penciled from the last line toward the first line.

AND publicity men will get a larger number of items published if, when sending stories to the editor, they plainly indicate on the copy that stories may and can be cut from the bottom up.

This will serve, first, to let the editor know that he need not be frightened by the length of the story in copy—that the sender will be satisfied with a paragraph if demands on space require cutting and, second, that somebody who knows his business is on the sending end of the publicity material.

Just the line with the "bottom up" thought will often gain a paragraph in the paper where a long story without the line might have gained only the waste basket.

(Continued on next page)





Advance sketches of two "idea" posters to be issued by United Artists—both are twenty-four sheets on what is termed Douglas Fairbanks' biggest and best offering "The Thief of Bagdad."

"A WOMAN OF PARIS" and "The Marriage Circle" are said by all of the critics to be examples of subtlety on the screen. Many of the critics hail these two particular pictures as examples of a new school in motion picture direction.

Let all of us advertising men hope and pray that some of this subtlety or "difference" will soon begin to show itself in motion picture stills. More than one advertising man has laid awake nights trying to figure out what he's going to do to get something new with the latest bunch of stills on the newest production—all of which are practically the same as every other still which had gone before.

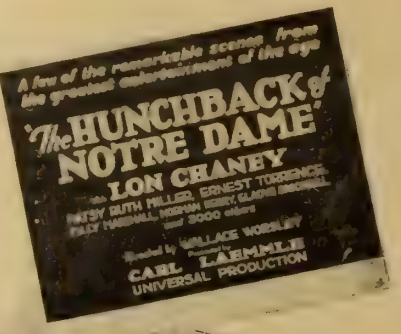
THE constant pounding from many quarters advising exhibitors to "advertise your short subjects" is having greater and greater effect. More exhibitors than ever before are paying advertising attention to the short-subject part of their program, and producers and distributors are giving short subjects more of a play in the line of press books and general advertising aids. To keep up the good work we say:

"Advertise Your Short Subjects."

C. L. ("BILL") YEARSLEY, who knows motion picture posters from the ground up,—and down—has promised to give us some dope on credit lines on motion picture posters that will open up the eyes of every advertising man in general and every "big boss" in particular. From what "Bill" already has told us, the article will be a humdinger.

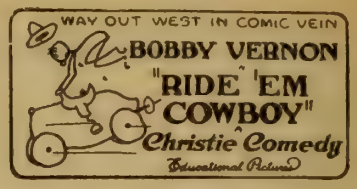
Watch for it!

WHICH reminds us that Bill is quite busy right now working on T. N. T.—no, gentle reader, not a First National box-office explosion—just THE NAKED TRUTH dinner, to be held at the Hotel Astor, March 29, 1924.



FOR the regular release of "The Hunchback," Universal will issue something rather new in slides—a series of pictures from the production, the chief idea of which is to sell the bigness and beauty of the scenes and sets. The first slide carries all details, permitting the others to do their job without the interference of credit lines.





Most every exhibitor knows by now that Educational furnishes such ad mats as the above free on each of its releases. This is a reproduction of a recent one—just a reminder to advertise your short subjects.



JOHNNIE FOX, JR
IN
EDUCATIONAL-JUVENILE COMEDIES.

Educational also furnishes star mats free. Here is a sample of one clipped and reproduced from the press sheet on one of the two-reel Juvenile Comedies.



Along with other distributors of short subjects, Fox is stepping in line with advertising aids. Illustration shows the type of one-sheets now furnished on Fox Educational Entertainments.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

DAVID COPPERFIELD. .(7 reels). Star cast. This picture will please all classes. Correct "Period" furniture, and settings appeal to the critical. Slow moving "indoor" story, but gets the highbrows and the wouldbes. Moral tone good and is suitable for Sunday. Had good attendance both days. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-On-Hudson, New York City.

F. B. O.

MAILMAN. (7,160 feet). Star, Johnny Walker. Very fine picture that will please all. Moral tone O. K. Had fine attendance. D. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

First National

AGE OF DESIRE. Star cast. Just a fair picture with a generous quota placed on it by First National. Not what the public expects from the title. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Ilion, New York.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A wonderful picture as all of her others. They failed to send very vertising ordered and did not make very much out of it. Most negligent company I deal with. Moral tone good and is suitable for Sunday. Had average attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Wonderful picture but bad box office bet. Costume pictures for me have run their last round. My public looks on them with dissatisfaction. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

POTASH AND PERLMUTTER. (7,700 feet). Star, Barney Bernard. A picture that pleased here in every particular. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Wonderful picture. Milton Sills double acting in this picture had them all talking. Should please any class of patrons. Print good. Moral tone good and is suitable for Sunday. Had fair attendance. Stephen G. Brenner. Eagle Theatre (218 seats), Baltimore, Maryland.

TOL'ABLE DAVID. (7,118 feet). Star cast. You know what they have all said; well it's true, only more so. A wonderful show, a couple of rough spots. Moral tone fine and is suitable for Sunday. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. One of the best pictures we have ever shown of Norma's. Used lobby and daily papers. Draw mixed class. Had fair attendance. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Fox

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. A real good program picture. It has everything, heart interest, comedy, thrills. Great exploitation possibilities; fire companies will gladly help. Richard Harding Davis wrote the story. It has a great climax. The only thing I can find against it is the title. Why couldn't they call it some other kind of a fireman? This title would be fine for a one reel slapstick comedy. Moral tone fair and is suitable for Sunday in some places. Had fair attendance. Draw all classes in town of 4,000. Admission adults thirty-three cents, children ten cents. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Here in my opinion is a fine piece of work. The audience raved about it when they left the theatre, and asked why more of the same style couldn't be shown. Moral tone excellent, is suitable for Sunday. Drew full house. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Star cast. Same crowd that saw "Town That Forgot God" voted this best ever and claimed it to be greatest picture ever shown. Better than "Over the Hill" was heard many times. Moral tone couldn't be better. Suitable for Sunday anywhere. Drew S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Star cast. Pleased all who saw it and we had average attendance. A good picture. Moral tone O. K. and is O. K. for Sunday. Had satisfactory attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Ilion, New York.

Goldwyn

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Delighted big crowds on extended run at regular prices. Would not stand boost in prices. Mighty few will if you wish to keep in answers. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

VANITY FAIR. (7,668 feet). Star, Mabel Ballin. Good feature pleased the majority. Suitable for Sunday. Had fair attendance. Draw mixed clss in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Hodkinson

BULL DOG DRUMMOND. (5,000 feet). Star, Carlyle Blackwell. A drama of crooks and murderers with swift action as ground is lost and won between right and wrong; some good charaeter acting which seemed to satisfy those who saw it. Too heavy for Sunday. Had poor attendance on account of bad weather. Draw general patronage in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres, (250-700 seats), Union, Maine.

MYSTERIOUS RIDER. (6 reels). Star cast. A really worth while picture. If some of the specials would please as well as this one everybody would be happy. A Zane Grey story and the film version is pretty true to the book. Seemed to please them all. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (2501700 seats), Union, Maine.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. A good picture if you can get a new print. Too old for my towns. A crook melodrama with unexpected twists. Seemed to please about seventy-five percent of most of my patrons. They are strong for the action, westerns and northerns. Draw general class in town of 1,200. Admission. 15-25. E. N. Prescott Circuit Theatres (250-700 seats), seats), Union, Maine.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star, Lon Chaney. "If the picture had all been there, it would have been excellent," said one of our patrons. About fifteen per cent of the film was missing, and that's a conservative estimate; suppose fifteen per cent of my check had been withheld. I guess the exchange would have yelled louder than I cussed when I opened the can. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. A very good western drama. Has some of the most beautiful scenery, I have ever seen. It should go over anywhere because it is a clean, snappy picture with the interest kept up to the very end. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw mixed class. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

ETERNAL STRUGGLE. (7,347 feet). Star cast. A good picture. Metro give us more like these action pictures. One of the best water scenes we have seen in a long time. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

FOURTEENTH LOVER. (6 reels). Star, Viola Dana. A good little program which pleased well as it is true to life. Used no advertising and drew a good crowd. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Extravagant production of rather trifling story but pleased all the star's friends. She is beginning to "fidget" too much. Someone must have told her about Eva Tanguay. It's a good attraction, however. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (750-500 seats), Jonesboro, Arkansas.

PRISONER OF ZENDA. (10,467 feet). Star cast. A production big in theme and well handled although these do not go over as well as some of the less deep pictures with my audiences; seem to be beyond their comprehension in many ways. Moral tone good Had fair attendance. Draw general class in

town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

TURN TO THE RIGHT. (8 reels). Star cast. A very good picture which pleased extra good. Give us more pictures like this and we won't have to worry about not making money. The people asked when we were going to have another one like it. Moral tone good and is suitable for Sunday. Had great attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Paramount

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. An old one, but it pleased those that saw it. Fairly good program picture. Print was in the usual good condition of Paramount prints. Moral tone fair and is not suitable for Sunday. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Would advise every small town exhibitor to book this and boost it for all you are worth for the box office returns and the good it will do your standing in the community. Good story, enough comedy, good cast makes a splendid entertainment. The young folks will like it but the older folks will stop you on the street and tell you how much they enjoy it. Moral tone excellent. Had good attendance. Draw small town and country class in town of 1,467. Admission 10-25. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Good picture but over sold on it, as most Paramount service. They use the University to make me pay. Used special rotogravures. Moral tone good and is suitable for Sunday. Had fair attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Good. Moral tone good and is suitable for Sunday. Had fair attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Picture very good, but flopped at box office. Paid too much rental for this town, everyone satisfied who saw it. Moral tone good and is suitable for Sunday. Had punk attendance. Admission 15-25. Draw all classes. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. One of those pictures that will stand an extra day in a three-day town. Against the competition of two other theatres that changed twice during our run we did a most unusual business. Moral tone good. Suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

CHILDREN OF JAZZ. (6,080 feet). Star cast. While not a big show it was one that people liked. They had a smile coming out and everybody was pleased including the box office. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. A very ordinary program offering of Paramount. Agnes Ayres is a flat failure in this town when she is featured alone in a picture. Picture will go if they are not too critical. Moral tone good. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DICTATOR. (5,221 feet). Star, Wallace Reid. Played to good attendance and seemed to please. Plenty of excitement and comedy. Patrons were very sorry to see the extent of Wallie's decline, which was very apparent. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. It was all right but no one seems to know just what it was all about. It lasted an hour, like most movies, but it didn't mean anything. Look out, Mary, stay out of this type. Moral tone, couldn't see it. Can't tell whether it is suitable for Sunday. Attendance not much. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

EBB TIDE. (7,336 feet). Star, Lila Lee. The work of Raymond Hatton and Jacqueline Logan is especially worthy of mention. After reading so many unfavorable reports on this picture, I was pleasantly surprised to find it, for my audience at least, a fair program offering at program prices. Used slide, heralds, photos, boards, to draw a fair attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

EXPERIENCE. (7 reels). Star, Richard Barthelmess. A nice picture. Pleased one hundred per cent. Had many favorable comments. Barthelmess is well liked here. Moral tone fine. Had large attendance. Draw farming class in town of 800. Admission 10-25. A. B. McCullough, Community Theatre, Neosho Falls, Kansas.

FOOL'S PARADISE. (8 reels). Star, Dorothy Dalton. A wonderful picture. Well acted and story is good. It is done in the typical Cecil DeMille style. We had hard luck for our showing; it rained. Print not so good. Attendance was poor due to rain. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

FOOTLIGHTS. (7,918 feet). Star, Elsie Ferguson. Will get by. One or two favorable comments. Moral tone fair. Not suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

KENTUCKIANS. (6 reels). Star, Monte Blue. This is a good program. We had exactly same receipts for both nights we ran it. This is very unusual. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

LANE THAT HAD NO TURNING. (4,892 feet). Star, Agnes Ayres. Fair. Wasn't on the door as they passed out. Moral tone good. Suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

LAWFUL LARCENY. (6,237 feet). Star cast. This picture is a good one for any class house. Did good business second day, but flopped first day account terrible storm. Boosted stage success. No unusual advertising used. Moral tone fair. Attendance first day poor, second good. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. The star is not preferred here but the story was well handled and the cast was well selected with the exception of Brady. One of the best pieces of crook business we have had. Not suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. This one is good but not a special by any means. Will please about eighty per cent. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TO THE LAST MAN. Star cast. Crude, cruel, bloody story in which all are killed but the hero and heroine. They should have finished them too, then we might have been able to avoid this. Lay off unless you cater to maniacs. Moral tone poor and not suitable for Sunday. Attendance first day fair, second day missing. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. A regular life-saver for box office. It is founded on history and characters of the early west. They all liked it except that Hart did too much shooting in one scene. Too much hero. Moral tone

Between Ourselves

A get-together place where we can talk things over

The bad print business keeps looming up.

This week you hear from a man who is certainly on the right track. He does not just sit and kick; he does his part to KEEP prints in good condition and then demands that the exchange meet him half way.

Read Kenneth Richardson's chat on another page of Straight From the Shoulder.

Having read it—"go thou and do likewise."—VAN.



PARAMOUNT PRESENTS POLA NEGRI IN "SHADOWS OF PARIS"

O. K. Not my idea of a Sunday type. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

WOMAN-PROOF. (7,687 feet). Star, Thomas Meighan. Took very well here. Ran for two nights. First night packed, second night basketball takes our crowds; everyone well pleased. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. They liked it. No squawks and it did a nice business so there you are. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Another one of Thomas Meighan's pleasing kind. It seems to me that all my patrons like Tom here. This one not as good as some of his others but will please most audience. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A rattling good detective love story. Plenty of action, good acting and splendidly done throughout. Everybody liked it. Moral tone good and is suitable for Sunday. Had good attendance. Nat L. Royster, Capitol Theatre, Birmingham, Alabama.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A real picture, true to the story by Jack London. Can buy it right and will make money and please them all. Moral tone good and is suitable for Sunday. Attendance, full house. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A slow moving drama of the snow country. The only redeeming feature is the dog who does very good work. Moral tone O. K. Had fair attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.



Scenes from "Happy and Married," a one reel Universal comedy, with Neely Edwards and Bert Roach.

Mr. Richardson Talks About Prints

"I want to add my word about the print problem. The ultimate value of a picture to an exhibitor is the image projected on the screen. It matters not how expensive a production it is, how wonderful the settings and gowns or photography, how excellent the acting—if the image on the screen is rainy and blotched, and punched, if it is cut and jerky, and breaks now and then it is worth something less than nothing!

"The audience goes away with the impression of a cheap, tawdry performance, tantalized by a glimpse now and then of the beauty that was once there.

"I am not having the trouble I once had about this. Every time I have a bad print I take it up with the manager of the exchange, telling of how much emphasis I place on proper projection, and the care I take and the money I spend to get it, and asking that when he finds a subject is in bad shape to substitute another feature.

"We never let a part in our machines get worn and we have the best projectionist in the county, so that WE CAN TAKE CARE OF THE PRINTS AND GET THE BEST OUT OF THEM."—Kenneth Richardson, Star Theatre, Seneca, South Carolina.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Good comedy. Well liked by the few who saw it. Lloyd not very popular here, nevertheless "Dr. Jack" is a real comedy. Suitable for Sunday. Had bad attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Went over fair here. Long comedies are our strong point although the price is too much for this picture. Moral tone good and is suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SAFETY LAST. (6,406 feet). Star, Harold Lloyd. Excellent feature, full of thrills. Moral tone good and is suitable for Sunday. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Preferred

BROKEN WING. (6,216 feet). Star, Miriam Cooper. This picture will appeal to all classes Much outdoof stuff in Old Mexico filled with excitement and good comedy. Packed 'em in every day and pleased one hundred per cent. Should go anywhere. Moral tone fairly good. Not suitable for Sunday. Had good attendances. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

MAYTIME. (7,500 feet). Star cast. Beautiful production. Elsie Shannon wonderful, likewise Harrison Ford and balance cast. Photography fine and gorgeous settings. Step on this one. Moral tone good and is suitable for Sunday. Attendance broke all records. Draw all classes. Admission 10-35. S. E. Austin, Garden Theatre, Garden, Kansas.

SHADOWS. (7,040 feet). Star, Lon Chaney. A beautiful picture with a splendid moral. Excellent for Sunday showing. Pleased a majority of the fans, especially those of better classes. Roughnecks said they didn't like it, but I noticed that none of them walked out. Maybe it was because the air outside was close to freezing, but Lon Chaney's Chinese characterization wonderful and elicited much praise from patrons. Don't go too heavy on this one, fellow, but tell them that you are giving a good show and they will be satisfied. Used cut-out, heralds, ones, threes, sixes, slide. Had poor attendance. Cold snap kept them in. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. A showman's picture in every way. Best bet we have played in two years. Moral tone O. K. and is suitable for Sunday. Had wonderful attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Illion, New York.

Selznick

CHICKEN IN THE CASE. (5 reels). Star, Owen Moore. This was a substitution. We had never heard of it and stayed strictly off of advertising it. Told them we had a picture and that was all we knew about it. Gave us the surprise of our life when it turned out to be one of the best comedies we had ever run. Word of mouth advertising got us better business on second day than we usually have. You can buy it right and it ought to make you some change. Nothing big but they will enjoy it. Moral tone fair. Had fair attendance. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

Universal

ABYSMAL BRUTE. (7,373 feet). Star cast. Good picture pleased all who saw it. Baseball story. Had a number of good comments on it. Moral tone good and is suitable for Sunday. Had good attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

CROSSED WIRES. (4,705 feet). Star cast. This picture was good and pleased the people fine. Used lobby, daily papers. Had good attendance. Draw laboring class. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Fine picture but the weather was awful. Crowds light. Moral tone good and it is suitable or Sunday. Had light attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Is winning many admirers here and will soon be as popular as Mix if he keeps up the standard he has set in the past few Gibsons. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. This will not please the regular followers of the Hoot Gibson type of pictures as it is Hoot's attempt at being soft boiled. However, the story is most entertaining and Hoot as a movie extra gets lots of laughs and it pleases the general crowd. Suitable for any day. Had fair attendance. Draw general class in city of 15,000. Admission thirty cents. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Fine picture. You don't have to mortgage your theatre to get it and the patrons will be satisfied. Moral tone good and is suitable for Sunday. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Vitagraph

MAN NEXT DOOR. (6,937 feet). Star cast. A clean cut semi-western of the better class that will please any audience. Moral tone good and is suitable for Sunday. Had great attendance. Admission 10 cents. Draw all classes. Art Phillips, Cozy Theatre, Tulsa, Oklahoma.

MAN NEXT DOOR. (6,937 feet). Star cast. A dandy picture. Far better than "Ruggles of Red Gap." Brother exhibitors will make money with this one and satisfy one hundred per cent. It is seldom that we play to more people the second and third day, but we did with this one. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

MIDNIGHT ALARM. (6,000 feet). Star cast. A very good picture that pleased them all here. There is plenty of action all the way through and is very well acted and directed. Cullen Landis and Alice Calhoun do very good work in this one. No mistake to book this one. Moral tone okay and is suitable for Sunday. Had very good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California

PIONEER TRAIL. (6,920 feet). Star, Cullen Landis. Played this on New Year's day and did nicely, the picture met with approval. Used everything for advertising. Attendance (holiday), good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Warner Bros.

DANGEROUS ADVENTURE. Star cast. This is a complete animal serial all in one feature. People can't help liking it and they did, although they won't admit it to you. Good business. Moral tone good and is suitable for Sunday. Had good attendance. Draw farming class in town of 1,100 Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. Fine picture. Pan this one Christmas. Very appropriate for the Yuletide. Moral tone good and is suitable for Sunday. Had fine attendance. Draw town and country class in town of 1,750. Admission 10-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

RAGS TO RICHES. (6 reels). Star, Wesley Barrry. In spite of being draggy in spots patrons said it was a good picture. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. As usual, young Barry was good in this one. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). One of the best attractions available today. It is a picture that will appeal to all classes and after they see it they will talk about it for a long time.



Scene from "The Breathless Moment," a Universal picture, starring William Desmond.

Moral tone good and is suitable for Sunday. Had big attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

Comedies

AGENT. (Vitagraph). Star, Larry Semon. Another bull's eye for Larry and a big laugh for all that come inside your doors, as a moonshine agent he makes things hot for himself as well as the moonshiners. Moral tone good and is suitable for Sunday. Had poor attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

RAINSTORM. (Fox-Imperial). If all the Imperial comedies are going to build like this, then I'll have to hire a doctor to take care of the audience. They roared for the entire length of time required to show it. Some comedy. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Short Subjects

AESOPS FABLES. (Pathe). You will never regret buying these cartoons. Great fillers and they like 'em children and grown-ups alike. Prints good. Moral tone always good. Suitable for Sunday. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SUNSHINE AND ICE. (Fox). Over the Andes in an electric train. Scenery is beautiful throughout and interest manifested by audience approached that shown while feature was shown. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

State Rights

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. (6,800 feet). A fair picture and that's a liberal small town estimate. Used usual advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOTORIETY. (Weber and North). Star cast. (8,600 feet). An excellent picture with a splendid cast and the picture has a great climax. Has a good title for exploitation and can be put over if properly exploited. Moral tone bad and is not suitable for Sunday. Had fair attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

RIDERS OF THE LAW. (Sunset). Star, Jack Hoxie. Boys, here's a real western. If this one doesn't please your cowboy fans you'd better nail up the door, grab a freight and start for Alaska. Had more favorable comments from western fans on this one than any other western I have ever played. Even the society hounds liked it and said that if all outdoor photoplays were as good they would soon change their views of this type of picture. Shake hands, Jack Hoxie and Frank Rice. You sure made a picture this time! Paper was fine. Moral tone nothing objectionable. Not a Sunday picture. Used ones, threes, sixes, slide. Had fair attendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Straight From the Shoulder Index

For January and February

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Abysmal Brute (Universal). Feb. 9.
Ace of Hearts (Goldwyn). Jan 12.
Acquittal (Universal). Jan. 12-Feb. 16.
Across the Continent (Paramount). Jan. 5-Jan 19.
Action (Universal). Jan. 12.
Adam and Eva (Paramount). Jan. 5.
Adam's Rib (Paramount). Jan. 19-Feb. 16.
Age of Desire (First National). Feb. 16.
Alias The Night Wind (Fox). Jan. 19.
All the Brothers Were Valiant (Metro). Jan.5-Feb. 2-Feb. 9.
Anna Christie (First National). Jan. 12, page 121-Jan. 19-Feb. 2.
Argyle Case (Hodkinson). Feb. 16.
As A Man Lives (Selznick). Jan. 5.
Ashes of Vengeance (First National). Feb. 9.
At The End of the World (Paramount). Jan. .5

B

Bachelor Daddy (Paramount). Jan. 5.
Back Home and Broke (Paramount). Jan. 26.
Backbone (Goldwyn). Jan. 26-Feb. 9.
Bad Man (First National). Jan. 5-Feb. 9-Feb. 16.
Beautiful and Damned (Warner Bros). Jan. 26.
Beauty's Worth (Paramount). Feb. 2.
Behold My Wife (Paramount). Jan. 19.
Bella Donna (First National). Jan. 19.
Bellboy 13 (First National). Feb. 2-Feb. 9.
Below the Rio Grande (Crescent). Jan. 19.
Beyond (Paramount). Jan. 5.
Big Brother (Paramount). Feb. 2.
Big Dan (Fox). Jan. 12-Feb. 16.
Birth of A Nation (United Artists). Jan. 26-Feb. 2.
Bishop of the Ozarks (F. B. O.) Jan. 12-Feb. 16.
Black Oxen (First National). Feb. 9.
Blind Bargain (Goldwyn). Jan. 12-Jan 19.
Blind Hearts (First National). Jan. 19.
Blinky (Universal). Feb. 2.
Bluebeard's Eighth Wife (Paramount). Jan. 5-Feb. 2-Feb. 9.
Bohemian Girl (Selznick). Feb. 2.
Boomerang Bill (Paramount). Jan. 19.
Borderland (Paramount). Jan. 19.
Boy of Mine (First National). Feb. 9.
Brass (Warner Bros.) Jan. 12-Jan. 19-Feb. 2-Feb. 9.
Brass Bottle (First National). Jan. 6-Jan. 12-Feb. 9.
Breaking Into Society (F. B. O.) Jan. 12.
Bright Lights of Broadway. (Principal). Jan. 12.
Bright Shawl (First National). Jan. 5-Jan. 19-Feb. 9.
Broadway Broke (Selznick). Jan. 19.
Broadway Gold (Truart). Jan. 26-Feb. 9.
Broken Chains (Goldwyn). Feb. 9.
Broken Wing (Preferred). Jan. 5-Jan. 26.
Brothers Under the Skin (Goldwyn). Jan. 12-Feb. 2-Feb. 9.
Burning Sands (Paramount). Feb. 9.
Buster (Fox). Feb. 9.

C

Call of the Canyon (Paramount). Jan. 26.
Call of The Wild (Pathe). Jan. 19-Jan. 26-Feb. 2.
Cameo Kirby (Fox). Jan. 19-Feb. 12.
Cameron of the Royal Mounted (Hodkinson). Feb. 2.
Can A Woman Love Twice? (F. B. O.) Feb. 9.
Canyon of the Fools(F. B. O.) Jan. 19.

Cappy Ricks (Paramount). Feb. 9.
Captain Fly-By-Night (F. B. O.) Jan. 12.
Cheat (Paramount). Jan. 5-Jan. 26-Feb. 2.
Chicago Sal (Principal). Jan. 19.
Children of Jazz (Paramount). Jan. 5.
Children of the Dust (First National). Jan. 5.
Christian (Goldwyn). Jan. 12-Feb. 16.
Circus Days (First National). Jan. 5-Jan. 26-Feb. 9.
Cleanup (Universal). Jan. 5.
Colleen of the Pines (F. B. O.). Jan. 12.
Common Law (Selznick). Jan. 26-Feb. 9-Feb. 16.
Conquering Power (Metro). Jan. 12.
Cordelia the Magnificent (Metro). Jan. 12.
Country Kid (Warner Bros.) Jan. 12-Jan. 26-Feb. 16.
Cowboy and the Lady (Paramount). Jan. 19-Feb. 2.
Crinoline and Romance (Metro). Jan. 12.
Critical Age (Hodkinson). Jan. 26.
Crooked Alley (Universal). Jan. 5.
Crossed Wires (Universal). Jan. 26.
Cyclone Jones (Aywon). Jan. 12.

D

Daddy (First National). Jan. 12-Jan. 26.
Danger Ahead (Universal). Jan. 5.
Dangerous Adventure (Warner Bros). Jan. 12.
Dangerous Age (First National). Jan. 5-Feb. 9.
Dangerous Maid (First National). Jan. 12-Feb. 2.
Daring Danger (Selznick). Jan. 26.
Dark Secrets (Paramount). Jan. 5.
Daughter of Luxury (Paramount). Feb. 2.
Daughters of the Rich (Preferred). Jan. 12-Jan. 19.
Day of Faith (Goldwyn). Jan. 26-Feb. 16.
Daytime Wives (F. B. O.) Jan. 12-Feb. 2-Feb. 16.
Dead Game (Universal). Jan. 5-Jan. 12.
Desert Blossoms (Fox). Jan. 5.
Desert Driven (F. B. O.) Jan. 19.
Desire (Metro). Jan. 12-Feb. 2.
Destroying Angel (Assoc. Exhib.). Jan. 5.
Divorce Coupons (Vitagraph). Feb. 2.
Does It Pay? (Fox). Jan. 19.
Dollar Devils (Hodkinson). Jan. 5.
Don Quickshot of the Rio Grande (Universal). Jan. 5.
Doubling for Romeo (Goldwyn). Jan. 12-Feb. 16.
Down to the Sea in Ships (Hodkinson). Jan. 5-Jan. 12-Jan. 19-Jan. 26.
Driven (Universal). Jan. 5.
Drivin' Fool (Hodkinson). Feb. 16.
Dulcy (First National). Feb. 9.

E

Eagle's Feather (Metro). Jan. 12.
East Is West (First National). Jan. 12-Jan. 19.
East Side, West Side (Principal). Jan. 26-Feb. 2.
Ebb Tide (Paramount). Jan. 5.
Eleventh Hour (Fox). Jan. 12-Feb. 2.
Empty Cradle (Principal). Feb. 9.
Enemies of Women (Goldwyn). Jan. 12-Jan. 26.
Enter Madame (Metro). Jan. 12-Jan. 26.
Environment (Principal). Feb. 9.
Eternal Struggle (Metro). Jan. 5.
Eternal Three (Goldwyn). Feb. 16.
Exciters (Paramount). Jan. 5-Jan. 19-Jan. 26.
Experience (Paramount). Jan. 5.
Eyes of the Mummy (Paramount). Jan. 12.

F

Face in the Fog (Paramount). Jan. 19.
Face on the Barroom Floor (Fox). Feb. 16.
Fair Cheat (F. B. O.). Feb. 9.
Fall of Babylon (Enterprise). Feb. 2.
Fashion Row (Metro.) Jan. 12, page 121.
Fast Mail (Fox). Feb. 2.
Fighting Blade (First National). Jan. 26.
Flame of Life (Universal). Feb. 2.
Flesh and Blood (Western Pictures). Feb. 2.
Flirt (Universal). Feb. 2-Feb. 9.
Flower of the North (Vitagraph). Jan. 12-Feb. 2.
Fog Bound (Paramount). Jan. 5.
Fools and Riches (Universal). Jan. 12.
Fools of Fortune (Selznick). Feb. 2.
Forgotten Law (Metro). Jan. 12.
Fortune's Mask (Vitagraph). Feb. 2-Feb. 16.
Fourth Musketeer (F. B. O.). Jan. 12.
Free Air (Hodkinson). Feb. 9.
French Doll (Metro). Jan. 19-Jan. 26.
Fury (First National). Jan. 19-Feb. 9.

G

Galiopin' Through (Universal). Feb. 2.
Gay and Devilish (F. B. O.). Feb. 2.



MARY PHILBIN
As she appears in a scene from "Fool's Highway," a big Universal production.

Gentleman of Leisure (Paramount). Jan. 26.
Gimme (Goldwyn). Jan. 5-Jan. 12-Feb. 9.
Girl from God's Country (F. B. O.). Jan. 19.
Girl of the Golden West (First National). Feb. 2.
Girl Who Came Back (Preferred). Jan. 5-Feb. 16.
Girl's Desire (Vitagraph). Feb. 9.
Glimpses of the Moon (Paramount). Jan. 19-Feb. 2.
Going Up (Associated Exhibitors). Feb. 2-Feb. 16.
Gold Diggers (Warner Bros.). Feb. 9-Feb. 16.
Gold Madness (Principal). Feb. 2.
Golden Flame (Independent). Jan. 19.
Goldwyn Productions. Jan. 12.
Golem (Paramount). Jan. 19.
Goodbye, Girls (Fox). Jan. 26.
Good Provider (Paramount). Jan. 26.
Gossip (Universal). Feb. 16.
Grand Larceny (Goldwyn). Feb. 9.
Great Impersonation (Paramount). Jan. 5.
Green Goddess (Goldwyn). Jan. 12.
Grim Comedian (Goldwyn). Jan. 19.
Grub Stake (Selznick). Jan. 5-Jan. 26.
Grumpy (Paramount). Jan. 5-Jan. 26-Feb. 9.
Gun Fighter (Fox). Jan. 26-Feb. 16.

H

Haldane of the Secret Service (F. B. O.). Feb. 9.
Half Breed (First National). Feb. 16.
Harbor Lights (Associated Exhibitors). Feb. 9.
Has the World Gone Mad? (Equity). Jan. 19.
Hate Trail (Clarke-Cornelius). Jan. 5.
Headin' West (Universal). Jan. 12.
Heart Raider (Paramount). Jan. 19-Jan. 26.
Hearts Aflame (Metro). Jan. 12-Jan. 19-Jan. 26.
Held to Answer (Metro). Jan. 26-Feb. 9.
Hell's Hole (Fox). Jan. 19.
Her Accidental Husband (C. B. C.). Jan. 5.
Her Fatal Millions (Metro). Feb. 2.
Her Lord and Master (Vitagraph). Jan. 12.
Her Mad Bargain (First National). Jan. 5.
Her Reputation (First National). Jan. 19-Feb. 9.
His Majesty the American (United Artists). Jan. 19.
His Mystery Girl (Universal). Jan. 19-Feb. 2.
Hodkinson Pictures. Feb. 2.
Hollywood (Paramount). Jan. 5-Feb. 2.
Homeward Bound (Paramount). Jan. 5-Jan. 26.
Hottentot (First National). Jan. 5-Jan. 26.
Human Hearts (Universal). Jan. 12.
Human Wreckage (F. B. O.). Jan. 5-Jan. 26-Feb. 2-Feb. 16.
Hungry Hearts (Goldwyn). Jan. 12-Feb. 9.
Huntress (First National). Jan. 12-Jan. 19.
Hurricane's Gal (First National). Jan. 5.

I

If I Were Queen (F. B. O.). Jan. 19.
If Winter Comes (Fox). Feb. 2-Feb. 16.
If You Believe It, It's So (Paramount). Jan. 5.
Impulse (Arrow). Jan. 12.
Infidel (First National). Feb. 16.
In Search of a Thrill (Metro). Jan. 19-Jan. 26.
In the Name of the Law (F. B. O.). Jan. 5.
In the Palace of the King (Goldwyn). Jan. 12.
Is Divorce a Failure? (Associated Exhibitors). Jan. 19.
Isle of Lost Ships (First National). Jan. 5.
Is Matrimony a Failure (Paramount). Jan. 12.

J

Jane Eyre (Hodkinson). Jan. 26.
Java Head (Paramount). Jan. 26.
Jazzmania (Metro). Jan. 26-Feb. 9.
Judgment (World). Feb. 2.
June Madness (Metro). Jan. 26.
Jungle Adventures (Selznick). Jan. 26.
Just Tony (Fox). Jan. 12-Feb. 9.

K

Kickback (F. B. O.). Jan. 26.
Kick In (Paramount). Jan. 12-Feb. 2.
Kid (First National). Jan. 12-Jan. 26.
Kindled Courage (Universal). Jan. 26.
Kindred of the Dust (First National). Jan. 5.
Kingdom Within (Hodkinson). Jan. 5.
Kentucky Derby (Universal). Jan. 19.

L

Last Moment (Goldwyn). Jan. 12-Feb. 16.
Last Trail (Fox). Feb. 16.
Lawful Larceny (Paramount). Jan. 12-Jan. 26-Feb. 2.
Law of the Lawless (Paramount). Jan. 26.
Legally Dead (Universal). Feb. 9.
Leopardess (Paramount). Feb. 16.
Lights Out (F. B. O.). Jan. 5-Jan. 26-Feb. 9-Feb. 16.
Little Church Around the Corner (Warner Bros.). Jan. 12.
Little Johnny Jones (Warner Bros.). Jan. 19-Feb. 16.
Little Red School House (Arrow). Jan. 19.
Lone Star Ranger (Fox). Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9.
Long Live the King (Metro). Jan. 19-Feb. 2-Feb. 9.
Look Your Best (Goldwyn). Jan. 12.
Lorna Doone (First National). Jan. 26.
Lost and Found (Goldwyn). Jan. 19.
Lotus Eater (First National). Feb. 16.
Love Bandit (Vitagraph). Feb. 16.
Love Brand (Universal). Jan. 26.
Love, Honor and Behave (First National). Jan. 26.
Love Letter (Universal). Feb. 9-Feb. 16.
Love Piker (Goldwyn). Jan. 19-Feb. 9.
Love Piker (Goldwyn). Jan. 19.
Loyal Lives (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Luck (C. C. Burr). Jan. 5-Jan. 19.
Luxury (Arrow). Feb. 2.
Lying Lips (First National). Jan. 26.

M

Mad Love (Goldwyn). Feb. 9.
Madness of Youth (Fox). Feb. 9.
Mailman (F. B. O.). Jan. 26-Feb. 2.
Main Street (Warner Bros.). Jan. 5-Jan. 12-Jan. 19-Jan. 26.
Male and Female (Paramount). Jan. 26.
Man from Glengarry (Hodkinson). Feb. 9.
Man from Home (Paramount). Jan. 12.
Man Next Door (Vitagraph). Jan. 12-Jan. 26-Feb. 9.
Man of Action (First National). Feb. 16.
Man of Might (Vitagraph). Jan. 12-Jan. 26. Jan. 19-Feb. 2.
Manslaughter (Paramount). Jan. 26.
Man Who Played God (United Artists). Jan. 19-Feb. 2.
Man with Two Mothers (Goldwyn). Jan. 19-Feb. 9.
Mark of the Beast (Hodkinson). Jan. 5-Feb. 2-Feb. 9.
Marriage Chance (Selznick). Feb. 16.
Marriage Maker (Paramount). Jan. 26-Feb. 9-Feb. 16.
Masquerader (First National). Jan. 5.
Masters of Men (Vitagraph). Jan. 12-Jan. 19.
McGuire of the Mounted (Universal). Jan. 26-Feb. 16.
Men in the Raw (Universal). Feb. 16.
Merry Go Round (Universal). Jan. 19-Feb. 2-Feb. 9.
Michael O'Halloran (Hodkinson). Jan. 19-Jan. 26-Feb. 16.
Midnight Alarm (Vitagraph). Jan. 12-Feb. 9.
Midnight Patrol (Selznick). Jan. 26.
Mighty Lak a Rose (First National). Jan. 12-Feb. 2-Feb.9-Feb. 16.
Million in Jewels (Selznick). Feb. 16.
Million to Burn (Universal). Feb. 9.
Miracle Baby (F. B. O.). Jan. 19-Feb. 9.

Miracle Man (Paramount). Feb. 2.
Miss Lulu Bett (Paramount). Jan. 12.
Mixed Faces (Fox). Jan. 5-Jan. 12.
Modern Matrimony (Selznick). Feb. 2.
Molly O' (First National). Feb. 16.
Monte Cristo (Fox). Jan. 12.
Moran of the Lady Letty (Paramount). Jan. 26.
Mothers-in-Law (Preferred). Jan. 5-Jan. 12-Feb. 2.
Motion to Adjourn (Arrow). Jan. 19.
Mr. Billings Spends His Dime (Paramount). Jan. 26.
Mrs. Leffingwell's Boots (Selznick). Jan. 26.
My American Wife (Paramount). Jan. 5-Jan. 12-Feb. 16.
My Wild Irish Rose (Vitagraph). Feb. 2.

N

Nanook of the North (Pathe). Jan. 19.
Near Lady (Universal). Jan. 19.
Ne'er Do Well (Paramount). Jan. 5-Jan. 19-Feb. 16.
New Teacher (Fox). Feb. 9.
Ninety and Nine (Vitagraph). Feb. 9.
Nobody's Bride (Universal). Jan. 5-Jan. 26.
Nobody's Money (Paramount). Jan. 12.
North of Hudson Bay (Fox). Jan. 12, page 121-Feb. 2.
North of the Rio Grande (Paramount). Jan. 12-Jan. 19.
N'th Commandment (Paramount). Jan. 5.

O

Old Homestead (Paramount). Jan. 26.
One Exciting Night (United Artists). Feb. 9.
One Stolen Night (Vitagraph). Feb. 9.
One Week of Love (Selznick). Jan. 26-Feb. 2.
Only 38 (Paramount). Jan. 12-Jan. 26.
On the Banks of the Wabash (Vitagraph). Feb. 2.
On the High Seas (Paramount). Jan. 12-Jan. 19-Jan. 26.
Orphans of the Storm (United Artists). Jan. 12.
Out of Luck (Universal). Jan. 19-Feb. 9.
Outcast (Paramount). Jan. 26.
Over the Border (Paramount). Jan. 19.

P

Paramount Productions. Jan. 12.
Passion (First National). Feb. 16.
Pawn Ticket 210 (Fox). Feb. 9.
Peck's Bad Boy (First National). Jan. 26.
Peg o' My Heart (Metro). Jan. 19-Jan. 26.
Penalty (Goldwyn). Jan. 5-Jan. 19.
Perfect Crime (First National). Feb. 16.
Pioneer Trails (Vitagraph). Jan. 5-Jan. 12-Jan. 19-Feb. 9-Feb. 16.
Playing It Wild (Vitagraph). Feb. 2-Feb. 16.
Pleasure Mad (Metro). Feb. 2.
Polly of the Follies (First National). Jan. 12.
Ponjola (First National). Feb. 2.
Poor Men's Wives (Preferred). Jan. 5-Jan. 19-Jan. 26-Feb. 2.
Potash and Perlmutter (First National). Feb. 16.
Poverty of Riches (Goldwyn). Feb. 9.
Power Divine (Independent). Jan. 5.
Power of a Lie (Universal). Jan. 19.
Pride of Palomar (Paramount). Jan. 19.
Printer's Devil (Warner Bros.). Feb. 9.
Prodigal Daughters (Paramount). Jan. 5-Jan. 19.

Q

Quincy Adams Sawyer (Metro). Jan. 19.

R

Racing Hearts (Paramount). Jan. 5-Jan. 26.
Ragged Edge (Goldwyn). Jan. 12.
Ragged Heiress (Fox). Jan. 19.
Railroaded (Universal). Jan. 26.
Ramblin' Kid (Universal). Jan. 19.
Rapids (Hodkinson). Jan. 26-Feb. 9-Feb. 16.
Red Lights (Goldwyn). Jan. 26-Feb. 2.
Red Warning (Universal). Jan. 26.
Remembrance (Goldwyn). Feb. 9-Feb. 16.
Robin Hood (United Artists). Jan. 19-Jan. 26-Feb. 2.
Rose of the Sea (First National). Feb. 9.
Rosita (United Artists). Feb. 2.
Rouged Lips (Metro). Jan. 19-Feb. 2.
Ruggles of Red Gap (Paramount). Jan. 5-Jan. 26-Feb. 16.
Rustle of Silk (Paramount). Jan. 5-Jan. 26-Feb. 2.

S

Safety Last (Pathe). Jan. 5-Feb. 16.
St. Elmo (Fox). Feb. 2.
Salomy Jane (Paramount). Jan. 12-Jan. 19-Jan. 26.
Sawdust (Universal). Jan. 5-Feb. 2.
Scarab Ring (Vitagraph). Feb. 9.



DOROTHY MACKAILL
Starring in Frank E. Woods first production for Hodkinson release.

Scarlet Lily (First National). Jan. 26-Feb. 9-Feb. 16.
Scars of Jealousy (First National). Feb. 16.
School Days (Warner Bros.). Feb. 9.
Self Made Wife (Universal). Jan. 26.
Shadows (Preferred). Jan. 26.
Shattered Idols (Selznick). Feb. 2.
Sheik (Paramount). Jan. 19.
Sherlock Holmes (Goldwyn). Jan. 19.
Shifting Sands (Hodkinson). Jan. 26.
Shock (Universal). Jan. 19-Feb. 9.
Shooting for Love (Universal). Jan. 26.
Sign on the Door (First National). Feb. 2.
Silent Command (Fox). Jan. 19
Silent Partner (Paramount). Jan. 5-Jan. 12-Jan. 19.
Silent Vow (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Silver Spurs (Independent). Feb. 2.
Sin Flood (Goldwyn). Jan. 19-Feb. 16.
Single Handed (Universal). Jan. 26-Feb. 9.
Siren Call (Paramount). Jan. 12.
Six Cylinder Love (Fox). Feb. 16.
Six Days (Goldwyn). Jan. 5-Feb. 9-Feb. 16.
Sixty Cents an Hour (Paramount). Jan. 5-Jan. 19.
Skid Proof (Fox). Jan. 12.
Slander the Woman (First National). Jan. 19.
Slaves of Desire (Goldwyn). Jan. 19.
Small Town Idol (First National). Feb. 16.
Smashing Barriers (Vitagraph). Jan. 5-Jan. 26.
Smilin' Through (First National). Jan. 12.
Snow Bride (Paramount). Jan. 19-Jan. 26.
Social Code (Metro). Jan. 19.
Soft Boiled (Fox). Feb. 16.
Son of the Wolf (F. B. O.). Jan. 12.
Sonny (First National). Feb. 16.
Soul of the Beast (Metro). Jan. 5-Jan. 12-Feb. 2-Feb. 9-Feb. 16.
Soul of a Man (Producers Security). Feb. 2.
Souls for Sale (Goldwyn). Jan. 19-Jan. 26-Feb. 16.
Spanish Dancer (Paramount). Jan. 5.
Speed Girl (Paramount). Jan. 12.
Spider and the Rose (Renown). Feb. 2.
Spoilers (Goldwyn). Jan. 12-Jan. 19-Jan. 26.
Steelheart (Vitagraph). Jan. 26.
Stephen Steps Out (Paramount). Jan. 26.
Stepping Fast (Fox). Feb. 2.
Strange Idols (Fox). Jan. 5.
Stranger's Banquet (Goldwyn). Feb. 16.
Strangers of the Night (Metro). Jan. 26-Feb. 2-Feb. 9.
Success (Metro). Feb. 2.
Sunshine Trail (First National). Feb. 9.
Sure Fire Flint (C. C. Burr). Feb. 9.

T

Tango Cavalier (Aywon). Jan. 5.
Tea—With a Kick (Associated Exhibitors). Jan. 12-Feb. 9.
Temporary Marriage (Principal). Jan. 5-Jan. 19-Feb. 9.
Temptation (C. B. C.). Feb. 9.
Ten Nights in a Barroom (Arrow). Feb. 2.
Tess of the Storm Country (United Artists). Jan. 5.
Thelma (F. B. O.). Jan. 19.
Third Alarm (F. B. O.). Feb. 2-Feb. 16.
Thirty Days (Paramount). Jan. 12-Feb. 9.
Thorns and Orange Blossoms (Preferred). Jan. 26.
Three Ages (Metro). Jan. 19-Jan. 26-Feb. 2-Feb. 16.
Three Jumps Ahead (Fox). Feb. 2-Feb. 9.
Three Musketeers (United Artists). Feb. 16.
Three Wise Fools (Goldwyn). Jan. 26-Feb. 2.
Thrill Chaser (Universal). Feb. 16.
Thundergate (First National). Feb. 2.
Thundering Dawn (Universal). Jan. 19-Feb. 16.
Tie That Binds (Warner Bros.). Jan. 12.
Tiger's Claw (Paramount). Feb. 16.
Tol'able David (First National). Jan. 5-Feb. 9.
Toll of the Sea (Metro). Jan. 5-Jan. 19.
Top of New York (Paramount). Jan. 19-Jan. 26.
Town Scandal (Universal). Jan. 26-Feb. 9.
Town That Forgot God (Fox). Feb. 9.
Trailing Wild Animals in Africa (Metro). Jan. 12.
Trail of the Lonesome Pine (Paramount). Jan. 12-Jan. 19-Feb. 16.
Travelin' On (Paramount). Jan. 12.
Trifling with Honor (Universal). Feb. 2.
Trifling Women (Metro). Jan. 12.
Trilby (First National). Jan. 26.
Truxton King (Fox). Feb. 9.
Twenty-one (First National). Feb. 2.

U

Untamable (Universal). Feb. 2.

V

Valley of Silent Men (Paramount). Jan. 12.
Vanity Fair (Goldwyn). Jan. 19.
Village Blacksmith (Fox). Feb. 9.
Virginian (Preferred). Feb. 2.

W

Wandering Daughters (First National). Jan. 12.
Wanters (First National). Jan. 19.
Westbound Limited (F. B. O.). Feb. 2-Feb. 9.
What a Wife Learned (First National). Jan. 19.
What Wives Want (Universal). Jan. 26.
What's Wrong with the Women? (Equity). Feb. 9.
When Danger Smiles (Vitagraph). Jan. 5-Feb. 9-Feb. 16.
When Knighthood Was in Flower (Paramount). Jan. 5-Jan. 12.
When Romance Rides (Goldwyn). Jan. 5.
Where Is My Wandering Boy Tonight? (Equity). Feb. 9.
Where Is This West? (Universal). Feb. 9-Feb. 16.
Where the North Begins (Warner Bros.). Jan. 19-Jan. 26-Feb. 9.
Where the Pavement Ends (Metro). Jan. 19-Jan. 26-Feb. 16.
While Justice Waits (Fox). Feb. 2.
While Paris Sleeps (Hodkinson). Jan. 26.
Whistle (Paramount). Jan. 19.
White Flower (Paramount). Jan. 12.
White Rose (United Artists). Jan. 26.
White Shoulders (First National). Feb. 2.
Who Are My Parents? (Fox). Jan. 5.
Why Girls Leave Home (Warner Bros.). Feb. 9.
Why Worry? (Pathe). Jan. 12-Jan. 26-Feb. 2.
Wild Party (Universal). Feb. 2-Feb. 9.
Within the Law (First National). Jan. 12-Feb. 2-Feb. 9.
With Wings Outspread (Standard). Jan. 19.
Woman Conquers (First National). Jan. 12.
Woman of Bronze (Metro). Jan. 19-Jan. 26.
Woman with Four Faces (Paramount). Jan. 5-Feb. 16.
Woman's Woman (United Artists). Feb. 16.
World's Applause (Paramount). Jan. 5.
World's a Stage (Principal). Jan. 19.

Y

Yankee Doodle, Jr. (Richard & Flynn). Jan. 19.
Yellow Men and Gold (Goldwyn). Jan. 26.
You Can't Fool Your Wife (Paramount). Jan. 19-Feb. 16.
You Never Know (Vitagraph). Jan. 12-Jan. 19-Jan. 26.
Young Diana (Paramount). Jan. 19.
Young Rajah (Paramount). Feb. 2.
Your Best Friend (Warner Bros.). Feb. 2.
Your Friend and Mine (Metro). Feb. 2.
Youth to Youth (Metro). Feb. 2.

Z

Zaza (Paramount). Jan. 19-Jan. 26.
Comedies. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16.
Serials. Jan. 5-Jan. 12-Feb. 9-Feb. 16.
Short Subjects. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Yankee Consul"

Douglas MacLean's Newest for Associated Exhibitors Is an Exceptionally Humorous Farce

Reviewed by C. S. Sewell

Associated Exhibitors has taken the theme of a musical comedy which was popular several years ago and by building up the action considerably has made it into a rattling good farce comedy with Douglas MacLean in the stellar role. It is chock full of material that will cause spontaneous laughs and there are some thrills, too, and it should prove a big hit with any type audience. It is a worthy successor to this star's pictures, "The Hottentot" and "Going Up," and even promises to eclipse them as a laugh-getter.

The one purpose of this picture is to produce laughs and it certainly succeeds. The theme of a wealthy chap bored with life, who finds himself in a situation where he has to pose as the American consul in a South American republic and gets mixed up with conspirators, is a good one for this purpose. An excellent scenario has been provided and Director James W. Horne deserves credit for the manner in which he has injected the laughs where they are least expected and in getting every ounce of fun possible out of the theme. There is of course the usual romance, but it takes an unexpected twist, and to cap the climax there is a totally unexpected development at the end which adds to the hilarity.

Douglas MacLean has shown himself a master of farce and he was never more congenially cast than in this picture; his actions and facial expressions are highly amusing. Patsy Ruth Miller is entirely satisfactory as the girl, but she has very little to do. The remainder of the cast is entirely satisfactory.

There is unusual snap and speed to this comedy and an abundance of good humor. If your audience enjoys laughing, don't hesitate to grab "The Yankee Consul," for if your competitor beats you to it you will be sorry. So numerous are the laughs that it would be impossible in this limited space to try and enumerate them.

Cast

Dudley Ainsworth ..... **Douglas MacLean**
Margarita ..... **Patsy Ruth Miller**
Jack Morrell ..... **Arthur S. Hull**
Leopoldo ..... **Stanhope Wheatcroft**
Donna Teresa ..... **Eulalie Jensen**
Don Rafael ..... **George Periolat**
John J. Doyle ..... **Fred Kelsey**
Admiral ..... **Eric Mayme**
Purser ..... **L. C. Shumway**
Servant ..... **Bert Hadley**

Based on musical comedy by Henry Blossom, Jr., and Alfred G. Robyn.
Scenario by R. Griffith and L. Milestone.
Directed by James W. Horne.
Length, 6,148 feet.

Story

Dudley Ainsworth has too much money and no interest in life. His friend Morrell gets him a job which takes him aboard a ship. Finding the ship has sailed, he is confronted with a maiden in distress and with the situation where he is forced to pose as the American consul to a South American republic. After various adventures aboard ship he finds himself in the midst of a conspiracy involving the girl whom he seeks to rescue and also a chest of gold around which the conspiracy centers. He sends for the U. S. fleet and its arrival complicates the situation. But it is all straightened out in a novel manner. He finds the entire affair was a frame-up to give him an interest in life, but he gets the girl just the same.

FEATURES REVIEWED IN THIS ISSUE

Conductor 1492 (Warner)
Daddies (Warner)
Ladies to Board (Fox)
Next Corner, The (Paramount)
My Man (Vitagraph)
Peter Stuyvesant (Pathe)
Three O'Clock in the Morning (Burr)
Yankee Consul, The (Associated Exhibitors)
White Sin, The (F. B. O.)
Woman Who Sinned, A (Finis Fox)

"Three O'clock in the Morning"

Constance Binney in C. C. Burr's Exceptionally Interesting Flapper Picture

Reviewed by Sumner Smith

"Three O'Clock in the Morning," a C. C. Burr picture distributed by Mastodon Films, Inc., is one of the most human pictures of the current flapper type. On second thought, we would like to say, as an individual opinion, that it is more human than any other of its kind that we have seen. It impresses us as a sure box-office bet for every theatre, large and small, city and village.

The story is not new. In fact, it at no time departs from routine lines. The person who would fail to guess its outcome belongs on the mailing list of real estate firms selling Florida lots six feet under water. But Director Kenneth Webb's treatment of the story is so smooth and convincing, it is so remarkably well scened, and the acting is so human, that the picture scores in a way to be envied by directors who force situations for the sake of dramatic effect. You're sure how this one will end, but, somehow, the suspense, or the interest, isn't impaired in the slightest.

"Three O'Clock in the Morning" is an indictment of heedless flappers, the jazz babies whose vitality seems to be highest around 3 a. m. But it's pure narrative drama without any stressing of the moral, so that the moral is forced home without the slightest suggestion of preaching. And unlike the "pictures with a purpose," its jazz scenes don't seem a darn sight more realistic and human than the serious note finally developed. Also, though the ending is conventional, it has a decided kick because of the atmosphere of realism.

Constance Binney does delightful work. She is refined and refreshing and true to life as the flapper. Her dancing, whether on top the mahogany table or in the cabaret scenes, is a treat. In the latter scenes the Bambalina Girls from "Wildflower" appear and the settings are exquisite. Mary Carr and Edmund Breese are very effective as the father and mother. Of the rest of the cast, which does uniformly good work, Edna May Oliver as the maid stands out. We hope to see much more of her in comedy parts.

Beside the exploitable title, which is that of the famous old song, there are exploitation possibilities in the way the picture has been scened. It is difficult to see how Director Webb could have improved upon these. They amount to a trip around New York, with views of Broadway, the night life, country homes on the outskirts and the environs of the Harlem River. And no scene is introduced except as a background for action; the story keeps moving at all times.

Cast

Elizabeth Winthrop ..... **Constance Binney**
Mr. Winthrop ..... **Edmund Breese**
Mrs. Winthrop ..... **Mary Carr**
Betty ..... **Edna May Oliver**
Clayton Webster ..... **Richard Thorpe**
Hugo Von Strohm ..... **William Bailey**
Mickey Flynn ..... **Russell Griffin**

Adapted by Gerald C. Duffy from Mann Page's story.
Directed by Kenneth Webb.
Photographed by Jack Brown and W. C. McCoy
Length, 6,293 feet.

Story

Unwilling to part from her jazzy companions and submit to home discipline, Betty Winthrop goes to New York to support herself. After privations she obtains a featured dancing position in the Cafe Grotesque through the influence of Hugo Von Strohm, a wealthy man. Clayton Webster, her erstwhile fiance, in the meantime makes a success as an engineer. He goes to New York seeking a reconciliation, takes Betty out in his car and runs down a child when she "steps on the gas." The child recovers but Betty refuses to heed the message of this symbol of "speeding," though Webster goes to prison in her place. Betty finally learns her lesson when Von Strohm makes improper advances and is reunited to her lover.

"Conductor 1492"

Newest Johnny Hines Feature Comedy for Warner Brothers Looks Like a Fine Audience Picture

Reviewed by C. S. Sewell

Johnny Hines' newest feature for Warner Brothers is a snappy fast-moving farce comedy written by Johnny himself that should delight any type of audience. As Conductor 1492 he is at his best in the role of an Irish lad who makes good in the land of promise—America.

This picture carries the tang of Old Ireland with its wit, light-heartedness and pathos. There are thrills, too, and strong human in-

terest as for instance the scenes where Johnny climbs into a burning doll's hospital and rescues his poor old father who has rushed in and is near suffocation; also where he climbs down on the front of his trolley and snatches a little boy from what appears to be certain death.

Another excellent sequence deals with a boarding house in which there are forty boarders and only two bath-rooms. This brings about a wild scramble and many amusing situations. Also the scenes where he goes to a skating carnival as the north end of a camel, another chap being the other half, is full of good humor.

While much of the material is familiar, it is all the typical kind of comedy that Johnny can do so well, he is thoroughly at home and gives a good performance. Doris May is satisfactory as the girl, and mention should be made of Dan Mason, who created the role of the "skipper" in the Toonerville Comedies, who is cast as Johnny's kindly old father. He gets a lot out of the scenes where in polite society he strives to be proper so as not to disgrace his son who is rising to social success through the medium of his love for the girl. The others in the cast are entirely satisfactory.

The trolley scenes which give the picture its title constitute an important part of the picture and they have a good bit of the flavor of the "Toonerville Trolley", as for example where Johnny as Conductor 1492, stops to converse with his lady love, to his passengers' disgust, and also where he absent-mindedly runs past a number of passengers and then backs his car up the street, picking up a long line of irate couples.

With an abundance of good comedy that will bring continuous laughs and smiles, with pathos and human interest, this picture should prove a winner in the majority of houses and keep the patrons in good spirits as it did in the suburban house in which it was witnessed by this reviewer.

Cast

Conductor 1492.....Johnny Hines
Noretta Connelly.....Doris May
Mike O'Toole.....Dan Mason
Edna Brown.....Ruth Renick
Richard Langford.....Robert Cain
Denman Connelly.....Fred Esmelton
Bobby Connelly.....Byron Sage
James Stoddard.....Michael Dark
Mrs. Brown.....Dorothy Burns

Story by Johnny Hines.
Directed by Charles Hines and Frank Griffin.
Length, 6,500 feet.

Story

Terence O'Toole leaves his old home in Ireland to seek his fortune in America. He becomes "Conductor 1492" on a trolley car belonging to a system which both the president and vice-president are struggling to gain control. The final outcome of this fight depends on two shares of stock which are missing and which if not found will bring disgrace to President Connelly. The villain produces two forged shares but Johnny's father saves the day by producing the real shares, which he bought a number of years before. In the meantime Terence has fallen in love with Connelly's daughter and he gets her as his reward.

"The White Sin"

Palmer Corporation Scores Again in Second F. B. O. Release

Reviewed by Sumner Smith

"The White Sin," the second production made by the Palmer Photoplay Corporation for F. B. O. release, is a thoroughly interesting drama of the consequences that attend a bigoted aunt's restrictions on a country girl eager to enjoy life, even such mild pursuits of happiness as attendance at a country festival. Denied the normal pleasures of a country girl, she runs away from home only to be trapped into what she for a long time believes was a mock marriage. How she, for the sake of a name for her baby, wins over obstacles and does at last find real happiness, forms the major part of the story.

Harold Shumate, the author, took a time-worn theme but provided a believable and gripping plot and developed it well, with the possible exception of a couple of situations. Director William Seiter has treated it with real artistry, keeping the story moving and choosing backgrounds of rare interest and scenic value. Madge Bellamy, in the principal part, invests it with virility and realism by doing some of the best acting of her career.

The photography is at all times excellent. The climax of the picture is a fire scene, and it is here that the photographer, Max Du Pont, has surpassed himself. The work of the cast is generally competent, except that the characterization of the villain is slightly overdone at times. The picture will touch the heartstrings and be voted good entertainment.

Cast

Hattie Lou Harkness.....Madge Bellamy
Grant Van Gore.....John Bowers
Grace Van Gore.....Francelia Billington
Spencer Van Gore.....Hal Cooley
Peter Van Gore.....Jas. Corrigan
Travers Dale.....Billy Bevan
Aunt Cynthia.....Ethel Wales
Mrs. Van Gore.....Myrtle Vare
Adapted by Del Andrews and Julian La Mothe from Harold Shumate's story.
Directed by William Seiter.
Photographed by Max Du Pont.
Length, 6,237 feet.

Story

Hattie Lou Harkness' life with her aunt becomes unbearable and she runs away from the country home, finding employment as a maid with the wealthy Van Gores. Spencer Van Gore stages a mock wedding on board his yacht with the ship's captain officiating. Learning of the trick, Hattie Lou leaves. Two years later she is out of work. Reading that the yacht has been wrecked and the party of Van Gores lost, she goes with her baby to the elder Van Gore's home and poses as Spencer's wife. Grant Van Gore, a war invalid there, falls in love with her. Spencer turns up and Hattie Lou learns that the marriage was legal and binding, as the captain deliberately performed it outside the three mile limit. Spencer dies when the Van Gore home burns, and Grant and Hattie Lou marry.

"The Next Corner"

Paramount Offers High Class Production of Popular Novel Based on the Eternal Triangle

Reviewed by C. S. Sewell

Adapted from Kate Jordon's novel and play of the same title, Paramount's "The Next Corner" is a story of society life in Paris involving the eternal triangle. It is a picture with a number of elements of box-office appeal. Sam Wood has given it a high class production and the cast is composed of well-known players.

The story deals with a young wife who, during the prolonged absence of her husband, gets mixed up with an ultra-fashionable set, falls under the spell of a polished Spanish scoundrel, writes a letter renouncing her husband and is only saved by the Spaniard being killed by a man whose daughter he has wronged. The remainder of the action hinges on the wife's dread that the incriminating letter will turn up, her ultimate confession and reconciliation. This is a familiar situation but it provides good opportunities for suspense.

The story is drab in tone and no attempt has been made to lighten it with comedy relief, and there is a marked deliberateness to the action. There are several dramatic situations which, while of a familiar type, are enhanced by the smoothness of the direction and excellence of the acting. There is a good moral lesson for restless and flirtatious wives. In fact it is a picture that will more strongly appeal to women. There are a number of striking gowns worn by the characters. The star's clothes furnish an interesting study in the psychology of dress, for with many patrons her adoption of the most exaggerated fashions in gowns, makeup and method of dressing her hair go far toward alienating the sympathy for her and furnish a striking contrast to her characterization of the innocent girl and loving wife. While the title is a good one for exploitation, its application to the theme is vague.

Dorothy Mackaill is well cast as the heroine and Ricardo Cortez is strikingly effective as the Spanish lover. Conway Tearle gives a noticeably contrasting portrayal of the



Scenes from "The Man Who Smiled," One of a Series of Indian Frontier Stories of and by the Indians. Produced in Two-Reels by the National Film Corporation of America for Release by Pathe

husband and one is apt to feel that more aggressive action on his part would have brought about the reconciliation earlier. Lon Chaney has very little to do in the role of a servant, but of course makes his work stand out; it is also a novelty to see him in a role with no opportunities for use of his wonderful facility for character makeup.

On the whole, it is a picture that should prove a good box-office attraction in houses where themes of this type are liked.

Cast

Robert Maury.....Conway Tearle
Serafin.....Lon Chaney
Elsie Maury.....Dorothy Mackaill
Don Arturo.....Ricardo Cortez
Elsie's Mother.....Louise Dresser
Countess.....Remea Radzina
Paula.....Dorothy Cummings
Stranger.....Bernard Seigle

Based on novel by Kate Jordon.
Scenario by Monfe Katterjohn.
Directed by Sam Wood.
Length, 7,081 feet.

Story

Robert Maury, an American engineer, leaves his wife Elsie in Paris while he goes on a business trip to the Argentine. She gets in with a society set, dresses in the height of the most exaggerated fashion and fascinates Don Arturo, a Spaniard. Maury returns and is shocked to see the change in Elsie. She accepts an invitation to visit Arturo's estate and he makes such love to her she writes a letter to her husband stating she is giving him up for Arturo. A stranger kills Arturo for having wronged his daughter and Elsie, disillusioned, returns to Paris. She finds the letter has not arrived and, keeping her secret, goes with her husband to the Argentine. Serafin, Arturo's servant, shows up with the letter and tries to force his attentions, but failing, gives up the letter. Elsie confesses to her husband and insists he read the letter, which is found to be only black paper, as Arturo has destroyed the original. Robert forgives her and they start life anew.

"My Man"

Vitagraph Offers Entertaining Version of George Randolph Chester Story of Love and Politics

Reviewed by C. S. Sewell

Under the title of "My Man," Vitagraph has screened George Randolph Chester's story, "A Tale of Red Roses," the romance of a political boss in a small city who wooed and won a girl who considered herself far above him in the social scale.

Belonging to a somewhat familiar screen type, the story has been handled by Director David Smith in such a manner that it will afford pleasing entertainment in the average theatre. There is a breeziness to the action and even though you may feel that the lavishness of the hero is somewhat overdone, it is in accordance with the type of man he portrays and one cannot but admire his ardent and impetuous wooing that brooks no interference and conquers in spite of difficulties.

Dustin Farnum gives a good portrayal of the political boss who goes about his love affair with the same force which has made him a power in politics, and Patsy Ruth Miller is attractive and peppy as the girl. There are several other popular players in the cast who acquit themselves creditably, including Niles Welch, Margaret Landis, William Norris and Sydney DeGrey.

The picture has been given a good production and there are several striking scenes including a lavish display of fireworks in natural colors. The settings are all in excellent taste and the photography is excellent. There is considerable suspense in some of the scenes and a zest to the situation where his persuasive powers fail and the hero uses cave-man tactics and kidnaps the heroine as she is about to be married to his rival. It is one of the kind of stories where the heroine finds herself falling for the hero's masterful love-making against her will and fights to keep him from dominating her, and does not give in to her love until the last. There is a nice little touch right at the end in which the appropriateness of the title is brought out.

Cast

Molly Marley.....Patsy Ruth Miller
Sledge.....Dustin Farnum
Dicky Reynolds.....Niles Welch
Fern Burbank.....Margaret Landis
Bert Glider.....George Webb
Henry Peters.....William Norris
Mrs. Peters.....Edith Yorke
Jessie Peters.....Violet Palmer
Christopher Marley.....Sydney DeGrey

Based on George Randolph Chester's novel, "A Tale of Red Roses."
Directed by David Smith.
Length, 6,800 feet.

Story

Sledge, the political boss of a small city, combines with a promoter to establish a new street car line. In the meantime he sees and falls in love with Molly, the daughter of the president of the existing street car line, but is opposed by Bert Glider, a lounge lizard. Sledge starts his wooing of Molly and impresses her with his force and lavishness of his presents, but she thinks he is uncouth, resents his attempts to dominate her and prepares to marry Glider. Sledge kidnaps her but relents and sends her back home. She learns that Glider is a scoundrel and finally agrees to marry Sledge.

"A Woman Who Sinned"

Finis Fox Has Produced a Big Box Office Winner Rich in Human Interest, With a Great Appeal to Women

Reviewed by W. E. Keefe

In "A Woman Who Sinned," Finis Fox has filmed a big drama fairly saturated with little human touches that tug at the heart strings. The big dramatic moments are well-timed and the human-interest touches are finely blended with the story moving forward without any drags.

It tells the story of a wronged wife who leaves her husband and baby because of her disgrace when she is forced to remain aboard a Wall Street operator's yacht, and how she is revenged.

Finis Fox has made this general theme merely a background for producing a great human picture. When Mae Busch stands outside her window, watching her baby cry for its mother, while a violent rain-storm is in progress, her acting is superb. The acting of Morgan Wallace, as the Wall Street operator, is excellent at all times and he never misses in his characterization.

Rex Lease, a comparative new-comer, who plays the juvenile role of the boy evangelist, shows he is one of the big finds of the year. Irene Rich does not have much to do, but she plays with rare charm. The big revival scenes showing the huge tabernacle jammed with hundreds of people—when the boy and his mother first recognize each other—are splendidly executed.

Finis Fox has handled his players well and his direction is perfect. The comedy touches are sure laugh-getters, with Snitz Edwards, Cissy Fitzgerald, Hank Mann, Ethel Teare and Hugh Fay furnishing the laughs.

Finis has directed "A Woman Who Sinned" with an eye always to the box-office. It will be a big bet for the exhibitor in any part of the country, as its appeal is universal. It will go just as big in the rural communities as it will in the big cosmopolitan houses. It is sure-fire with any audience.

The photography is beautiful, with some of the scenes looking like moving paintings.

Cast

A Wall Street operator.....Morgan Wallace
His Wife.....Irene Rich
A Minister.....Lucien Littlefield
His Wife.....Mae Busch
Their son.....Dicky Beaudon, Rex Lease

Written and directed by Finis Fox.
Length, 6,500 feet.
Photography, Hal Mohr and Jean Smith.

Story

Morgan Wallace, a Wall Street operator, who likes the bright lights, has his wife placed in an insane asylum to give him greater opportunities for philandering. While enjoying a week-end trip on his palatial yacht with some boon companions, he forces the minister's wife to stay aboard the boat overnight, by pushing off from shore during a violent storm. The following day, feeling that she is disgraced, she plunges overboard in an attempt to commit suicide but decides to live. She decides to leave her home, husband and baby, permitting them to think she has died. Fifteen years later, she is again living in the same house with the man who had done her such a great wrong, but she now lives only for revenge. She succeeds in getting him arrested for defrauding the government, and sentenced to jail.

When he is released, he is murdered by his wife, and the minister's wife, her husband and son are happily re-united.

"Ladies to Board"

Excellent Comedy and Pathos Makes Tom Mix Feature for Fox Look Like a Good Box-Office Bet

Reviewed by C. S. Sewell

There is an abundance of good audience material in "Ladies to Board," the newest Fox feature starring Tom Mix; it will appeal not only to Mix fans but to a broader clientele and looks like a good money-getter. It is just the kind of picture that the majority of spectators will enjoy.

"Ladies to Board" seems like an unusual title for a Tom Mix picture, but it fits the story, for as a reward, an irascible elderly woman makes him sole heir to her property, consisting of a home for old ladies. This is the background for a breezy comedy which is filled with laughs, romance, thrills, human interest and pathos, with a dash of "spice" in a scene where an artist gives a dinner with scantily clad girls dancing on the table, and of course a romance.

The comedy element predominates and it is a refreshing and genuinely laughable type. While Tom is responsible for a big share, many of the laughs are due to the work of his "partner," portrayed by Pee Wee Holmes, who seems to be a newcomer. His continual trouble with tight boots gets one laugh after another and the scene where he tries to use cave-man stuff in eloping with a woman much larger than himself is a scream.

There is a strong "mother" angle to this picture which will tug at the heartstrings and cause a wave of resentment against the unnatural son who neglects his mother who has stinted that he might achieve success. Much of the effect of these sequences is due to the particularly appealing work of Gertrude Claire as the mother.

While the romance is somewhat subordinated, it serves to give a whirlwind finish to the picture and Gertrude Olmstead is excellently cast as the girl. The picture has been well directed by Jack Blystone, who has introduced some original and highly effective comedy touches and nicely maintained the balance in playing upon the different emotions of the spectators. Especially fine is the double elopement at the finish which will evoke roars of laughter.

Tom Mix acts in his usual breezy, wholehearted manner, and whether your patrons

are partial to him or not, you will make no mistake in booking this picture.

Cast

Tom Faxton.....Tom Mix
Edith Oliver.....Gertrude Olmstead
Evan Carmichael.....Phil McCullough
Bunk McGinnis.....Pee Wee Holmes
Mrs. Carmichael.....Gertrude Claire
Model .....Dolores Rousse

Story by William Dudley Pelley.

Scenario by Don W. Lee.

Directed by Jack Blystone.

Length, 6,112 feet.

Story

A crabbed, elderly lady on a motor trip through the west loses control of her car on a steep hill and Tom Faxon, a native, heroically rescues her. A few years later she dies, leaving her estate, consisting of a sanitarium for old ladies, to Tom, who immediately goes east, taking his chum Bunk with him. Tom gets to be very popular with the old ladies and is especially attracted to a charming nurse, Edith, and to Mrs. Carmichael, whose son, a successful artist, has neglected her. Tom makes it his business to go and bring the son to the home; he has to use rough methods, but he succeeds. Tom also by using cave-man stuff elopes with the pretty nurse, while Buck elopes with the housekeeper.

"Daddies"

Delightful Blending of Heart Appeal and Comedy in Warner Brothers Version of Belasco Play

Reviewed by C. S. Sewell

Another of David Belasco's stage successes has been made by Warner Brothers into a screen production which looks like a box-office winner. It is built on a theme exceptionally rich in human interest and is radiant with sparkling, clean-cut comedy.

The theme of this picture, which deals with the few surviving members of a bachelors' club who find themselves confronted with the adoption of war orphans, introduces a delightfully human touch which has been effectively handled. The dominant note, however, is comedy, for the hero's "orphan" turns out to be a young woman, the crabbed old man who grudgingly agrees to accept a boy gets a girl, and the efficiency expert finds triplets entrusted to his care.

Of course you can guess the outcome, for the charges win the hearts of their new "parents" and the club breaks up, as all the members get married, but there is genuine pleasure in watching the mischievous antics of the kiddies and the pathetic romance of the heroine, and satisfaction as to the outcome. It is a picture that leaves you with a strong feeling of clean-cut enjoyment.

There is an effective blending throughout of the human interest angle and straight comedy situations with only here and there a touch of farce, and while you are laughing at the stunts of the youngsters there is a continual tug at the heartstrings in the trust and affecion of the kiddies as you watch the way they work themselves into the hearts of the bachelors.

Mae Marsh as the heroine is effective in the pathetic scenes but her opportunities are limited, as the romance has been subordinated and the 'appeal of childhood played up. Harry Myers gives a good performance as the hero and Claude Gillingwater is excellent at the crabbed old fellow who is finally won over by the little girl until he even marries her mother in order to keep from losing the child. The numerous children in the cast all do effective work.

"Daddies" is a picture that should strike a responsive chord with the great majority of patrons.

Cast

Ruth Atkins.....Mae Marsh
Robert Audrey.....Harry Myers
James Crockett.....Claude Gillingwater
William Rivers.....Crauford Kent
Bobette Audrey.....Claire Adams
Henry Allen.....William Louis
Nicholson Walters.....Boyce Combe
Mrs. Audrey.....Georgia Woodthorpe
Parker .....Otto Hoffman
Alice.....Priscilla Dean Moran
The Triplets..DeBriac Twins and King Evers
Katie .....Milly Davenport

Based on David Belasco's stage play by J. L. Hobble.

Scenario by Julian Josephson.

Directed by William A. Seiter.

Length, 6,800 feet.

Story

At a reunion of a bachelors' club the five remaining members are shocked at the defection of one of their number, who pays his forfeit to get married. Another receives a letter that his chum, about to die, has left him his little girl, and the other three are persuaded to also adopt war orphans. Robert Audrey finds his in an eighteen-year-old girl, Ruth; old James Crockett, who grudgingly accepts a boy, really gets a little girl, while Allen finds three boys, triplets, have been awarded to him. These kiddies gradually work themselves into the affections of their foster parents until each one gets married to provide a "mother" for the children. Finally Robert finds that he loves his "orphan," Ruth, and marries her, and the club goes to smash.

"Peter Stuyvesant"

Sixth "Chronicles of America" Deals With Surrender of New York by the Dutch to the English

Reviewed by C. S. Sewell

As the sixth of the Chronicles of America series Pathe is releasing "Peter Stuyvesant," which deals with the period when New York passed from the control of the Dutch and became an English colony. While this subject should be particularly attractive to New Yorkers, it should be nation-wide in its appeal, for it marked one of the turning points in the history of the country.

The causes which brought about the surrender by the Dutch of this prized possession are shown with the historical accuracy that has marked the previous pictures in this series. There is strong drama in the situations, showing the growing resentment of the colonist at the iron-handed manner in which old Peter, the governor, ruled them, and how this led to his surrender to the English without firing a shot to save bloodshed when he found the colonists would not back him up.

The picture is portrayed by a competent cast, and, in addition to being valuable as the reproduction of history, is also an attractive offering from an entertainment standpoint, and should please the majority of audiences.

"The Half-Back of Notre Dame"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy is not a burlesque on the popular feature with a somewhat similar title, but deals largely with a foot-ball game in which the action is handled in a burlesque comedy vein introducing many very amusing situations. A part of the action also deals with the activities of the student as a dentist. There is rapid action and a number of laughs, and it should be welcomed by the average audience. The cast includes Harry Gribbon and Madelaine Hurlock, and Jack Cooper.—C. S. S.



Spectacular scenes from "Yolanda," the Cosmopolitan picturization of Charles Major's historical romance, in which Marion Davies is the star.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Effect of Depth Achieved in Film Educational Will Handle

The third dimension, the illusion of depth, a goal long striven for, has been successfully incorporated in motion pictures in a practical manner and will soon be available to exhibitors in a special which will be distributed by Educational Film Exchanges.

This single reel picture, "Plastigrams," has proved a big hit at the Rivoli and Rialto Theatres in New York, where it was shown for the past two weeks. Not only highly amusing but startling effects have been achieved. Objects on the screen apparently come right out over the audience to spectators who instinctively try to dodge them, they seem to be so near, as, for instance, when an auto rushes toward you or water from a hose is pointed in your direction.

These Plastigrams are made by the Ives Leventhal process, which uses a well-known principle of color photography. The picture is printed with red and blue images taken from different angles and when projected both the red and blue images appear on the screen out of register, but when viewed through special glasses the two images are combined and perspective and proportion are achieved in a startling manner.

Fortunes have been expended to produce this effect, and it has been secured already, but involved great difficulties and expense. With this process, complicated apparatus is dispensed with and the only accessory necessary is a cheap pair of colored "glasses" made of cardboard with one blue and one red gelatine "lens" which is furnished to the spectators.

This practical process is the invention of Frederic E. Ives, inventor of the half-tone photo-engraving process and other inventions dealing with stereoscopic photography and color printing, and Mr. Leventhal, who has been identified with motion pictures for many years. He was associated with the Bray studios and during the war originated a method of making animated mechanical drawings used extensively by the government in the instruction in operation of big guns, aircraft, etc. Later he was associated with Max Fleischer in making "Out of the Inkwell" cartoons.

President E. W. Hammons, of Educational, believes this to be the biggest forward step in motion pictures, the possibilities of which cannot be foretold. It introduces new sensations, as the actors seem to approach so near you feel you can reach out and touch them, besides being extremely lifelike. Situations can be produced that are indescribably thrilling and realistic, and the spectator can be made to feel he is actually undergoing danger.

Exhibitors Want Diversified Shows, Says Gibbons of Pathe

Miles Gibbons, short subject sales manager of Pathe, who has returned from a tour of territory served by exchanges in Pittsburgh, Cincinnati, St. Louis, Kansas City, Omaha, Des Moines, Milwaukee and Chicago, reports that exhibitors are protesting against the detrimental effects of excessively long features and are finding that diversified programs are the mainstay of their business.

Mr. Gibbons reports that the demand is especially great for programs made up of five or six reel features with two or three reels of high class short subjects, comedies, novelties and topicals, and he finds this situation is being met by the ever-increasing popularity of the Pathe releases.

Business conditions in general are described by Mr. Gibbons as being prosperous. With reference to the agricultural situation he reports that he found that while farmers are complaining at the low price of wheat that this disadvantage is being compensated to some extent by the good price for the former crop and in others by the fact that farmers are making their crops more diversified.

Being on the ground, Mr. Gibbons was in position to judge the effect of the reception of the special Wilson Memorial of Pathe News and he reports that it was enthusiastically received. In some instances, as for example the Stratford Theatre in Chicago, the manager on receiving the reel on Sunday was unaware of Mr. Wilson's death and called up the newspapers to verify it before running the special.

Previews for Century

Century announces the use of a system of theatre previews. Every Century comedy before being sent East is given an unheralded preview in a neighborhood theatre in Los Angeles. Laughs, suspense, gags, etc., are recorded with their audience reaction, and this data is used in giving the picture its final touches.

Announces Personnel

Julius Stern has selected the personnel of his recently inaugurated script building department. Pinto, the well-known cartoonist, is the head, and associated with him are Tom O'Neil and Max Alexander of the technical department, Sig Neufeld and Bert Sternbach of the production staff, together with Edward Luddy and Ray Herman.

T. N. T.
Hotel Astor, March 29

Pathe Has Elaborate Serial Plans

Following closely on the announcement of the start of "The Fortieth Door" comes the news that the young playwright, Philip Barry, whose "You and I," the prize Harvard play, was a success on Broadway last season, has written a story, "Ten Scars Make a Man," which will be adapted by Robert Dillon as a Pathe serial.

Further indications of Pathe's eleborate serial plans is shown in negotiations now in progress with Albert Payson Terhune for use of his story of the Florida Everglades, "Black Caesar's Clan," as a serial.

Century Schedule

During February Universal will release four Century Comedies, each a two-reeler. The first will be "Keep Going" starring Jack Earle, the youthful giant and Harry McCoy. It was directed by Bob Kerr and concerns the love affairs of a traffic cop. Marjorie Marcel has the feminine lead.

Henry Murdock, William Irving and Helen Stocking play the leading roles in "You're Next," directed by Al Herman. Dave Bader, the Century publicity representative is responsible for the story which concerns an ingenious barber who has a shop on a motorcycle.

"Quit Kidding" stars Buddy Messinger, Al Herman also directed this comedy. Sadie Campbell, Joe Bonner and Fred Spencer are in the cast. The final offering is "Peg O' the Mounted" starring Baby Peggy, the last comedy she made before starred in features.

Showmen in Snapshots

"A little reel of big features," is the way C. B. C. described Screen Snapshots No. 12. One special item shows prominent exhibitors and stars at the big Theatre Owners Ball in New York. Other sections introduce well-known screen celebrities, including Mary and Douglas, J. Stuart Blackton, Will Rogers, and also Marion Davies and Rudolph Valentino being crowned king and queen of filmland.

Boost for Educational

The Bulletin of the National Motion Picture League recommends for showing to adults and young people the following educational releases: "Easter Bonnets," a Tuxedo Comedy; "Aggravating Papa," a Christie, and two Bruce subjects, "By Lantern Light" and "The Home-Maker."

Langdon's Latest

Harry Langdon, Mack Sennett's newest comedy star, has begun work on "The Lady Barber," in which he is subjected to considerable rough treatment on the part of one of that profession.

Big Pathe Schedule

Sixth "Chronicle" and Other Subjects for February 24

Heading Pathe's program for February 24 is "Peter Stuyvesant" the sixth of the "Chronicles of America" series. Also of especial interest in this list is a Sennett two-reeler "The Half-Back of Notre Dame" and a Spat Family comedy "Political Pull."

In addition to these the list includes a single reel Sportlight "Olympic Mermaids" containing remarkable under water shots of celebrated women champion swimmers in action; a Charles Chase comedy "A Perfect Lady," the sixth episode of the serial "The Way of a Man" an Aesop's Fable "Captain Kidder" and Pathe Review No. 3 containing a diversity of interesting subjects.

Included in this list are also one issue of Topics of the Day and two of Pathe News.

Four on Broadway

Pathe was represented by four comedy offerings on Broadway during the past week. "Tire Trouble" and "Our Gang" comedy was at the Strand; Will Rogers in "Two Wagons, Both Covered," at the Rialto; "Picking Peaches," Mack Sennett's newest, introducing Harry Langdon at the Central, and "Just a Minute," starring Charlie Chase, at the New York, following a two weeks' engagement at the Rivoli.

"Two Wagons, Both Covered," has also been booked by the Brooklyn Strand for current week.

Witwer Praises Series

H. C. Witwer, after viewing the work of Mal St. Clair in directing his "Telephone Girl" series for F. B. O., pronounced them a perfect reproduction of his stories, stating that never before had he seen such flawless characterization on the screen. Mr. Witwer also said the note of romance had been splendidly maintained and the story values are sound throughout.

"SHORTS" REVIEWED IN THIS ISSUE

Captain Kidder (Pathe)
Easy Work (Universal)
Half-Back of Notre Dame, The (Pathe)
Oh! Captain (Educational)
Olympic Mermaids (Pathe)
Perfect Lady, A (Pathe)
Plastigrams (Educational)
Political Pull (Pathe)
Quit Kidding (Universal)
Rock-Bound Brittany (Fox)
Telephone Girl, The (F. B. O.)
Tough Tenderfoot, A (Universal)
Wide Open (Educational)

"The Telephone Girl"

F. B. O. Two-Reel Series Gets Off to Splendid Start with "Julius Sees Her"

Reviewed by Sumner Smith

If the forthcoming episodes of F. B. O.'s "The Telephone Girl Series" are as thoroughly entertaining and funny as "Julius Sees Her," the first, this series will be eagerly booked by exhibitors. These picturizations, in two reels each, of H. C. Witwer stories, promise to find a place on the screens of theatres of all types. It's good, clean, ribtickling fun in its take-offs on telephone girls and stage folk, with Alberta Vaughn, the featured player, threatening to soon divide screen comedy laurels with that capable miss, Louise Fazenda. Miss Vaughn's burlesque of the 'phone operator can be described by only one word—"rich." She is a lively little person with a facility for twisting her personable countenance into the most amusing grimaces, and she expresses action from the first flash. Gertrude Short as the other 'phone girl is an able foil for Alberta.

This short subject is particularly well cast, in fact. Douglas Gerrard as the very English actor probably has the most chances, next to Alberta, for fun-making, and he does a perfect burlesque at the expense of conceited actors.

Mal St. Clair, the director; Darryl Francis Zanuck, scenarist, and whoever wrote the witty titles are entitled to a lot of credit, as is the photographer, Lee Garmes, who surpassed himself in some of the scenes.

"Olympic Mermaids"

(Pathe—Sportfilm—One Reel)

All of this series of Grantland Rice's sportlights have been interesting, but this one is by far the best of the lot, not only because of the subject matter, but the way it has been handled. The subject deals with four champion women swimmers, members of the Olympic team—Gertrude Ederle, Aileen Riggin, Helen Meany and Doris O'Meara. They are shown in action, diving and swimming. The biggest punch in the film, however, are the scenes taken by a special device under water, by which the spectator is able to follow their movements below the surface of the ocean. These scenes are remarkable, and the picture should go over big with any audience.—C. S. S.

"Plastigrams"

(Educational—Stereoscopic—One Reel)

This reel distributed by Educational is something entirely new for it introduces the illusion of a third dimension, the pictures apparently having depth. There is no connected story, but a variety of subjects selected to bring out this point. There is a monkey in a swing, traffic going away from and approaching the camera, a man pushes a piece of lumber at you, a boy points a hose in your direction and when he turns on the water you instinctively dodge so perfectly is the illusion. The results achieved are wonderful and in addition to being interesting will bring a lot of laughs from the spectators. A description of these pictures appears elsewhere in this department.—C. S. S.

"Political Pull"

(Pathe—Comedy—Two Reels)

Hal Roach's amusing aggregation, the Spat Family, entertain a stock promoter in this offering, thinking they are entertaining the governor. There are a lot of laughable and very plausible situations, especially those showing the difficulties of the two men in rigging themselves up in evening clothes, and they will appeal especially to the men. As with the others in this series, the laughs are produced by the funny situations and not by means of slapstick. While not as hilarious as some of the others, this comedy should go well with the majority of audiences.—C. S. S.

"Wide Open"

(Educational—Comedy—Two Reels)

"Enough strokes to swim the English channel," as depicted by one of the titles, describes this roaring farce of the twenty-four hour stay of a pair of novices on a golf course. This Jack White production and Mermaid Comedy is an excellent short subject for any program. It will go especially well where a few in the audience have a knowledge of golf. The cast includes: Lige Conley, Otto Fries, George Ovey, Peg O'Neill, Olive Borden, A runaway trolley car which dashes through the business section of a city terminates this two reeler with quick heart action.—T. W.

(Additional Reviews on page 686)

Universal Finishes Another Serial, "The Riddle Rider"

Universal's new serial, "The Riddle Rider," co-starring William Desmond and Eileen Sedwick, has been completed, and it is described as an unusually elaborate western chapterplay. It is a story dealing with the invasion of the lands of the cattlemen by men representing oil interests, and Desmond appears in the title role, a mystery figure like Fra Diavolo in the opera.

This picture, directed by William H. Craft, is said to be filled with thrills. The cast, in addition to the stars, includes Helen Holmes, famous in railroad and timberland stories a few years ago, Claude Payton, a recruit from the stage, W. H. Gould, another stage player, Hughie Mack, a character comedian, Yakima Canutt, champion all-round cowboy, Albert J. Smith, a serial favorite, and Margaret Royce, one of the most promising of the newer screen players.

The story was written by Arthur Good and scenarized by Wimkian Wing.

Short Wins as Headliner

An excellent example of playing up a short subject was the action of the Capitol in Vancouver, B. C., which made the Lloyd Hamilton comedy, "My Friend," the headliner of the bill, giving it predominance in the newspaper advertising in the Sunday papers in what is claimed to be the biggest newspaper advertising display ever given a short subject in Canada. So successful did it prove that the Monday "ads" contained the challenge "Try and Get In."

Alice Day Signed

On account of the excellent impression made by Alice Day opposite Harry Langdon in his second Pathe comedy, "Shanghaied Lovers," she has been signed for five years by Mack Sennett to appear in leading roles.

PROJECTION

EDITED BY F. H. RICHARDSON

I. A. Convention

The twenty-seventh convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada will be held in the Hotel Gibson, Cincinnati, the week beginning May 19, 1924.

It is not the desire of this department or its editor to butt into the affairs of the I. A., except insofar as seems necessary to point out those things which may be for the direct benefit of the motion picture projectionists' and the profession of motion picture projection.

I would, however, like to point out the fact that enormous damage is often done by selecting as convention delegates men whose only qualification is the desire to "take the trip," and ability to "put it over" in the local.

May I suggest that locals will do exceedingly well to select capable, progressive men, rather than union politicians to represent them?

Who will the next president be? Well, that is a question no man can answer, but in my humble opinion the present incumbent, "Bill" Canavan, is a man than whom you are extremely unlikely to find a better.

A Suggestion

John Mutzgor, Projectionist, South Edmonton, Alberta, has a suggestion to make concerning condensers, as follows:

In December 29 issue Brother W. Munn gives us the real goods as to measuring condensers.

Here we place an order for condensers, only to find upon their arrival that they are not what we ordered, which means, of course, sending them back, with consequent waste of time and energy.

Some condenser lenses have the words "Pearl White" on the end of the lens. These words seem to stay there as long as the lens itself lasts. Why cannot lens makers put the focal length of the lens on in the same way, so that supply houses can give a man what he orders? Enclosed find money for a lens chart.

Good Suggestion

No reason on earth why they cannot, brother Mutzgor—not even the shadow of a reason, except that manufacturers seem to have a well-fixed idea that accuracy in anything about condenser lenses is absolutely, completely and entirely unnecessary.

You see, friend Mutzgor, for many years—in fact until Richardson got on the job and woke such men as Griffith up, almost any darned old thing in the way of a condenser which would get a decent looking spot at the aperture was considered "good enough." Such things as "arc distance" and the ill results of divergence of the beam between the aperture and projection lens were unheard of and unknown. In fact when I first made the assertion that light was lost by divergence of the beam I was pronounced just plain crazy, and by some pretty high-up optical men, too.

Groped In Dark

I groped around in the dark for quite a while seeking knowledge. I knew there was something wrong, but neither I nor any one else knew just what it was. Finally a projectionist named James, down in Camden, New Jersey, made a series of photographs of the projector optical system action, and started us off on the right track. Then a man up in Ashland, Wisconsin, chipped in with some excellent ideas, and finally John Griffith shied his hat into the optical ring, from which time forward we began to really understand that it was necessary to do something more than stick in the focal length of condenser which came most handy, or which happened to suit our fancy, if we wished to get efficient results.

Your suggestion is a good one. Manufacturers usually wrap lenses in paper marked with the focal length. Often these wrappings get mixed and there is trouble. The attention of supply houses and lens makers is directed to the fact that if "Pearl White" can be etched on the edge of the lenses, so can the focal length. It is respectfully suggested that you get busy and do it, Mr. Lens Maker.

Warning

Theodore P. Hover, Visual Instruction Department Central High School, Lima, Ohio, says some interesting things, as follows:

First, a favor of you: Would you publish names and publishers of any magazine there may be on projection; also any good books on that subject?

While on my vacation last summer I visited theatres all the way from Chicago to Cincinnati. I met many projectionists, and still more operators. Saw some wonderful projection rooms; also many "booths," which were just that.

On pages 290 and 291 of the Bluebook of Projection you say that commercially pure carbon-tetrachloride may be used to dissolve oil and dirt from film stock (Whoa! Must stop to dispute you right here and now! Did not say any such thing! Said commercially pure tetrachlorethylene, made and sold by the Dow Chemical Company, Midland, Michigan, which may or may not be the same thing. I dunno. What I said was on the authority of the Eastman Company, and heaven knows they should know if any one does.—Ed.)

Question

That the chemically pure article would be useful for this purpose I will agree, but the commercial product known as "Pyrene," "F. R. X. Fire Extinguisher," "Non-Inflammable Spot Remover," and under other trade names, NEVER! I give voice to this warning because on my trip I saw men cleaning film with these materials. This they did by holding a cloth saturated with the "cleaner" against the face of the print while rewinding, thus doing grave injury to the print.

One objection is that the moisture in the film combines with the tetrachloride, and the mixture evaporates, leaving the film dry and brittle. Secondly, the commercial article under discussion contains impurities, such as carbon bisulphide (I believe that is it) which would tend to bleach the film. Hence, safety first and use dry cotton flannel or nothing at all.

I might add that carbon tetrachloride, besides being an excellent fire extinguisher, is good for cleaning the projector mechanism and around generator commutators where the use of gasoline is forbidden.

I would warn all projectionists to not mistake carbon bisulphide for tetrachloride, as the former is a violent explosive and the latter a fire extinguisher.

Well, gentlemen, I don't know anything about this, except that you will find the Bluebook says distinctly that PURE chemicals are recommended. I even gave the name of a maker whose goods may be relied upon.

If it is true that Pyrene and other similar compounds injure prints by making them brittle and setting up a tendency to fade, we should by all means know that fact. I shall refer your letter to the Eastman Company, with request for an opinion.

Lens Diameter

Recently Jack Levine, Rialto Theatre, Leominster, Mass., requested information with regard to what diameters of projection lens might be used with a Powers projector. In order to get the latest information I sent his letter to the technical department of the Powers Company, with request for the correct dope. The following letter was received in due time:

* * * I have had a blueprint prepared, copy of which is inclosed. It shows the assembly of the new Powers front plate, and gives all the dimensions and relative positions of the front plate, the lens mount and mechanism. You will see that a "half-size" lens may be used, and that the full diameter of the back factor is available to a point 3½ inches from the aperture. Lenses which have a shorter working distance than 3½ inches must have the diameter of the rear factor reduced to approximately two (2) inches outside diameter. Adapters are supplied with the lens mount to accommodate the No. 1 and No. 2 sizes projection lenses of the various makes.

What Can Be Used

The actual clearance from top of the interfering shaft to center line of aperture is 1.184 inches, hence a 2-inch outside diameter lens would clear the shaft quite sufficiently to prevent any possibility of contact and vibration. Through an error the letter (Levine's) I sent was not returned, hence I don't know positively what the E. F. of brother Levine's lenses was, but think it was seven inches. If that is right, then I think a full size back factor of a "half-size" lens could be used. BUT, as I remember the matter, it would be better to use a small diameter lens and a Cinephor condenser.

The dimensions of two of the leading makes of projection lens on the market may be had from pages 147 to 150 and pages 157 to 158 of the Bluebook. Some while back I had all the lens makers figure the working distance of all the various focal lengths of their lenses, but the data has somehow been mislaid, and though I've put in a solid hour searching I have been unable to find it.

The Bausch & Lomb Company make a 7-inch projection lens, the free diameter of the back factor of which is 62 mm. I think the Gundlach-Manhattan Company also makes such a lens. The Snaplite is not made that way, the free diameter of the rear factor of its 7 inch E. F. lens being only 47 mm.

From Calgary

D. B. MacKenzie, secretary Motion Picture Projectionists' Local Union, No. 302, I. A. T. S. E. & M. P. M. O., Calgary, Alberta, writes:

I have been instructed to advise you that this local heartily concurs in your recommendation that the term "Projection Room" be used in preference to "Projector Room."

A motion to that effect was passed at our last meeting, which should gladden your heart and cause the purchase of an extra gallon of gas for Nancy Hanks, the Go Devil.

I suppose you met most of the older members of 302 when you were here some years ago. I believe they crowned you Chief Manhattan, but am sorry to say I was stuck in one of those little tri-weekly towns, hence missed all the doings.

Real Projectionists

Since those days most of us, with the help of the Bluebook—First, Second, Third and Fourth editions—God, and a little hard study have graduated into real projectionists. I am glad to report that every one of our members working in the three key cities hold First Class Licenses, and our present examination is about like that of British Columbia, which you know is no cinch.

In closing, let me say that we all wish you the best of success during the year we are just entering upon.

Some Live Boys

Some live bunch, those Calgary men were. Did they crown me? I'll tell the entire universe they did, and I've the feather bonnet, the stone axe and everything at home to this day, with the golden (?) key to the City of Calgary decorating the wall of the foyer hall. Consider the extra gallon bought—and used!

P. S.—R. S. Peck of the Canadian Government Motion Picture Bureau, has invited me to make a trip over the Canadian Railways with him next summer, so it's not altogether impossible that Chief Manhattan will prance through your streets again. Golly! I would certainly enjoy meeting you all again!

What Should I Do?

From Texas comes the following letter. The town named is not listed in my atlas. I think, therefore, it must be a small village, in which the author of the letter is trying to give a show, projecting motion pictures without any knowledge whatever of either the projector or projection. The letter reads:

I own the Paramount Picture Show. I am a reader of the Moving Picture World, and don't understand all your algebra examples. Please tell me, in plain English, what to do. I have a Motiograph A-1 projector. How much play should I give the film above the third or bottom sprocket? I want to know what makes the picture dance when all the slack or play is taken up, and what takes it up when I give it plenty? I have to stop the projector and re-set the bottom sprocket.

A Problem

Now, gentlemen, what ought I to do with such letters as this. Here is a man who, I presume, is trying to give a small community a motion picture show. There probably could not, by any stretch of imagination, be enough income to permit of the employment of a projectionist. The community really needs the amusement he is trying to give, even though it be not a form you or I would especially admire. In time he may improve and give that little community a really excellent show. Everything considered. what he needs is instruction. BUT to reply to his questions in a way which would fully explain matters to him with regard to the things he has asked could not be done fully and completely in an entire issue of the projection department, and to consume all that space in so elemental a matter certainly would not be just or fair to those thousands who read the department and who thoroughly understood all that years ago.

Yet if I say to him: "Get a Bluebook of Projection (Six dollars, from Moving Picture World), which deals exhaustively with all things pertaining to projection," there are those who sneer and say: "There! He's just trying to force the man to buy his book!"

And perhaps there is a certain amount of truth in their charge, too, for certainly I would force him to buy one if I could, though NOT for the reason they attribute, but because GOD KNOWS HE NEEDS ONE!

In the Bluebook (Handbook) he would find all such things explained; also he would find full, detailed, illustrated instructions for adjusting the A-I Motiograph mechanism. Don't YOU think he should have the book? Has he really any RIGHT to attempt to project motion pictures without even the most fundamental knowledge, and without such a book as the Bluebook?

IS IT RIGHT FOR ME TO CONSUME SPACE IN THIS DEPARTMENT EXPLAINING THOSE THINGS WHICH ARE ELEMENTAL, AND WHICH ARE FULLY EXPLAINED IN THE BLUEBOOK? What do YOU think?

Just a Tip

Just briefly I will say to him: Turn the projector flywheel around a few times, the way it normally runs, and watch the action of the film as it passes through the projector closely. I think this will show you the need for the loops, which you call "slack." The film runs continuously over the upper and lower sprockets. It runs intermittently only (starts and stops) between the loops. The reasons for loosing the lower loop may be many. Poor film; wide, stiff splices; sprocket idlers set wrong; worn sprocket teeth; too tight a take-up tension, are some of them. To tell you how to deal with all this would require much space. See pages 754 to 766 of Bluebook for instructions on Motiograph A-1 mechanism, General Instruction No. 2, page 595, for old style take-up adjustment; General Instructions 3 and 4, pages 596-597, for dirty sprockets and sprockets in line; General Instruction No. 5, page 598, for adjustment of intermittent movement, and General Instruction Nos. 7 and 12, pages 602 and 606, for worn sprocket teeth and sprocket idlers adjustment.

Now, Mr. Reader, AM I WRONG IN THUS REFERRING THIS MAN TO THE BLUEBOOK? I want YOUR opinion. If I am wrong, why am I wrong?

A Shame

From West Virginia comes this letter:

Just a few lines from an Old Timer, because my feelings have been harrowed up considerable.

Yesterday the manager of a certain theatre (He gave me his own name and the name of the manager and theatre, but if I printed it it probably would project him into the center of a lively scrap, so it's kept secret. —Ed.) came into our house and told the manager here that I was running my picture, "The Fog," a seven-reel Metro, too slow.

Now, Brother Richardson, I was running the seven reels in one hour and ten minutes, which is, in my opinion, entirely too fast, but it had to be done as it was followed by an act which also required an hour and ten minutes.

Too Much Speed

The manager in question claims his "operators" could put the picture through in fifty or sixty minutes. Well, maybe they do, too, and so could I, but I would rather take time to put the production before our audiences at least in a fairly decent way, so that the people will like it. And that is proof that I am right. I have had more than one tell me they liked it so well they intended seeing it again.

You know, Mr. Richardson, that if a projector be forced above ninety feet per minute there will be jumps in the picture, unless the gate tension be altogether too tight, which is very hard on both the projector mechanism and the film.

I would certainly like to have your view in print on this matter. My manager agrees with me, but is inclined to lean a bit toward the other man's idea.

It is a shame that a "manager" (?) who insists in abusing the projectors, the film, the audiences and the productions in his own house must rush around attempting to get other managers to do the same! Of course seven reels CAN be shot through a projector in fifty minutes. It would be physically possible to do it in forty, so why in God's name is this "manager" permitting his projectionists—no his "OPERATORS" is right—to waste that ten minutes? But why waste any time at all. Why not just take the reels and throw them at the screen, one at a time or all in a bunch. That could be done in less than half a minute, and thus much time would be "saved."

Outrageous

Really, brother, such outrageous overspeeding of projection makes me want to explore the cavity in the top of the head of the man who does it, just to see whether it is filled with just plain sawdust, or a mixture of sawdust and brains.

You are full one hundred percent right! The manager who jams films through at the rate of 7,000 feet in fifty to sixty minutes not only is committing an outrage on his own patrons, but also is committing an outrage upon his projectors, upon the actors appearing upon his screen and upon the producer unfortunate enough to have his productions in that theatre. Not only that, but he is outraging every exhibitor who uses those films thereafter, because as you have yourself pointed out, such speed compels a projector gate tension which strains the film sprocket holes and abrades their delicate edges, which must be mechanically true down to as infinitesimal a measurement as one ten-thousandth of an inch, if the picture is to be steady on the screen.

Try Speed on "Act"

As to your own manager, tell him, for me, that to speed up the projection beyond normal means that he simply is compelling the actors appearing on his screen to work at whirlwind speed. He also has an "act" on, you say. Well, let him instruct the actors (musicians, you say they are) to work fast—to speed up, and see what they say to him.

No brother, there is but one right and decent way to project motion pictures, and that is at camera speed—the speed which produces the most natural action on the screen. My suggestion to your manager would be that next time the other man comes with such advice, he show him the door and tell him to go back and ruin his own show all he wants to, but to let yours alone. Maybe he gives the advice he does because he sees you place quality ahead of quantity, and he is a quantity-and-to-hell-with-quality fiend. He may merely wish to drag you down to his level.

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Thirty Days Extension on Code Hearings Demanded by Exhibitors

PROPOSED changes in the Building Code of New York State, so drastic in many instances that owners of motion picture theatres declare that their enforcement would put hundreds of smaller houses absolutely out of business and entail an expenditure running into vast sums at large houses, were explained last week at hearings held by the State Industrial Board in Buffalo, Rochester, Syracuse, Albany and New York City.

In practically all places motion picture exhibitors and theatre owners demanded an extension of thirty days in order to become better acquainted with the provisions of the law as well as to file briefs and suggestions.

Few theatre owners in New York State apparently realize the danger that exists through the possible adoption of the proposed state standard building code. It was said, however, at the close of the week's hearings that there was absolutely no possibility of the code being adopted in its present form.

Two years ago a law was passed in New York State authorizing the Industrial Board to prepare a code for betterment of fire exits and to safeguard those attending theatres and public amusements. This law followed the disaster at one of the Washington, D. C., houses.

Roy Smith Acted as Spokesman

The hearing in Albany was held at the State Capitol February 7. Roy Smith, secretary of the Albany Chamber of Commerce, acted as spokesman for a group of theatre owners, which included Oscar Perrin, of the Leland and the Clinton Square theatres; George Roberts, manager of the Colonial Theatre, and president of the local motion picture theatre owners' association; C. H. Buckley, owner of the Leland and Clinton Square theatres; Uly S. Hill, managing-director of the Mark Strand in Albany, and the Troy in Troy.

At the close of the hearing, which lasted for about two hours, one of the exhibitors declared that the provisions of the new code were absolutely ridiculous in many respects, while another was heard to remark that the present code was drastic enough, and that there was no need of imposing additional hardships and expense on the theatres of New York State just as they were getting on their feet.

"If these provisions were lived up to," said one exhibitor, "it would put hundreds of the smaller houses out of business and would cost others such a pretty penny that they might just as well close up. There are some changes proposed that are absolutely out of the question. The code applies to the most modern houses, and would require certain changes even in these places."

In Albany the theatre owners are planning to co-operate with the Chamber of Commerce, and a meeting will be called in the near future to more carefully outline some plan of action.

At the Buffalo hearing, held February 4, George E. Eichenlaub, the theatre architect, whose warning appeared in our issue of February 9, evidently went so far as to actually read the whole document regardless of the time it took to do so.

When he took the floor his copy of the code was so covered with notes that he hesitated to start with his suggestions. He opened with: "With due respect to the board, etc., I feel that the code should not be discussed farther. It is useless, futile, and a mere copy of other laws that have failed in practice.

"I would recommend that you take a fresh start and write a short—not to exceed five pages—document that will direct an owner to use competent advice and furnish him with a list of state registered architects and engineers; then, for the benefit of the architects, direct them as to minimum requirements as to exits, aisle widths, floor slopes, step heights and seat spacing. (Pennsylvania covers these factors in seven pages, and is working out very good, barring only a few items.)

Read the Comments of JOHN J. ZINK on page 680

Cover the Engineer

"Then cover the engineer as to construction somewhat as follows: He is to make the structural design, and, on completion of the building, he is to file an affidavit that the building is constructed in accordance with his design and in his opinion is good for a certain term of years (depending on the construction). At the end of this time the state is to notify the owner that he is to have a registered engineer inspect the work and make such repairs as the deterioration of the structure would make necessary, after which he would file a further affidavit that the structure is good for another period of years, and so repeat during the life of the structure.

Make Engineer Responsible

"If the structure develops weakness before the time set then the engineer is to be responsible and pay the damages incident to making the structure good, and suffer the loss of his right to practice under the law; if the structure falls with loss of life then the engineer is to be imprisoned in addition."

About this time the board informed Mr. Eichenlaub that it had no power to make law, and the discussion must be confined to the paper as written.

Mr. Eichenlaub then brought out the fact that the section regarding concrete construction was antiquated and was not in accord with modern practice. Mr. Skaer, of the Corr-bar Co., and a prominent engineer, corroborated this statement, and went into detail, showing why this was so.

Restriction of Progress

The steel section was then attacked and shown to be wanting in certain requirements as tending to restrict progress in the arts of construction through no provision to recognize cheaper or better methods of accomplishment, which proved a point in favor of Eichenlaub's suggestion.

The meeting was not very well attended, and most of the discussion revolved about existing buildings which are deficient in one or many directions. Not much information was to be gained, as the board had no authority and thought best to play "safe."

Amendment of Ohio Code

Since this meeting information is at hand that a similar code in Ohio, which has been in operation for the past twelve years, and has almost entirely stopped smaller town theatre construction, though permitting existing fire-traps to exist as a menace, has recently been amended so that a new commission is established which has power to modify the provisions of the code.

The film exchanges, the theatre owners and others interested must get busy right now. After this code becomes a law, to change it will be impossible, and will require fifty times the energy and money to even get a concession.

The smaller houses are the backbone of the industry, and if these are compelled to pay less for their pictures and still charge double for admissions the effect on the business will at least be felt. The time to act is now, and it is to be hoped that a concerted movement will be made and some interest shown.

George Cohen Was Lonesome

At the hearing held at the headquarters of the Department of Labor, State of New York, 120 East Twenty-eighth Street, on Friday morning, February 11, no representative of any theatre owners' or film organizations were present.

The sole exhibitor who attended the meeting was George Cohen, of the George Cohen Theatrical Enterprises, which operates five picture houses—the Strand, the Rialto and the Best of Poughkeepsie and Cohen's Opera House and the Star of Newburgh.

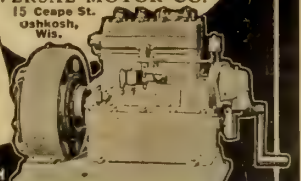
Mr. Cohen evidently came prepared to shoot the proposed code full of holes verbally. On learning, however, that written protests received within thirty days from the date of hearing would be given consideration he made known his intention of filing a written protest within that time.

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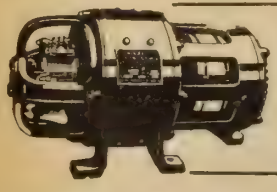
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A Baltimore Architect Comments On Mr. Eichenlaub's Contribution

COMMENTING on the article entitled "How Proposed New Theatre Law Affects the Small Town Houses," which appeared in our issue of February 9, John J. Zink, of Baltimore, a member of the American Institute of Architects, says:

Moving Picture World, New York:

The subject of building laws as they relate to theatres is one of considerable interest, and, as a rule, they are written by people who, while they may be sincere in trying to protect the public against accidents, etc., are nevertheless subject to the influences of all sorts of temptations, with the natural result that some of the stipulations in nearly every code provide no safety whatever, but, on the other hand, increase the cost of building theatres unnecessarily.

Experience teaches that the old codes, as well as many that have been recently rewritten, serve to increase the cost of building without producing the intended safety. It is therefore quite natural to suspect that the one in question will follow the traditional methods, and the results will be the same as in other cases. Therefore, on general principles, I find myself in agreement with Mr. Eichenlaub, whose articles in your February the ninth issue warns of the conditions which will exist as a result of the adoption and passage of the new law.

If the exhibitors and others are as wide-awake as I have reason to believe they are the legislative machinery at Albany will certainly hear from them in no uncertain terms that the new law is objectionable, because I believe it is realized that, "once passed and adopted, it will be practically impossible to change the law into a reasonable instrument."

Of Nation-Wide Interest

There is something more than the interests of the New York exhibitors at stake in this matter. Without agreeing to the oft-repeated statement "that the best always comes from New York" I am nevertheless frank in granting that what New York does is often copied by other communities.

Therefore, if the exhibitors allow their lawmakers to put this law over on them it is expected that nearly every other community in the country sooner or later will follow suit, and the fight against prohibitive and nonsensical building laws for theatres will be a long-drawn-out and unsatisfactory proposition. Therefore, since the idea originated in New York, why not keep it there and settle it for the benefit of all concerned?

Examples of Inconsistency

I shall take the liberty of citing only one point which, I believe, will show some of the inconsistent theories controlling the framing of laws. It is that of live loads for floors. Why should Baltimore and San Francisco, for instance, stipulate as the allowable live load 75 pounds per square foot, and Boston and Pittsburgh demand 125 pounds? Both cannot be correct.

Either one is too light and should be made heavier, or the other is too heavy and should be made lighter, thereby saving the exhibitor considerable expense. History proves that there have been no theatre failures, so far as I know, in Baltimore and San Francisco, due to light construction, and therefore, it is perfectly safe to assume that the floor loading in these two cities is sufficient for all purposes. That being the case the other stipulations are too heavy and, as stated above, the exhibitor who is building a house bears the burden.

The Time Is Ripe

It seems to me that the time is ripe for some movement having for its object the elimination of such inconsistencies in building laws throughout the country; there are many more. But I do not mean to say that it should be accomplished through the Federal Government; there is too much Federal Government in affairs of this kind now. (Mr. Herbert Hoover, some time ago, suggested the framing of a uniform building code). Such inconsistencies do not only affect theatres, but general building as well and the proper "lining up" of the entire building industry, including engineers, architects, owners and in fact all who are concerned, would develop into such an impressive body that I venture to say, the authorities would certainly "take notice" and try to accomplish something for the benefit of the entire nation, along the lines above suggested.

What we need is less law and worded in such a way that they can be interpreted in only one way and not as now frequently happens that every officer puts a different construction on them.

Very truly yours,
JOHN J. ZINK.

It's True Economy to Consult an Architect

Orangeburg, S. C., February 5, 1924.

Moving Picture World,
New York City.

We are writing you for a little information. The legitimate (road show) house here some time back was condemned and since that time no shows have made this town. We are thinking of taking over the property, tearing out the inside work, and using the outside walls, remodel it into a modern theatre.

Can you give us the name of some book which deals with this subject, that is giving plans of theatres, etc.? We do not wish to go into anything very expensive, but simply wish to remodel as cheaply as we can to get by.

Very truly yours,
J. I. SIMS, Manager,
Reliance and Bluebird Theater.

We know of no book which deals with the alteration of theatres.

The best advice that we can give you is to consult an architect who has had experience in designing picture theatres.

Either building or altering a picture theatre involves considerably more than a set of plans. Specifications must be in accordance with the State Building Code and local modifications of same, and only an architect or builder with architectural experience is in a position to meet these requirements.

You will appreciate this situation when we advise you that the portion of the Building Code for the State of New York affecting picture theatres covers the equivalent of a column of small type 320 inches long by four inches wide and that the violation of any portion of it would cause greater expense than would an architects' fee.

Houses Opened

FORT PAYNE, ALA.—G. L. Brock plans to open moving picture theatre in new Wright Building.

CHARLESTON, ARK.—Mrs. N. T. Screeton will move Pastime Theatre to new location.

TAMPA, FLA.—New Bonita Theatre, with seating capacity of 1,000, will open soon with first-run pictures.

WAUCHULA, FLA.—Royal Theatre will open soon under management of George Stanarus.

MT. OLIVE, ILL.—New Grand Theatre, with seating capacity of 500, owned by John Rammes and James Lawson, will open shortly.

INDIANA HARBOR, IND.—Garden The-


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ROCK ISLAND, ILL.—Anthony W. Billburg has leased building at 217 Twentieth street, and plans to open moving picture theatre as soon as alterations are completed.

*STONINGTON, ILL.—T. W. Hooper, of Gem Theatre, plans to open up-to-date moving picture theatre.

BELFAST, ME.—New Colonial, a moving picture house, will open soon.

KEEWATIN, MINN.—Grand Theatre, costing $50,000, has opened.

ALBANY, N. Y.—Albany Theatre has reopened under management of Michael Freedman.

SCHENECTADY, N. Y.—New Cameo Theatre, with seating capacity of 800, has opened.

WHITEHALL, N. Y.—Capitol Theatre has opened.

ZANESVILLE, O.—Zane Theatre Company has opened first community theatre, the Zane, costing $50,000.

LENOIR CITY, TENN.—People's Theatre, costing over $10,000, has opened with first-class picture policy. Owners are C. S. Hughes, James M. Hair, George M. Statyon, Willard C. Williams. Joseph Howard is manager.

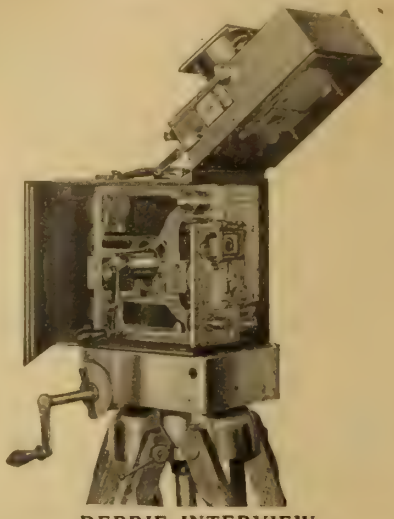
MARTIN, TENN.—A. L. Atkins and R. H. Reynolds, operating Lillian Theatre, propose to move to newer and larger quarters in near future.

DALLAS, TEXAS.—New Circle Theatre has opened.

ROCK SPRINGS, WYO.—Rex Amusement Company will open moving picture theatre in Oracle Building.

New Debrie Interview Is Quite Some Camera

The new Debrie Interview camera, an addition to the long line of Debries manufactured by Andre Debrie, of Paris, just received by the American Debrie Agency, the Motion Picture Apparatus Company, Inc., 118 West 44th Street, New York City, was designed for newsmen, for the use of whom it is particularly adapted, as it weighs but fourteen pounds and is extremely compact.



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Its usefulness, however, will not be confined to news reel service, as it is built precisely like the professional Debrie, and is equipped with the same movement and has the same body construction of five-ply walnut. It lacks but the automatic dissolving shutter and those other attachments which are necessary only where big production work is being shot.

Some of Its Meritorious Features

A few of the features which will make the Interview extremely popular are a quick lens changing device, focusing and diaphragm bars that can be operated from the rear, a film reverse, a take-up, a film punch, and a direct focus tube to aperture.

The camera is fitted with a two-inch F 3.5 Tessar lens, two magazines and a case.

The price at which the Motion Picture Apparatus Company is offering this camera brings it well within the reach of the most economical purchaser.

Taylor T. Fogel Dies Suddenly in Allentown

We learn with regret of the sudden death of Taylor T. Fogel, which occurred on Saturday, February 2.

Mr. Taylor, who was secretary and plant manager of the Automatic Devices Company, of Allentown, Pa., was responsible for the invention of the A. D. C. Automatic Curtain Control, its development and the methods of manufacture employed by same.

Prior to the formation of the Automatic Devices Company he was associated with various branches of the Bell Telephone Company, and invented and patented many ingenious telephone devices.

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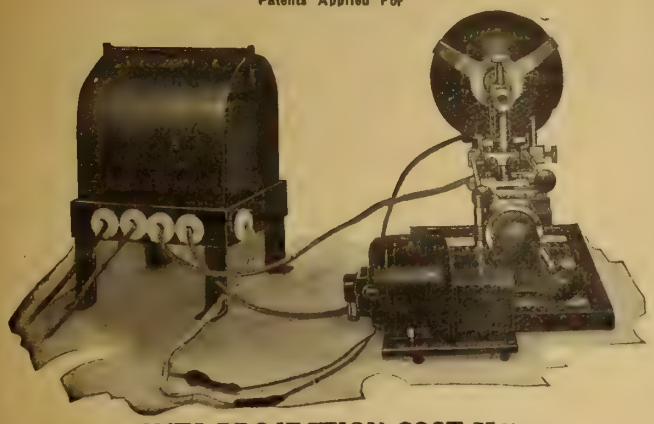
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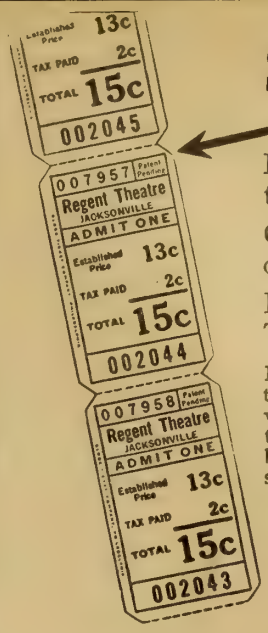
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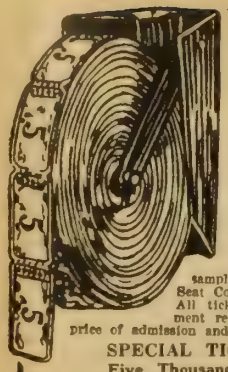
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The Week's Record of Albany Incorporations

A decided slump occurred in the number of motion picture companies incorporating in New York State during the week ending February 9. Following are the names, capitalization and directors:

Moeller Theatre Service, Inc., $25,000, Shirley Kesand, Blanche Steinberg, Edmond Dewan, New York City.

Junee Holding Corporation, $25,000, Nicholas, Fanny and Albert Cooper, New York City.

Heartstone Pictures, Inc., with M. V. Kress, Brooklyn; M. C. Lynch, Isidor Tatt, New York City.

Hepworth Productions, Inc., R. T. Cranfield, Joseph Di Lorenzo, M. Kaufman, New York City, the capitalization of the last two companies not appearing in the papers filed.

Theatres Projected

WASHINGTON, D. C.—W. S. Plager, 1930 Kearney street, N. E., is preparing plans for one-story brick and stone moving picture theatre and store building, 60 by 100 feet, to be erected at 18th street and Rhode Island avenue, N. E., to cost $100,000.

PENSACOLA, FLA.—Saenger Amusement Company plans to erect theatre on Intendencia street.

CHICAGO, ILL.—Lubliner & Trinz, 25 East Jackson Boulevard, have plans by Walter W. Ahlschlager, Inc., 65 East Huron street, for three-story brick and reinforced concrete theatre, dance hall and office building, 200 by 240 feet, to be erected at Belmont and Lincoln streets, to cost $1,750,000. Theatre will have seating capacity of 3,000.

CHICAGO, ILL.—John Hocke, 7602 Chappel avenue, is preparing plans for one-story brick theatre and store building, 50 by 125 feet, to cost $30,000. Theatre will have seating capacity of 750.

GALVA, ILL.—J. H. Best Estate, Best Hotel, contemplates erecting two-story brick theatre on Market street.

PARK RIDGE, ILL.—Park Ridge Amusement Company has plans by Elmer F. Behrens, 400 North Michigan avenue, Chicago, for two-story brick and terra cotta trim moving picture theatre, store and office building, 75 by 165 feet, to cost $125,000.

EVANSVILLE, IND.—Cleveland capitalists plan to erect theatre on site of the Chadwick at Third and Sycamore streets, to cost $500,000.

ORLEANS, IND.—M. Switow, of Louisville, president of the Laurence Theatrical Corporation, has purchased Sharwell Building and plans to convert it into an up-to-date moving picture theatre.

MISSOURI VALLEY, IA.—H. J. Culavin and H. C. Hoss have purchased interest of W. A. Smith in Moreland Amusement Company and plan to erect new fireproof moving picture theatre on Erie street.

WORTHINGTON, MINN.—Nick Casareto, 301 Tenth street, has plans by Lang, Raugland & Lewis, Essex Building, Minneapolis, for one-story brick fireproof theatre and store building, 50 by 66 feet, to be erected on Tenth street.

BROOKLYN, N. Y.—Samuel Gardstein, 44 Court street, is preparing plans for two-story brick moving picture theatre, store and office building and roof garden, 119 by 175 feet, to be erected at northeast corner New Utrecht avenue and 46th street, to cost $250,000.

NEW YORK, N. Y.—George Richenlaub, Commerce Building, is preparing plans for one-and-a-half story brick and tile theatre and store building, 40 by 120 feet, to cost $150,000.

COLUMBUS, O.—J. A. Jackson, 775 East Long street, is preparing plans for one-story brick and stone moving picture theatre to be erected on Long street, near Garfield, to cost $25,000.

BROKEN ARROW, OKLA.—Mrs. W. T. Brooks plans to erect new theatre on site of the Crystal, recently destroyed by fire.

HASTINGS, PA.—L. O. O. M. has plans by W. S. Powell, 220 Ohio street, Johnstown, for two-story brick theatre and lodge building, 40 by 120 feet, to cost $40,000.

GEORGETOWN, WASH.—C. F. Martin will erect moving picture theatre, to cost $35,000.

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MOVING PICTURE WORLD

VOLUME 66 JANUARY—FEBRUARY, 1924

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during January and February, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

About Face (2 reels) (Educational Juvenile Comedy) (Review—February 9).
Abraham Lincoln (12,000 feet) (Featured Cast) (Directed by Phil E. Rosen) (Al and Ray Rockett) (Review—February 2).
After The Ball (6,500 feet) (Based on the song by Charles K. Harris) (Directed by Dallas Fitzgerald) (F. B. O. by Anderson Pictures for T. O. D. C.) (Review—January 5).
Aggravating Papa (2 reels) (Educational Christie Comedy) (Review—February 2).
Alimony (6,917 feet) (Star cast) (Directed by James W. Horne) (F. B. O.) (Review—February 2).
Among The Missing (1 reel) (Featured Cast) (Pathe—Special, Will Nigh miniature drama) (Review—February 16).
Animal Athletes (1 reel) (Pathe—Sportlight) (Review—February 9).
Animals' Fair (1 reel) (Pathe—Cartoon Comedy) (Review—January 19).
Arabia's Last Alarm (2 reels) (Fox—Comedy) (Review—January 12).
At First Sight (1 reel) (Charles Chase) (Pathe—Comedy) (Review—January 5).
Average Woman (6,000 feet) (Featured Cast) (Directed by W. Christy Cabanne) (C. C. Burr) (Review—February 9).

B

Babes In The Hollywoods (2 reels) (F. B. O.—Fighting Blood Series) (Review—January 19).
Bar-Fly (1 reel) (Pathe—Dippy-Doo-Dad Comedy) (Review—January 19).
Beauty and the Feast (2 reels) (F. B. O. Fighting Blood Series) (Review—January 12).
Big Brother (7,080 feet) (Based on story by Rex Beach) (Tom Moore) (Directed by Allan Dwan) (Paramount) (Review—January 5).
Big Business (2 reels) (Pathe—Our Gang Comedy) (Review—Fegruary 9).
Big Idea (1 reel) (Snub Pollard) (Pathe—Comedy) (Review—January 12).
Black Oxen (7,937 feet) (Based on novel by Gertrude Atherton) (Corrine Griffith) (Directed by Frank Lloyd) (First National) (Review—January 19).
Black Sheep (1 reel) (Pathe—Cartoon) (Review—January 19).
Breathless Moment (5,556 feet) (William Desmond) (Directed by Robert Hill) (Universal) (Review—February 9).
Broncho Express (2 reels) (Clyde Cook) (Educational Comedy) (Review—February 16).
Busy Buddies (2 reels) (Neal Burns) (Educational—Christie Comedy) (Review—February 16).
Butterfly (1 reel) (Educational—Secrets of Life Series) (Review—January 26).

C

Caddy (2 reels) (Buddy Messinger) (Universal—Century Comedy) (Review—January 19).
Call of the Game (1 reel) (Pathe—Sportlight) (Review—January 12).
Canadian Alps (1 reel) (Fox—Educational) (Review—January 26).
Captain Kidder (1 reel) (Pathe—Cartoon) (Review—February 23).
Conductor 1492 (6,500 feet) (Johnny Hines) (Warner Brothers) (Directed by Edward Hines) (Review—February 23).
Cowboy Sheik (2 reels) (Will Rogers) (Pathe Comedy) (Review—February 2).

D

Daddies (6,800 feet) (Based on Belasco play by J. L. Hobbie) (Warner Brothers) (Directed by William E. Selters) (Review—February 23).
Don't Call It Love (6,475 feet) (Adapted from Julian Street's novel "Rita Coventry") (Directed by Wiliam C. DeMille) (Paramount) (Review—January 5).
Down In Jungle Town (1 reel) (Joe Martin) (Universal—Comedy) (Review—February 9).

E

Easy Work (1 reel) (Slim Summerville) (Universal) (Review—February 23).

F

Fast Express (William Duncan) (Universal—Serial) (Review—February 9).
Flaming Barriers (5,821 feet) (Directed by George Melford) (Paramount) (Review—February 9).
Flowers of Hate (1 reel) (Educational—Bruce) (Review—January 19).
Fool's Awakening (5,763 feet) (Based on W. J. Locke's story "The Tale of Triona") (Harrison Ford) (Directed by Harold Shaw) (Metro) (Review—February 16).
Frontier Women (3 reels) ("Chronicle" Series) (Pathe) (Review—January 26).

G

Gentle Julia (5,837 feet) (Based on novel by Booth Tarkington) (Bessie Love) (Directed by Rowland V. Lee) (Fox) (Review—January 19).
Girls Will Be Girls (2 reels) (Universal—Fighting Blood) (Review—February 2).
Good Old Days (1 reel) (Pathe—Cartoon) (Review—January 12).
Governor's Lady (7,669 feet) (Based on stage play written by Alice Bradley and produced by David Belasco) (Jane Grey) (Directed by Harry Millarde) (Fox) (Review—January 5).
Great White Way (10,000 feet) (Based on H. C. Witwers magazine story, Cain and Mabel) (Anita Stewart) (Directed by E. Mason Hopper) (Cosmopolitan) (Review — January 12).
Grit (5,800 feet) (Glenn Hunter) (Directed by Frank Tuttle) (Hodkinson) (Review—January 12).

H

Half-Back of Notre Dame (2 reels) (Pathe—Sennett Comedy (Review—February 23).
Hats Off (2 reels) (Universal—Western) (Review—February 9).
Haunted Hills (1 reel) (Educational—Bruce) (Review—January 19).
Heart Bandit (4,900 feet) (Viola Dana) (Directed by Oscar Apfel) (Metro) (Review—January 19).
He Loops To Conquer (2 reels) (Universal—Series) (Review—January 19).
Help One Another (2 reels) (Pathe—Comedy) (Review—January 26).
Here And There (1 reel) (Educational)—Comedy) Review—February 9).
Heritage of the Desert (5,785 feet) (Based on novel of same name by Zane Grey) (Star cast) (Directed by Irvin Willat) (Paramount) (Review—February 2).
Highly Recommended (2 reels) (Al. St. John) (Fox Comedy) (Review—February 9).
Home-Makers, The (Educational—Bruce) (Review—January 19).
Hook And Ladder (5,568 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—January 19).
Hoodman Blind (5,434 feet) (Based on stage play by Henry Arthur Jones and Wilson Barrett) (David Butler) (Directed by John Ford) (Fox) Review—January 26).
Humming Bird (7,577 feet) (Based on play by Maude Fulton) (Gloria Swanson) (Directed by Sidney Olcott) (Paramount) (Review—January 26).

I

Innocence (5,923 feet) (Based on story "Circumstances Alter Divorce Cases) (Anna Q. Nilsson) (Directed by Edward J. LeSaint) (C. B. C.) (Review—January 26).

J

Jack O' Clubs (4,717 feet) (Adapted by Rex Taylor from Gerald Beaumont's story) (Herbert Rawlinson) (Directed by Robert F. Hill) (Universal) (Review—February 16).
Jail Bird (1 reel) (Featured cast) (Universal—Comedy) (Review—February 16).
Jean of Heceta Head (1 reel) (Educational—Bruce) (Reviw—January 19).
Johnnie's Swordfish (1 reel) (Fox—Educational) (Review—January 5).
Judgment Of The Storm (6,329 feet) (Lloyd Hughes) (Directed by Del Andrews) (F. B. O) (Review—January 5).
Just A Minute (1 reel) (Charles Chase) (Pathe—Comedy) (Review—February 2).
Just Off Broadway (5,444 feet) (John Gilbert) (Directed by Edmund Mortimer) (Fox) (Review—February 2).

K

Keep Going (2 reels) (Jack Earle) (Universal Comedy) (Review—February 9).
Kid From Madrid (2 reels) (Universal—"Leather Pushers) (Review—January 5).

L

Ladies to Board (6,100 feet) (Tom Mix) (Fox) (Directed by J. G. Blystone) (Review—February 23).
Last Outlaw (2 reels) (Universal—Western) (Review—January 5).
Lest We Forget (1 reel) (Educational—Songs) (Review—January 19).
Let Not Man Put Asunder (8 reels) (Based on story by Basil King) (Pauline Frederick) (Directed by J. Stuart Blackton) (Vitagraph) (Review—January 26).
Lone Larry (2 reels) (Featured cast) (Universal—Comedy) (Review—February 16).
Lonesome (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—February 16).
Love Master (6,779 feet) (Strongheart) (Directed by Laurence Trimble) (First National) (Review—January 19).
Loving Lies (6,526 feet) (Based on Peter B. Kyne's story "The Harbor Bar") (Evelyn Brent) (Directed by W. S. Van Dyke) (Associated Authors) (Review—February 2).
Lullaby (7,179 feet) (Jane Novak) (Directed by Chester Bennett) (F. B. O.) (Review—January 12).

M

Man From Wyoming (4,717 feet) (Based on novel "Wyoming" by William McCleod Raine) (Jack Hoxie) (Directed by Robert North Bradbury) (Universal) (Review — January 26).
Mandarin (1 reel) (Neely Edwards, Bert Roach) (Universal—Comedy) (Review — February 2).
Man Pays (1 reel) (Pathe—Comedy) (Review—February 16).
Man Who Smiled (2 reels) (Pathe—Drama) (Review—February 16).
Man Who Would Not Die (2 reels) (Pathe—Drama) (Review—February 2).
Marriage Circle (8,300 feet) (Florence Vidor) (Directed by Ernest Lubitsch) (Warner Brothers) (Review—February 16).
Midshipman's Cruise (1 reel) (U. S. Navy) (Review—February 2).
Miscarried Plans (2 reels) (Bob Reeves) (Universal—Western) (Review—February 2).
Movie Pioneer (1 reel) (Educational—Hodge-Podge) (Review—February 9).
My Friend (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—January 5).
My Man (6,800 feet) (Dustin Farnum) (Vitagraph) (Based on novel by George Randolph Chester) (Directed by David Smith) (Review—February 23).

N

Name The Man (8 reels) (Adapted from Sir Hall Caine's novel "The Master of Man) (Mae Busch) (Directed by Victor Seastrom) Goldwyn) (Review—January 12).
Neck And Neck (2 reels) (Jack White) (Educational—Mermaid Comedy) (Review—January 26).
Net (6,000 feet) (Based on book and play by Maravene Thompson) (Barbara Castleton) (Directed by J. Gordon Edwards) (Fox) (Review—February 9).
New Wilderness Tales (1 reel) (Educational) (Review—January 19).
Next Corner, The (7,091 feet) (Paramount) (Based on novel by Kate Jordan) (Directed by Sam Wood) (Review—February 23).
No More Women (6,186 feet) (Matt Moore) (Directed by Lloyd Ingraham) (Associated Authors) (Review—February 2).
Not A Drum Was Heard (4,823 feet) (Charles Jones) (Directed by William Wellman) (Fox) (Review—February 9).

O

Obey The Law (2 reels) (Universal—Comedy) (Review—January 5).
Oh Captain (1 reel) (Educational—Cameo) (Review—February 23).

Oh Girls (1 reel) (Virginia Vance, Cliff Bowes) (Educational—Comedy) (Review — January 26).
Old Friends (1 reel) (Educational—Song Series) (Review—February 16).
Olympic Mermaids (1 reel) (Pathe—Sport) (Review—February 23).
One Night It Rained (2 reels) (Educational—Comedy) (Review—January 12).
One Of The Family (1 reel) (Charles Chase) (Pathe—Comedy) (Review—January 26).
One Spooky Night (2 reels) (Billy Bevan) (Pathe—Comedy) (Review—January 26).
Other Men's Daughters (5,936 feet) (Bryant Washburn) (Directed by Ben Wilson) (Grand Asher) (Review—January 19).
Over The World With Roosevelt (3,500 feet) (Roosevelt Memorial) (Review—January 26).
Own A Lot (2 reels) (Universal—Comedy) (Review—January 26).

P

Painted People (5,700 feet) (Adapted from Richard Connell's story "The Swamp Angel") (Colleen Moore) (Directed by Clarence Badger) (First National) (Review — February 9).
Paris Lights (1 reel) (Syd Smith) (Educational—Comedy) (Review—January 12).
Pathe Review No. 1 (1 reel) (Review—January 12).
Pathe Review No. 2 (1 reel) (Review—January 12).
Pathe Review No. 3 (1 reel) (Review—January 19).
Pathe Review No. 4 (1 reel) (Review—January 26).
Pathe Review No. 5 (1 reel) (Review—February 2).
Pathe Review No. 6 (1 reel) (Review—February 9).
Pathe Review No. 7 (1 reel) (Review—February 16).
Pathe Review No. 8 (1 reel) (Review—February 23).
Perfect Lady, A (1 reel) (Charles Chase) (Pathe Comedy) (Review—February 23).
Peter Stuyvesant (3 reels) (Pathe) (Chronicles of America Series) (Review—February 23).
Phantom Justice (6,238 feet) (Rod LaRocque) (Directed by Richard Thomas) (F. B. O.) (Review—January 26).
Picking Peaches (2 reels) (Harry Langdon) (Pathe—Comedy) (Review—February 2).
Pied Piper Malone (7,264 feet) (Thomas Meighan) (Directed by Alfred E. Green) (Paramount) (Review—February 9).
Plastigrams (1 reel) (Educational—Stereoscopic) (Review—February 23).
Political Pull (2 reels) (Pathe—Spat Family Comedy) (Review—February 23).
Postage Due (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—February 16).
Powder And Smoke (1 reel) (Charles Chase) (Pathe—Comedy) (Review—February 9).
Pure Grit (4,571 feet) (Based on novel "A Texas Ranger" by William Macleod Raine) (Roy Stewart) (Directed by Nat Ross) (Universal) (Review—January 5).
Rat's Revenge (1 reel) (Pathe—Cartoon) (Review—February 2).

Q

Quit Kidding (2 reels) (Buddy Messinger) (Universal—Century) (Review—February 23).

R

Rendezvous (7,415 feet) (Conrad Nagel) (Directed by Marshal Neilan) (Goldwyn) (Review—January 12).
Restless Wives (6 reels) (Doris Kenyon) (Directed by Gregory La Cava) (C . C. Burr) (Review—February 16).
Rich Pup (2 reels) (Universal—Century) (Review—January 12).
Ride 'Em Cowboy (2 reels) (Bobby Vernon) (Educational—Comedy) Review—January 5).
Rivals (1 reel) (Universal—Comedy) (Review—January 5).
Rock-Bound Brittany (1 reel) (Fox—Educational) Review—February 23).
Rural Romance (1 reel) (Pathe—Cartoon) (Review—February 16).

S

Sailor's Life (1 reel) (Educational—Hodge Podge) (Review—January 19).
School Pals (2 reels) (Fox—Comedy) (Review—February 16).
Shadow Of The East (5,874 feet) (Based on novel by E. M. Hull) (Frank Mayo) (Directed by George Archainbaud) (Fox) (Review—February 16).
Smithy (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—January 19).
Song of Love ((8,000 feet) (Based on Margaret Peterson's novel, "Dust of Desire") (Norma Talmadge) (Directed by Chester Franklin, Francis Marion) (First National) ((Review—January 19).
Son of Ananias (1 reel) (Universal-Comedy) (Review—January 5).
Sporting Youth (6,712 feet) (Reginald Denny) (Directed by Harry A. Pollard) (Universal—Jewel) (Review—February 2).
Spring Fever (2 reels) (Harry Sweet) (Fox—Comedy) (Review—January 19).
Stay Single (2 reels) (Dorothy Devore) (Educational—Comedy) (Review — January 19).
Stranger (6,660 feet) (Based on story, "The First and the Last," by John Galsworthy) (Betty Compson) (Directed by Joseph Henaberry) (Paramount) (Review—February 16).
Such Is Life (2 reels) (Baby Peggy) (Universal—Comedy) (Review—February 2).
Switching Hour (2 reels) (F. B. O. Fighting Blood) (Review—January 12).

T

Taking A Chance (1 reel) (Pathe—Sport) (Review—January 26).
Telephone Girl (2 reels each) (F. B. O.—Witwer Series) (Review—February 23).
Ten Commandments (12 reels) (Theodore Roberts) (Directed by Cecil DeMille) (Paramount) (Review—January 5).
Ten Dollars or Ten Days (2 reels) (Ben Turpin) (Pathe—Comedy) (Review—January 5).
Three Miles Out (5,700 feet) (Madge Kennedy) (Directed by Irvin Willat) (Kenma) (Review—January 12).
Three O'Clock in the Morning (6 reels) C. C. Burr) (Directed by Kenneth Webb) (Review—February 23).
Through the Dark (7,999 feet) (Based on story, "The Daughter of Mother McGinn," by Jack Boyle) (Colleen Moore) (Directed by George Hill) (Goldwyn) (Review—January 19).
Tire Trouble (2 reels) (Our Gang) (Pathe—Comedy) (Review—January 12).
Tough Tenderfoot, A (2 reels) (Universal—Leather-Pushers) (Review—February 23).
Two Wagons Both Covered (2 reels) (Pathe—Rogers—Comedy) (Review—January 5).

W

Week End Husbands (6,700 feet) (Alma Rubens) (Directed by Daniel Carson Goodman) (Equity Pictures Corporation) (Review—February 16).
West of the Water Tower (7 reels) (Based on novel by Homer Croy) (Glenn Hunter) (Directed by Rolin Sturgeon) (Paramount) (Review—January 12).
When a Man's a Man (6,910 feet) (Based on Harold Bell Wright's novel) (John Bowers) (Directed by Edward D. Cline) (First National) (Review—February 16).
White Panther (4,600 feet) (Rex Baker) (Directed by Alvin J. Neitz) (Phil Goldstone) (Review—February 9).
White Sin (6,237 feet) (F. B. O.—Palmer Photoplay) Directed by William Seiter) (Review—February 23).
Why Wait (1 reel) (Universal—Comedy) (Review—January 26).
Whispered Name (5,196 feet) (Based on stage play, "The Co-respondent," by Rita Weiman and Alice Leal Pollack) (Ruth Clifford) (Directed by King Baggot) (Universal) (Review—January 19).
White Wing Monkey (1 reel) (Universal—Comedy) (Review—January 19).
Wide Open (2 reels) (Educational—Mermaid) (Review—February 23).
Woman Who Sinned (6,500 feet) (Finis Fox) (Story and direction by Finis Fox) (Review—February 23).

Y

Yankee Consul (6,148 feet) (Associated Exhibitors) (Based on musical comedy by Henry Blossom and A. G. Robyn) (Douglas MacLean—Star) (Directed by J. W. Horne) (Review—February 23).
You're Next (2 reels) (Universal—Comedy) (Review—February 16).

"A Perfect Lady"

(Pathe—Comedy—One Reel)

Charles Chase in this comedy appears as a female impersonator in an amateur show who is forced to wear his costume home. He meets with varied experiences, and is such an attractive looking "woman" that the men all want to make dates with him. While there are some amusing situations, it is hardly up to the standard of the best of this series.—C. S. S.

"Oh! Captain"

(Educational—Comedy—One Reel)

To escape "porch shieks" Auntie takes her niece on an ocean voyage. Before the ship has cast off there are some novel water scenes. Auntie's plunge from the hurricane deck into the oily water of the harbor and the antics of sailors will keep up audience pep. This is a Cameo Comedy directed by Albert Ray and featuring Cliff Bowes, Sid Smith and Virginia Vance.—T. W.

"Easy Work "

(Universal—Comedy—One Reel)

Slim Summerville and Bobby Dunn engage in rivalry for a girl in this single reeler and Slim wins by forcing Bobby to marry an old maid. Then they are both broke and try to secure Slim's wife's necklace to sell. There is an average amount of amusement in this subject and the closing situation will strike many as being quite risque.—C. S. S.

"A Tough Tenderfoot"

(Universal—Series—Two Reels)

The high standard of entertainment value reached in previous issues of the "Leather Pushers" is maintained in this one in which Kid Robertson is persuaded by a girl to stop off at a small town and "lick" a bully who according to her father's will is to become her husband if no one can outfight him. There is drama, good comedy and pathos involving an abandoned baby and the usual snappy fight in the ring.—C. S. S.

"Captain Kidder"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry has handled this issue of the Aesop's Fables Cartoons in a manner which compares favorably with his previous offerings. There are the usual clever situations, which this time show the familiar dog, cat and mouse involved in a quest for buried treasure. Paul Terry fans will be pleased with this one.—C. S. S.

"Quit Kidding"

(Universal—Comedy—Two Reels)

In this Century Comedy, Buddy Messinger is cast as a messenger boy who in delivering a telegram gets mixed up in a hunt involving a treasure. He is waylaid, finally gets to the house, and gets mixed up in a variety of spooky experiences which involve disappearances, trap doors, etc. Buddy finds the important papers, brings about the arrest of the crooks and saves the treasure. There are several humorous situations and it is up to the standard of the average of this series.—C. S. S.

"Rock-Bound Brittany"

(Fox—Instructive—One Reel)

A variety of interesting views of this French province are contained in this number. Though only a short distance from Paris, the vast difference in the customs and costumes of the inhabitants is striking. There are many striking views of the rock-bound coast, and additional interest is given the reel by views of Marshal Foch, the commander-in-chief of the Allies during the war, who has his home there. Of interest also are scenes of mysterious stone monuments, several hundred in number, whose origin and purpose are shrouded in antiquity. —C. S. S.

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